



SIGNS AND SYMBOLS DRESS AT THE INTERSECTION BETWEEN IMAGE AND REALIA

Berlin, February 18 – 21, 2016

List of Presenters | *Vortragende*

DR. ASTRID ACKERMANN (Universität Jena)

Astrid Ackermann ist Mitarbeiterin am Lehrstuhl Frühe Neuzeit der Friedrich-Schiller-Universität Jena. Sie hat in München, Köln, Utrecht und Jena studiert und wurde mit einer Arbeit über die ersten europäischen Modemagazine promoviert. Ihre Forschungsschwerpunkte sind die Geschichte des Dreißigjährigen Krieges, insbesondere Herzog Bernhard von Weimar, Geschlechtergeschichte sowie die Kulturgeschichte des 18. Jahrhunderts. Zusammen mit Stefanie Freyer hat sie „*Standesgemäß? Jenaer Professoren zwischen Adel und Nichtadel*“ (2015) herausgegeben.

DR. STEFANIE FREYER (Universität Osnabrück)

Stefanie Freyer ist Mitarbeiterin am Lehrstuhl Frühe Neuzeit der Universität Osnabrück. Sie hat in Jena und Flagstaff (Arizona) studiert und wurde mit einer Arbeit zum Weimarer Hof um 1800 promoviert. Ihre Forschungsschwerpunkte sind die politische Kulturgeschichte des frühneuzeitlichen Europas, Geschlechtergeschichte, vergleichende Landesgeschichte sowie die Hof- und Zeremoniellforschung. Zusammen mit Astrid Ackermann hat sie „*Standesgemäß? Jenaer Professoren zwischen Adel und Nichtadel*“ (2015) herausgegeben.

GIULIA GALASTRO M.A. (University of Cambridge)

Currently a PhD student at University of Cambridge, Giulia Galastro holds a BA in History and an MPhil in Historical Studies, both from the University of Cambridge. Her research focuses on clothing in sixteenth- and seventeenth-century Genoa. She is interested in the interplay between actual fabric and social fabric: on the interactions that occurred around the making, selling, wearing and policing of clothes in this populous early modern republic. To explore this, she draws on a wide range of sources, including guild records, inventories, sumptuary laws, and contemporary literary and artistic depictions of dress.

WILM GRUNWALDT M.A. (Humboldt-Universität zu Berlin)

Wilm Grunwaldt forscht als Doktorand im PhD-Network *Das Wissen der Literatur* an der Humboldt-Universität zu Berlin. Studium der Deutschen Literatur, Linguistik und Geschichte“ an der Christian-Albrecht-Universität Kiel. 2014 war er *visiting scholar* am Department of Germanic Languages and Literatures der Harvard University. Sein Dissertationsprojekt „*Die Bühne und die Policy. Zu Theorie und Praxis der Diskursivierung politischen Wissens auf den Bühnen des 18. Jahrhunderts*“ untersucht in welcher Form und mit welcher Funktion das Drama des 18. Jahrhunderts politisches Wissen diskursiviert.

PROF. DR. KAREN HEARN (University College, London)

Karen Hearn is Honorary Professor at the Department of English Language and Literature, UCL, Historian of British art and culture (c.1500–c.1710) and exhibition curator. Previously she was Curator of 16th & 17th Century British Art at the Tate Galleries (1992–2012). Her present areas of research include representations of pregnancy; artistic migration between the Netherlands and Britain (c.1500–c.1710), works, biography and context of the painter Cornelius Johnson van Ceulen (1593–1661), Anthony Van Dyck's London Studio as well as Portraiture in Britain and the Northern and Southern Netherlands during the 16th & 17th Centuries and women's patronage of the arts in the 16th & 17th Centuries.

LEONIE HEEGER M.A. (Halle)

Leonie Heeger studierte Kunstgeschichte, Archäologie, Germanistik und Vergleichende Literatur- und Kulturwissenschaft in Bonn. Darauf folgte ein Master der Kunstgeschichte in Freiburg und Basel. Ihre Forschungsinteressen liegen im Bereich der Illustrationen mittelalterlicher Ritterromane, der ottonischen Buchmalerei und frühmittelalterlicher Textilkunst und Kleidung.

JANINE JAKOB M.A. (Universität Zürich)

Janine Jakob is working on her dissertation project in Social History. Her research focus lies mainly in Fashion history and theories, sumptuary laws in relation to gender, cultural and social history, local history and media effects. The working title of the dissertation is „*Noble Finery Makes the Ladies: Fashion, Sumptuary Laws and Everyday Practice in Basel, Zürich and Lucerne 1650-1790*“. From 2012 she has been part of the Graduate Program in History at the University of Zurich. She studied Media and Communication, Economic and Social History, International Relations and Economics at University of Zurich and University of St. Gallen. She currently works on a collaborative book project about „*Haute Couture in World War II*“ coming out in 2016.

DR. HERBERT KOPP-OBERSTEBRINK (Zentrum für Literatur- und Kulturforschung, Berlin)

Herbert Kopp-Oberstebbrink ist Philosophiehistoriker und Literaturwissenschaftler sowie wissenschaftlicher Mitarbeiter in den Forschungsprojekten *Poetologie und jüdische Philosophie* und *Religionsphilosophie nach 1945* am Zentrum für Literatur- und Kulturforschung, Berlin. Er absolvierte das Studium der Philosophie, Germanistik und Geschichte in Tübingen, Stuttgart und Berlin. Seine Forschungsschwerpunkte sind die Geschichte der Philosophie seit 1830, Geschichte und Theorie der Geistes- und Kulturwissenschaften, Ideengeschichte der Bundesrepublik bis 1989, Begriffsgeschichte, Theorien & Methoden der Historiographie, Theorie des Archivs sowie Edition als Grundlagenwissenschaft.

DR. WILLIAM KYNAN-WILSON (Aalborg University)

William Kynan-Wilson is presently a Post-Doc Researcher at the Department of Culture and Global Studies, Aalborg University. He obtained his BA, MPhil and PhD (2012) from the History of Art Department at the University of Cambridge. His doctoral thesis examined Anglo-Norman writings about Rome and *romanitas* in the twelfth and thirteenth centuries. In 2011 Kynan-Wilson curated the first exhibition in the United Kingdom devoted to Ottoman costume albums, and in 2012 he was awarded the Gordon Duff Prize in Bibliography (University of Cambridge). Kynan-Wilson's research explores texts and images in travel culture, in the Medieval and Early Modern periods. He is particularly interested in the relationship between travel texts and images, and the ways in which they inform the expectations, experiences and actions of travellers.

DR. MATEUSZ KAPUTSKA (Universität Zürich)

Mateusz Kaputska was a Post-Doc Assistant in the Department for the Early Modern Art History at the Institute of Art History of the University of Zurich and co-coordinator of the TEXTILE / NETWORKS Research Group in 2009. He studied art history and philosophy at the University of Wrocław (Poland), where he also received his PhD in 2004 (published in 2008 as „*Figure and Host. On the visual Evocation of Presence in Late Middle Ages*“). In 2015-2016 he holds the interim professorship for medieval art history at the University of Zurich. His research interests include i.a.: visual media and production of historical evidence, textile representation, medieval and early modern intersections of knowledge and visual propaganda, images as historical carriers of identity and instruments of power and visual politics of time.

DR. TATJANA PETZER (Zentrum für Literatur- und Kulturforschung, Berlin)

Tatjana Petzer holds a PhD in Slavic literature. Since 2010, she is a Diltthey fellow of the Volkswagen Foundation at the Center of Literary and Cultural Research (ZfL), Berlin, with a project on the epistemological history of synergy. Her research interests include Slavic literatures, arts and (epistemic) cultures, the transformative aesthetics of modernity, cultural topographies and vestimentary orders. Among her recent publications are the co-edited books „*Ordnung pluraler Kulturen. Figurationen europäischer Kulturgeschichte, vom Osten her gesehen*“ (together with Zaal Andronikashvili, Andreas Pflitsch and Martin Tremml), Berlin 2013, and „*Synergie. Kultur- und Wissensgeschichte einer Denkfigur*“ (together with Stephan Steiner, forthcoming).

DR. JOHANNES PIETSCH (Bayerisches Nationalmuseum, München)

Johannes Pietsch graduated from a fashion school in Munich in 1994 as a fashion designer and pattern drawer and started his museum career with a two years' training at the textile conservation workshop at Bayerisches Nationalmuseum in Munich until 1998. He graduated in 2002 with a university diploma in conservation sciences and art technology. From 2003 until 2008 Johannes Pietsch worked at the Abegg-Stiftung, Riggisberg, Switzerland. In December 2013 he was appointed Curator of Costume and Textiles of the Bayerisches Nationalmuseum. The research interests of Johannes Pietsch include dress history and terminology as well as the analysis of extant clothing. He has published various books and articles on these topics.

PROF. DR. MARCIA POINTON (University of Manchester & Courtauld Institute of Art, London)

Marcia Pointon was Professor of History of Art at the University of Sussex and, from 1992, Pilkington Professor of History of Art at Manchester University. She is now Professor Emeritus in History of Art at the University of Manchester and Research Fellow at the Courtauld Institute of Art. Her books include „*Hanging the Head: Portraiture and Social Formation in Eighteenth-century England*“ (Yale University Press 1993) and „*Strategies for Showing: Women, Possession and Representation in English Visual Culture 1665-1800*“ (1997). „*Brilliant Effects: A Cultural History of Gem Stones and Jewellery*“ (2009) won the Historians of British Art Book Prize in 2011. Her latest book, „*Portrayal and the search for identity*“ was published in 2013. She will publish a new book entitled *Rocks, „Ice and Dirty Stones: Diamond Histories*“ with Reaktion Books in 2016. She is currently a Leverhulme Senior Research Fellow.

ANNE K. REIMERS M.A. (University for the Creative Arts, Rochester & University College, London)

She is Senior Lecturer in Visual Culture and Fashion Theory in the School of Fashion at the University for the Creative Arts (UCA) in Rochester (UK) and has supported undergraduate fashion students at UCA in their cultural and theoretical studies since 2005. Anne has a Master's degree in History of Art, Philosophy and Italian Philology from the Rheinische Friedrich-Wilhelms-Universität in Bonn and is currently undertaking a PhD in History of Art on „*Visual Culture and the Dynamics of Fashionability in 1920s Berlin*“ at University College London (UCL), supervised by Professor Frederic Schwartz. Since 2006 Anne also writes as a London-based arts journalist for the German daily newspaper Frankfurter Allgemeine Zeitung (FAZ).

PROF. DR. AILEEN RIBEIRO (Courtauld Institute of Art, London)

Aileen Ribeiro read history at King's College, London, followed by postgraduate study (MA and Ph.D) at the Courtauld Institute of Art. She was Head of the History of Dress Section at the Courtauld Institute from 1975 to 2009, appointed Professor in the History of Art at the University of London in 2000 and she is now Professor Emeritus. She has published many books and articles on various aspects of the history of dress, including „*The Art of Dress: Fashion in England and France 1750-1820*“ (1995) and „*Facing Beauty. Painted Women and Cosmetic Art*“ (2011). Her most recent book (with Cally Blackman) is „*A Portrait of Fashion. Six Centuries of Dress at the National Portrait Gallery*“ (2015).

DR. CLARE ROSE (Royal School of Needlework, London)

Clare Rose is lecturer at the Royal School of Needlework and Course Leader in Fashion and Textiles at the Victoria & Albert Museum, London. She is an international expert in textiles and dress, researching topics including the origins of mail-order retailing, the history of childhood, the visual culture of Chartism, and garment thefts in Georgian London. Trained as a museum curator, she has researched and curated major textile collections in Britain and Europe. Her most recent publication is „*Art Nouveau Fashion 1890-1914*“ (2014).

BARBARA SCHMELZER-ZIRINGER M.A. (Berlin)

Barbara Schmelzer-Ziringer studierte Modedesign, Architektur und Gender Studies in Wien, Graz, Antwerpen und Berlin. Ihre Erfahrungen als Modedesignassistentin, Modellistin und Kunstschauffende integriert sie in die Lehrtätigkeit als Dozentin mit Theorie- und Praxisbezug. Bisherige Arbeitsstationen waren u. a. Jil Sander (Mailand), Frank Leder (Berlin), Edwina Hörl (Wien-Tokio), Stephan Schneider (Antwerpen) sowie die Universität für künstlerische und industrielle Gestaltung Linz. Ihre interdisziplinären Schwerpunkte umfassen neben Aspekten aus den Kultur- und Designwissenschaften, der Architekturtheorie, der Soziologie, der Philosophie und der Semiotik auch Gender und Postcolonial Studies, was sich thematisch in der Erstpublikation zu Mode, Design und Theorie widerspiegelt.

PROF. DR. ÄNNE SÖLL (Ruhr-Universität Bochum)

Änne Söll ist Professorin für Neue und Neuere Kunstgeschichte an der Ruhr-Universität Bochum. Im Januar 2014 habilitierte sie mit der Habilitationsschrift *Der Neue Mann? Männerporträts von Otto Dix, Christian Schad und Anton Räderscheidt* (erscheint 2015 im Fink-Verlag). Ihre Forschungs- und Lehrtätigkeit konzentriert sich auf die Kunst des 20. und 21. Jahrhunderts mit Schwerpunkten in der Geschlechterforschung, der Videokunst, Neuen Sachlichkeit, Mode, Künstlerzeitschriften, Kunstzeitschriften, Film und Fotografie.

DR. MARTIN TREML (Zentrum für Literatur- und Kulturforschung, Berlin)

Martin Treml studied History of Religion, Jewish Studies, Philosophy and Art History at the University of Vienna and the Free University of Berlin (1988 MA, 1996 PhD). Since 2000 he has been working as Senior Researcher at the Center for Literary and Cultural Research (ZfL), Berlin. His main fields of research are the history and methodology of the study of culture around 1900, theories and figures of Western religions, German-Jewish cultural history since 1750, and reception of antiquity. His recent publications are „*Warburgs Denkraum. Formen, Motive, Materialien*“ (with S. Flach and P. Schneider, 2014), „*Die Ordnung pluraler Kulturen. Figurationen europäischer Kulturgeschichte, vom Osten her gesehen*“ (with Z. Andronikashvili e.a., 2014). He is the editor of „*Aby Warburg Werke*“ (with S. Weigel and P. Ladwig, 2010).

DR. SARA VAN DIJK (Rijksmuseum, Amsterdam)

Sara van Dijk is junior curator of textiles at the Rijksmuseum in Amsterdam. Previously, she has worked as a lecturer in decorative arts at Leiden University, where she also studied art history and recently received a PhD for her thesis „*Beauty adorns virtue. Dress in Portraits of Women by Leonardo da Vinci*“. Besides her current research on linen damask and silk fabrics she is also interested in the depiction of dress and textiles in painting.

DR. JULIANE VON FIRCKS (Johannes-Gutenberg-Universität, Mainz)

Juliane von Fircks hat Kunstgeschichte, Psychologie und Philosophie in Greifswald, Poitiers und Berlin (FU) studiert. Sie promovierte über Marienbilder des 13. Jahrhunderts im Ostseeraum. Seit 2006 ist sie wissenschaftliche Mitarbeiterin an der Universität Mainz, seit 2014 im DFG-Projekt *Luxusgewebe des Orients im spätmittelalterlichen Europa. Transfer - Adaption - Rezeption*. 2008 erschien ihre Monographie „*Liturgische Gewänder des Mittelalters aus St. Nikolai in Stralsund*“.

DR. THOMAS WEISSBRICH (Deutsches Historisches Museum, Berlin)

Thomas Weißbrich studierte Neuere deutsche Literatur, Alte Geschichte und Kunstgeschichte in Freiburg und München. 2007 promovierte er als Stipendiat des Graduiertenkollegs *Transnationale Medienereignisse* der Justus-Liebig-Universität Gießen mit einer Studie zu *Höchstädt 1704. Eine Schlacht als Medienereignis*. Seit 2011 ist er Leiter der Sammlung Militaria am Deutschen Historischen Museum in Berlin. Er forscht zur preußisch-deutschen Militärgeschichte, Mediengeschichte der Frühen Neuzeit, Museums-, Sammlungs- und Ausstellungsgeschichte. 2015 veröffentlichte er „*Die Königin in Uniform. Preußens weibliche Regimentschefs 1806 bis 1919*“ im Ausstellungskatalog „*Frauensache. Wie Brandenburg Preußen wurde*“.