Martin SCHIEDE (Universität Leipzig)

Reference picture, cash and looted art. The Soler family of Pablo Picasso

Barcelona, Paris, Cologne, Niederschönhausen, Lucerne, Liège. What at first glance looks like the list of the locations of a moving or insurance company is, in fact, the itinerary of a key image of Picasso's Blue Period. In 1903 the young Catalan artist painted for his tailor Benet Soler a monumental family portrait that shows him with his wife and four children on a picnic, to pay thus its suits. Picasso designed the portrait of the Soler family apparently as a form of appropriation art: his references to an icon of modernity - on Manet's *Luncheon on the Grass* - are obvious. Since the customer was not satisfied, the picture came back in the artist's studio. After Alfred Hagelstange, the director of the Wallraf-Richartz-Museum, had seen the work in the gallery of Daniel-Henry Kahnweiler, he purchased it for his museum. But in 1937 it was confiscated as "degenerate art", deposited in the castle Niederschönhausen, and in 1939 sold by Galerie Fischer on the Nazi-auction in Lucerne to the Musée des Beaux-Arts in Liège. The new owner presented the portrait with national pride and anti-German attitude in the exhibition *Cent ans d'art Walhon*. During his transnational transfer between Spain, France, Germany, Switzerland and Belgium *The Soler family* accomplished at each station a new function, display and reception. With the help unpublished documents the lecture tries to reconstruct the transfer of this famous *objet d'art* between studio and exhibition, between museum and art looting, between auction and propaganda in its changing national, aesthetic and ideological contexts.

Hélène IVANOFF (PhD. in History, Centre Georg Simmel, EHESS, UMR 8131)

The appropriation of the ethnographic collections of the South Seas by the first German expressionist artists in the early twentieth century

In the early twentieth century, artifacts from the South Seas – the Palau islands, the northern New Guinea island, the western Samoan islands – were of considerable help to increase the collections of the German museums making them count among the most famous ones on the Anthropological stage. These Pacific territories were German colonies and the fact that these societies were seen as primitive and still “pure” with “endangered material cultures” gave the ethnographers some arguments to justify what was indeed often spoliation. In his study, “Objects of Culture: Ethnology and Ethnographic Museums in Imperial Germany”, Glenn Penny demonstrated that Germans undertook a worldwide effort to preserve the material traces of humanity, designing major ethnographic museums and building extensive communication and exchange networks around the globe: German ethnologists were not motivated by imperialist desires nor an interest in legitimating putative biological or racial hierarchies, but they aspired through these museums' collections to generate theories about the essential nature of human beings.

The first German Expressionists – Ernst Ludwig Kirchner, Erich Heckel, Max Pechstein or Emil Nolde, all members of the artistic association called “die Brücke” – led the opinion in Germany toward the “artification” of these exotic objects: they made them belong to Art.
Also, because of their desire to break with the classic esthetic tradition from the European Renaissance and the Greek antiquity, they disconnected these objects from their cultural context to found Western Modern Art. They created a new aesthetic category in European Art History, called “primitive art”, by adding to their personal collections these objects first dedicated to spiritual use in their original context, and by using their patterns, materials, and artistic techniques. Thus they built a discourse of the “Other”, symptomatic of the European “way of seeing the rest of the world” in the early twentieth century: the following expressions such as, “Negro art”, “Primitive Art “, “Orient”, corresponding to invented categories used by European artists to put a label on the Art’s Other.

The German ethnographers, Emil Stefan, Richard Neuhauss or Augustin Krämer, refused to consider these objects as “decorative art” while the Expressionists admired their ornamental qualities. This paradox allows us to focus on what was said in writings about the “primitive art”: according to the Expressionists, these artistic objects came from an “immediate” and “instinctive” relationship between the “primitive man” and the nature. The art historian Wilhelm Worrringer, a friend of the Expressionists, also spoke about a common sensitivity that artists of the northern countries and the “primitive man” may share, which would explain why the German Expressionists refused industrialization and mass culture and tried to humanize nature by expressing their feelings in Art.

The circulation of these objects between South Seas and Germany was not only a physical process: it was a cultural transfer from oceanic societies to European Artists involving appropriation by throwing artifacts out of their original cultural context and by giving them another meaning than the one it first had. This process deeply impacted the formation of a German artistic collective identity.

Claartje RASTERHOFF (Department of Arts and Culture Studies, Erasmus University Rotterdam)

A transnational art community?
Cross-border trade in cultural products in the seventeenth-century Low Countries

The seventeenth century is known as a golden age of cultural production in the Dutch Republic, and as an indian summer in the Southern Netherlands. Besides the prodigies Rembrandt and Rubens, or the publishing houses Elzevier and Plantin-Moretus, thousands of lesser-known cultural producers were active in creative industries such as book production, tapestries, and the decorative arts. Up until now, these phenomena have been studied from a purely national perspective, stressing distinct cultural identities, and country-specific explanations. Yet, the two regions had a shared history until the northern provinces seceded from the Spanish Empire during the Eighty Years War. Moreover, political separation did not preclude strong commercial and cultural ties.

This paper aims to add two novel perspectives to the well-known cultural histories of these two regions during the early modern period, one theoretical and one methodological. Qualitative data on the cross-border trade in cultural products, by means of the archives of important Southern Netherlandish dealers in cultural products Forchondt, Musson, and...
Plantin-Moretus, is combined with serial data on the distribution of these goods between the Southern and Northern Netherlands from a unique source, the Zeeland toll registers. This allows for an analysis of the volume, the geographic reach, and the character of cultural products crossing country borders. Secondly, these findings are related to published studies on the art-historical and material culture of both countries. Cultural expressions are viewed as goods intended for exchange in a market context. And importantly, in the case of the Low Countries, this exchange took place not only in and between local markets with both shared and dissimilar cultural identities, but also in a translocal manner. In this paper an attempt is made to interpret the cultural implications of the early modern cross-border trade in artistic and decorative objects with help of the concept of the ‘transnational’ art community. Definitions of transnationalism vary, but in general they centre on exchanges, connections and practices across borders, thus transcending the national space as the primary reference point for activities and identities. Even if the term ‘transnational’ is anachronistic, contested and difficult to operationalize, this paper argues that it is worthwhile exploring its possible added value in research on movement, flows, and circulation that transcends politically bounded territories.

Éric CHEVREL (Université Paris-Sorbonne)

**Plastic classics – Lego and Playmobil: a comparative history of two modern playthings**

Lego and Playmobil are two universally known trademarks of Danish and German firms. Established as family businesses in Jutland and Franconia, they launched, in 1958 and 1974 respectively, new products on the molded plastic toy market that they have since dominated. Both firms’ aim was – and is – to produce toys relating to either real-world scenarios (e.g. fire stations, hospitals, trains) or to adventure-world scenes (e.g. knights and castles, spaceships). Both offer a whole playing “system” (and this concept has been reflected within both brands’ logos), where every new product is compatible with, and often complementary to, previously released products. Although Lego focuses more on construction skills than Playmobil, which delivers mainly pre-built parts, the combination of the durability of almost unbreakable plastic with the systemic stability of their products may explain how Lego and Playmobil have become a classic element of the material culture of childhood all over the world. Both systems are renowned for the large fields of possibilities they provide for children’s imagination and creativity, allowing them to freely combine components to think up new situations and stories.

A comparison will show two major trends in the history of these plastic toys: Lego sets were first entirely concerned with construction (houses, cars) without action figures, whereas Playmobil was clearly concentrated mainly on figures. But gradually, both companies developed: Lego launched its minifigures in 1978, and Playmobil started producing more complex structures (castles, ships, pyramids) involving self-assembly by the children (or their parents). In this way, Lego and Playmobil now resemble each other more and more, and their worlds are becoming more “complete”, combining the main elements of figures and structures.

However, there are still differences between the industrial and commercial policy of both firms; Lego has proved more adaptable in anchoring its place within modern societies,
having acquired the rights for licensed products based on films or comics, such as Star Wars, Indiana Jones or Super Heroes. Here playing with “definitive” models seems to become more important than the experience of creative building. On the other hand, their “Creator” line can be seen as an attempt to go back to former basics, since each set offers 3 different models with the same bricks. Additionally Lego has widened its product range to appeal also to adults, who as AFOLs (Adult Fans of Lego) use the contents of boxes in order to construct their own models. The world of Playmobil seems to be less innovative and narrower, as the target market remains younger children and almost no adults, but its constant refusal to use franchised material makes it more consistent and “personal”. Lego and Playmobil are no longer just two brand names amongst others. As their own theme parks show, being shops, playgrounds and museums all at the same time, Lego and Playmobil have grown into fully-fledged components of our modern culture.

Sylvain BRIENS (Université Paris-Sorbonne)

Exhibited objects, mediating objects. Two Danish authors, H. C. Andersen and Johannes V. Jensen, at Paris Expositions Universelles 1867 and 1900

Abstract : Technical and industrial objects exhibited at Paris Expositions Universelles 1867 and 1900 acted as mediators between national cultures and as vectors for creation of cosmopolitan spaces. While H. C. Andersen focused 1876 on the phantasmagorical staging of technical and industrial objects, Johannes V. Jensen noted 1900 that the cultural and artistic production was shown in contact with technical innovation and developed a theory of history as expanding techno-Darwinism, which he called "den gotiske Renaissance" [Renaissance Gothic]. We propose to compare in the texts of Andersen and Jensen the imagological reflection on the Danish national identity and the manner of writing inspired by modern technical objects exposed at the Exhibition. By crossing these two dimensions, we will challenge the question of intercultural writing as the foundation of the modern project in Nordic literature.

Stephanie BOSTOCK (Bangor University)

Forming the Fifties in eastern and western Germany: The Everyday Object as a Medium of Memory and Culture

The much-cited ‘memory boom’ of recent times and the growing interest in the social history of culturally diverse communities have brought about a fundamental change in the museum sector. Characterised by a ‘bottom-up’ approach to historiography and fuelled by an increase in popular engagement in heritage-related activities, material culture has gradually gained acceptance in a museum sphere traditionally dominated by high culture, in a process that can be deemed, to borrow Feinstein’s phraseology, a ‘triumph of the ordinary’ (2002). In post-unification Germany, numerous museums and exhibitions are now dedicated to the display of everyday objects of the nineteenth and twentieth centuries, and this change has centred upon the museal reimagination of Alltag (everyday life) as Alltagsgeschichte (history of everyday life) (Lazda, 2010).
This paper focuses on the 1950s as a key expression of this reimagination: the 50s narrated as the beginning of the Wirtschaftswunder (economic miracle) in western German museum contexts, and as the Aufbau des Sozialismus (construction of socialism) in eastern German museum contexts. The 50s represent a particularly poignant period for discussion, because the quantity and variation in design of everyday objects, such as furniture, clothing and consumables, witnessed a substantial increase during the post-war consumption boom. Furthermore, sufficient time has now passed and there has been a renewed cultural interest in the period to such an extent, that everyday objects are reimagined as museum artefacts. These cultural memorial processes are all the more significant in the German cultural landscape because 50s everyday objects represent markers of a period of division, but are now part of the museums and exhibitions of a united Germany.

In order to explore 50s everyday objects as media of memory and culture, four case study museums and temporary exhibitions have been selected: the Dokumentationszentrum Alltagskultur der DDR in Eisenhüttenstadt and the DDR Museum Zeitreise in Radebeul near Dresden in eastern Germany; and the Museum der 50er Jahre in Bremerhaven and the temporary exhibition ‘Geliebte Technik der 1950er Jahre’ that ran at the Deutsches Museum in Munich from December 2010 to July 2012 in western Germany. Looking at each case study in detail, the paper demonstrates how everyday objects are ‘translated’ (Burke, 2009: 70) into museum artefacts through reappropriation and recontextualisation, and how such mechanics serve to imbue those artefacts with meaning and memory in the present. Understanding this translation process and the way that it enables meaning to be reinscribed into the everyday objects enables the paper to determine the extent to which pre-existing notions of the 50s past are confirmed or challenged through the exhibition of particular objects and their mise-en-scène. Finally, by examining what is thematised in the museum as ‘canon’ and what is excluded as ‘archive’ (A. Assmann, 2006), the paper examines the tensions and symbioses between local, regional, national and transnational narratives, linking these back to dominant discourse on the 50s.

Bringing together theories of museology, material culture studies and cultural transfer, the paper posits the Alltagsmuseum (museum of everyday life) as a privileged site of cultural and memorial exchange because of the way its materiality enables everyday objects to be re-experienced and reimagined by visitors in different spatial and temporal contexts. Moreover, the paper identifies a central role for the Alltagsmuseum in post-unification German culture, acting as a key institution for the exploration of personal and collective memories of the post-war past and the construction and deconstruction of united and divided identities.

Annie BOURGUIGNON (Université de Nancy)

The Olympic Stadium as a mirror of the 20th century: Per Olov Enquist’s The Cathedral in Munich

The famous writer and author of documentary literature Per Olov Enquist was very interested in athletics. That was the reason why the Swedish daily newspaper Expressen decided to send him to Munich in the summer of 1972, as the Olympic Games took place there. From Munich, Enquist wrote a series of papers on the Games.
But the Olympics were interrupted by tragic events: Israeli athletes were taken as hostages and shot by members of the Palestinian organization Black September. As Enquist subsequently rewrote his articles and integrated them into a book, he could not but take into account how politics and international affairs had interfered dramatically with the non-political festivity the Olympics were supposed to be. The book appeared at the end of 1972. It was entitled *Katedralen i München (The Cathedral in Munich)*.

*The Cathedral in Munich* is a text with an elaborate structure. The character called “E”, the observer, reminds us that objective and truthful observation and description is difficult, in many cases even impossible. The Olympic Stadium in Munich materializes the «Olympic idea» - an idea that has varied strongly in the course of history. *The Cathedral in Munich* has an intricate temporal structure and deals with different times, the times of the Olympic Games in ancient Greece, of the modern revival of the Games at the beginning of the 20th century, of the Nazi Games in Berlin in 1936, of the preparations and the first phase of the Munich Olympics and of the days after the shooting.

Enquist’s descriptions show how both the organizing committee, the International Olympic Committee, the big companies selling equipment for sports and the big media are eager to produce an image of the Games as playful, merry, youthful, non-political, as a dream where all people are given the same opportunities of success, a dream in which the ugliness of the real world do not intrude. The beautiful «cathedral» (i.e. the newly built stadium) is used to reshape the perception of the Olympic Games.

But in this book, as in others, Enquist follows his own ethics of seeking the truth – in spite of his being aware that truth cannot be found in its entirety. The observer «E» turns into an inquirer, asking if the competing athletes are real amateurs, trying to find out to what extend economics and politics play a part in the Games, if some sports have a higher status than others, how the USA use black athletes, how competitors experience competition... As a result, the journalist’s investigations and his determination not to be blinded by the official image produce something that may be called a counter-image of the Games, casting light upon rather upsetting facts beneath the attractive surface.

Nevertheless, the hidden machinery of the Games that «E» suspects might exist and that he tries – and partially succeeds – to lay bare is not the final truth about the Games. A sense of failure and hopelessness in the aftermath of the shooting pervades the very first chapter of the book, which describes the closing ceremony. Because of this opening chapter, the tragedy to come overshadows the whole subsequent narrative about the Games. Thus, the notion of playful Olympics far from the problems and conflicts of the real world is bound to appear as totally absurd from the beginning.

*The Cathedral in Munich* certainly is a journalistic feature. But it is also to a high degree recognizable as a work of Per Olov Enquist. Like most of his novels and short stories, it expresses a deep concern about the question of reality and how to perceive it. The author is neither a naïve realist who believes you just have to look at things to see what they really are, nor an indifferent sceptic who does not care about the incomprehensible state of things. He describes attempts to reach what might be truth, never knowing for certain whether he has succeeded or not.
Plants and Books: Botanical Circulation between Leiden and Uppsala in the 18th Century

At the end of the 17th century G.E. Rumphius, merchant of the Verenigde Oostindische Compagnie (VOC), finished his manuscripts about the flora and fauna of the Moluccan island Ambon. Via the network of the Dutch East India Company he had exchanged books and ideas with scholars and naturalists in the European Republic of Letters. In the first half of the 18th century, Swedish academic C. Linnaeus transferred to the University of Leiden to listen to Boerhaave’s lectures about *materia medica* and to present his work *Systemae Naturae*. In 1737 he published the *Hortus Cliffortianus*, an inventory of the living and dried specimens at a VOC-director’s garden near Amsterdam. Back in Uppsala, Linnaeus investigated botanical information on seeds and plants that colleagues and students sent from Leiden and non-European points of botanical intersection, being part of what Boerhaave called “that sweet intercourse that is nowadays cultivated between all Doctors in this science”. He also studied Rumphius’ *Herbarium Amboinense* that had gone to print in Holland during the 1740s.

Exotic plants as well as botanical books were substantial for the academic-cultural relations between the Netherlands and Sweden and their handling is an indication of the replacement of *Naturwahrheit* with the concept of objectivity in the budding European sciences (Daston/Galison 2007). Earlier publications on human actors and networks, for example Linné “as middelaar tussen Nederland en Zweden” (Boerman 1953) and “the Influence of Leyden on Botany in the seventeenth and eighteenth Centuries” (Stearn 1962), focused on nationalised heroes within the framework of a European history of ideas (Koerner 1999), resulting in ‘linguistic imperialism’ (Schiebinger 2004). In contrast, this contribution is concerned with the role of botanical objects themselves in this specific exchange to develop a transnational and intercultural narrative. On the one hand, it builds on the interpretation of objects as ‘ensembles of things’ and discusses the role of experience in handling ‘epistemic things’ (Hahn 2005). On the other hand, it draws on the concept of circulation as ‘site of knowledge formation’ (Raj 2008) and the problem of dislocation (Chakrabarti 2010).

Central questions revolve around materiality, sense and meaning: Which plants and manuscripts travelled from Leiden to Uppsala and vice versa in the 18th century? Who handled, assembled and dissected these objects to what ends? How do place and relocation contribute to the difference between historically unique plants and their universal representation in books?

**Literature**

The Sunesen Psalter and Franco-Scandinavian Cultural Mediation in the Middle Ages

This paper focuses on one thing, a French early thirteenth-century illuminated manuscript in the collection of the British Library in London with the shelf number Egerton 2652, and known in modern scholarly literature as the *Sunesen Psalter*. It is a *de luxe* manuscript composed of 238 folios and measuring 165 x 105 mm. The parchment upon which the scribe wrote the text corresponds to roughly 120 animal hides. Every page is illuminated with costly pigments and gold leaf. At the beginning of the manuscript there is a Calendar in Latin decorated with roundels in colors on gold grounds depicting the Labor of the month and zodiac symbol, followed by eight large composite miniatures depicting events from the life of Christ in pointed quadrilobes centered on squares. Next comes the text of the 150 Psalms of the Old Testament embellished with nine historiated initials, followed by a Litany of Saints and a number of short prayers. All the texts original to the book are in Latin. The manuscript also contains a number of notes and prayers added to the pages in handwritings which are not of the same date as the original texts. When we as a 21st-century audience look at this thing and in our minds draw conclusions about it I am sure that we will all agree that it is old, impressive and very valuable.

In this paper I will first analyze the discourses in the scholarly literature written in the nineteenth, twentieth and twenty-first centuries dealing with the manuscript. Secondly, I discuss the significance this manuscript might have had for the person for whom it was made, the Danish nobleman, Jakob Sunesen (1170-1246), and for a later owner, most likely a member of his family. I will analyze the components of the manuscript and argue that the acquisition and possession of the Parisian codex which appropriated royal French imagery may be understood as part of a concern with fashioning an identity for Sunesen which would set him apart from other Danish noblemen. Lastly, I suggest reasons why obituaries of a number of Swedish, Danish and Norwegian members of the highest nobility were added to the Calendar.

Alain MONTANDON (Université Blaise Pascal-Clermont Ferrand)

L’Europe des montgolfières  English abstract (long version)

What is this thing we call a balloon? First of all, it’s a material, real-life object. But at the same time, it’s this object’s representation and its imaginary form. Now, nothing has more diverse connotations than the mysterious and marvelous objects that were the first balloons. How can we imagine today how astonished and enthralled Montgolfiers contemporaries must have been, who witnessed for the first time in the history of humanity a man taking flight, shaking off gravity! We can hardly imagine today the impact caused by
the news of a man going up in the air, free of Earth’s gravity. “Lighter than air”, is the new slogan that spreads over Europe.

Faujas de Saint-Fons is right when he writes that “the Montgolffier brothers caused a huge sensation all over Europe.” It’s this circulation of a technical object as well as of its fantasy that will retain my attention. Starting from the French fever, the extraordinary “ballomanie” that grasps the minds in the wild years of 1783 and particularly 1784, general curiosity will spread out. It is fueled by the press and first of all by the Journal de Paris, the first French daily newspaper to report what has happened on the 5th of June 1783 in Annonay, insisting on the circumstance. On an almost daily basis, the paper builds up the whole aeronautical event in its “Physics” section. The press invents its most reliable effects, suspense, dramatization, characterization of heroes, live reporting. Furthermore, the balloonists are great communicators, and their aerostatic adventures are “spectacular” events right form the start. Engravings spread around representing portraits of the aeronauts and images of balloons, and all this raises a huge amount of information as a testimony to the incredible popularity in all of Europe of these engravings, that are reproduced, copied, and even invent the image of the first flight before it has actually taken place.

When the first air travel ends in 1783 in Gonesse, it causes much fright among those who see all of a sudden an enormous globe descend out of the sky. Peasants take up their pitchforks, touching the balloon only from a distance and with particular caution. The anecdote circulates all over Europe.

On November 3rd 1783, Lichtenberg expresses his satisfaction with the possession of a pretty engraving representing “Montgolffier’s device taking off”. Underneath, there is a basket containing a sheep, a rooster and a goose. This was the first “manned flight”, which took place in Versailles on September 19th 1783. Lichtenberg also supplies us with no less than 5 accounts in 1784 on the Montgolffier brothers’ experiences with regard to the nature of air, wind movement, electricity, calculating longitude, trigonometric survey, lifting and transporting material, carrying mail and “air parties”. Others, less numerous and more pessimistic, consider this an overturn of the civic, political and moral world. “They can already see armies butchering each other in the airs, blood raining down on the earth. Lovers and thieves are already coming down our chimneys, and take off to other climates with our daughters and our treasure.”

On December 14th, 1783, the Mémoires secrets had been printed:

Les Anglais, Nation trop fière,       The English, too proud a Nation,
S’arrogent l’Empire des Mers,        arrogate the Empire of the seas,
Les Français, Nation légère,         The French, this flighty Nation,
S’emparent de celui des airs.        Takes possession of that of the Air.

This little quatrain circulates throughout Europe. The invention, indeed, is French and pertains to the imagology of the French spirit. Lichtenberg claims “Montgolffier’s invention has really brought physics into fashion in Germany.” The French “ballomanie” indeed touches all classes of population and expresses itself in a thousand ways. Through fashion, through hair style, though a great diversity of objects as long as they are “balloon inspired”.

- S’emparent de celui des airs.
- S’arrogent l’Empire des Mers,
- Les Anglais, Nation trop fière,
- Les Français, Nation légère,
Hats are a la Blanchard, chairs a la Montgolfière, even Goethe owns a stove a la Montgolfière.

“All is globular in Paris. People make contributions for launching globes, women wear globes on their heads, small companies join in globes, small theaters play globes, and strangers slightly wonder at our enthusiasm. It is clair, though, that the discovery is ours in spite of them, and that, if any nation can claim to fly, it is ours,” writes Rivarol.

Earthenware objects are often called “charrière” or “robertine” in reference to Jacques Charles and Noël Robert, who are famous for their hydrogen balloons. The factories in Strasbourg, Moustiers, Roanne, Nevers or Saint-Clément produce a large quantity of objects, such as plates, vases, pitchers, salt shakers or shaving basins.

The balloon motive is often found on fans, but also on wallpaper and toile de Jouy. Everything is Montgolfier-style, ranging from contra dances (including the Gonesse contra dance) to dishes (the “fillet a la Montgolfier” that takes the appearance of a soufflé, inflated like an aerostat, charlottes and other vol-au-vent-like desserts), clocks, and games as well.

A great many publications come out: poems, comedies, tales and stories, but also essays analyzing present as well as conjecturing about future uses, as in L’Art de voyager dans l’air et de s’y diriger, 1784.

Germany offers a good example of the appropriation of an object, with on one hand the complex ambivalence it may have possessed at the start, and on the other its characteristic quality as a representation of the mentality of those it originated with, i.e. a certain image of the French.

Wieland takes full measure of the excitement surrounding the hot-air balloon and the passions it stirs up. Jean-Pierre Blanchard had become the number one balloonist by giving demonstrations virtually everywhere in Europe. In 1785, he is in The Hague, Lille, Ghent, Frankfurt, and on November 12th, 90 000 spectators come to see him in Nuremberg. His ascent into the air on August 10th in Brunswick will supply the writer Knigge with the subject matter for a very typical short comical novel. Knigge does little more than go along with the reverie of flying in the air, and indulge in the fantasies that the spherical shape of the balloon may arouse.

The erotic vein of aeronautics induces the writing of plays and poetry (Bretzner: L’amoureux à la Blanchard or Les Ballons). The Journal de Brunswick of August 12th 1788 gives a long account of the “marvellous and sublime sight” of Mr Blanchard’s aerostatic tryout.

Taking flight is a popular image during Enlightenment for its connection with the idea of liberty. The aeronaut is a revolutionary, and it is to this effect that Jean Paul makes use of the image of the “high man”, the genius who tears down the barriers of a conventional world, and rises above the rationalist and philistine petty bourgeoisie towards the freedom of infinite space. The Journal de bord de l’aéronaute Giannozzo, written in 1800, brilliantly bears witness to the critical, revolutionary and poetical enthusiasm of Jean Paul’s protagonist.

At the end of his essay, Lichtenberg wonders whether such a gondola might be of any use to the poet. “It has been established that the soul rises up when the body does, just like, when the body falls, the soul does not lag behind.” In the end, this is one of the most interesting aspects of the esthetic adventure of balloons. We know they rivalled in colourful decoration, but it’s above all the aeronaut’s new outlook on the world that gives birth to a new kind of perception and a new poetics.
Conclusion
Taking off into the air in a hot-air balloon was a performance of European importance that made a lasting impression. The way aerostat flights, initially carried out mainly by the French, are viewed in other countries may vary. Germany especially is subject to division when it comes to the meaning of this new technique. The widespread curiosity prompted by the demonstrations of Blanchard may be curiosity about a paying fun fair show, without deeper significance. But the “aeroflatulism”, as Wieland called it, appears to some as a manifestation of French frivolity. For others, this French spirit is to be found in the erotic connotations of the object. But for others yet, and more particularly the Aufklärer, the balloon travels take on a political significance, expressing the longing for freedom and liberation. The numerous demonstrations in France as well as in Germany, Italy and other countries have therefore aroused a great deal of curiosity and given rise to various connotations. There is a general interest for the technique of balloon travel: it has grown fashionable, as Lichtenberg puts it. Many representations of different kinds bear witness to this infatuation. In the later 19th century, the balloon is a new locus amoenus for poets as well as new military equipment during the 1870 and 1914 wars. It is also interesting to see how geographic and national space is redesigned by the balloon and how its passengers look upon territories, simultaneously considering the perspective of renewed cartography and facing the difficulties of locating spaces from a viewpoint that is continually moving and whose course cannot be directed. Thus, a technical object with national rooting gradually becomes a European artefact, shared by all, but with diversified meaning and significance. Thanks to the hot-air balloon, the sky has become a new mirror of European cultures.

Petra BROOMANS (University of Groningen/Ghent University)

Virtual things. Lost and found material in cultural transfer studies

In cultural transfer studies (for example Espagne, 2005), translation studies (see Wolf et al, 2007), as well as in cultural history more and more the importance of the cultural transmitter is stressed. Peter Burke pleads in Lost (and Found) in Translation: A Cultural History of Translators and Translating in Early Modern Europe (2005) for more visibility of cultural transmitters, for they played an important role in the European cultural history. Another aspect that makes the study on cultural transmitters relevant is that they do not only mediate texts but also ideas and ideologies (Broomans 2009). For that matter network analysis is more and more applied in cultural transfer studies.
Espagne is one of the scholars who state that the role of materiality needs to be explored more profoundly in cultural transfer studies. According to Espagne book history can be of relevance. Where can the book be found and how does it look like?
Much has disappeared though or is still not (re)discovered in libraries, in institutional or family archives. Knowledge of the actors involved depends on ‘things’ such as letters, diaries, awards etc. These ‘things’ are important tools in order to investigate how people were connected to each other, their position (cultural capital) and how images and ideas of literature and cultures were transmitted.
Thus, when doing research into material that can give information about the cultural transmitter, about her/his status and position within the field, one has to be aware that
things disappear, there will always be gaps. We might have read in earlier documents that something was used in the process of cultural transfer or that some letter was written to an author, that some book was translated, but we cannot find the material. In that way one can speak of virtual things that could have provide us with knowledge about images and ideas. In my paper I will give some examples of lost and found material and discuss how we can manage virtual things in cultural transfer studies.

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Silke REEPLOEG (Centre for Nordic Studies, University of the Highlands and Island, Scotland and Volda University College, Norway)

Of Boats and Men: intercultural objects and regional identity in Western Norway and the Shetland Islands

This paper addresses the following questions: What can objects in maritime heritage collections tell us about the cultural links between communities in the Nordic cultural areas? How have maritime objects been appropriated, decontextualised and resemanticised, but also been used as an assertion of regional identity over time?

2013 marks the tenth anniversary of the adoption of the Convention for the Safeguarding of the Intangible Cultural Heritage (ICH) by the General Conference of UNESCO (http://www.unesco.org/culture/ich/index.php?lg=en&pg=00482 ). Since its inception in 2003, 143 countries have adopted both the term and consequent approaches to all types of cultural heritage, the value of which is no longer seen as solely residing in the conservation of material culture, but also the recognition, documentation and transmission of intangible aspects of cultural landscapes, not previously considered in this way. These new approaches have become particularly visible in the way coastal heritage communities in Northern Europe have dealt with the cultural landscapes and objects along the coast, and the way in which coastal identities are constructed.

With a maritime history that stretches back to pre-history, the cultural heritage of Scotland’s Northern islands and Western Norway has always been connected to a dynamic perspective that sees the sea as an opportunity for intercultural exchange, rather than a barrier, a chance for communication and development rather than defence and insularity. One of the most important objects that has historically enabled this intercultural dialogue between Scotland and Norway is the small wooden boat, which “represented an important part of the technological basis for a Europe and a world in transition. The ships and their men brought with them not only goods but also new technology and cultural impulses.” (Bjørklund 1985:151). Both a tangible and symbolic medium for cultural transfer, with Norwegian boat imports during the 18th and 19th century forming the basis for the ‘Shetland model’, “the
story of these small wooden boats and their builders is one of staunch island pragmatism and ingenious practical innovation” (Munro, A., 2012).

This paper considers the role of the boat as a significant cultural mediator and factor in the construction of intercultural regional identities in the Nordic area. By comparing the representation of boats and seafaring collections in local folk-museum exhibitions in Western Norway and the Shetland Islands, it links the theory of cultural transfer and material culture studies. Using the micro-historical approach of Alltagsgeschichte, the paper will compare how Shetlanders and West Norwegians participate in the construction of and identification with coastal culture or kystkultur by way of tangible maritime objects and intangible narratives. It will investigate the similarities and differences in terms of how the coast is defined as a ‘seafaring place’ via the transfer of both tangible and intangible cultural heritage - concluding that both boats are significant cultural mediators of both intangible and tangible culture within Nordic regional and transnational cultural spaces.

Keywords: cultural transfer, maritime heritage, regional identity, cultural memory.

Bibliography

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Nye Kartofler. Talking (about) Things and Nationality

In 2010, Pia Kjærgaard, leader of the Danish People’s Party, tried to explain the concept of ”Danskhed,” i.e. Danishness or being Danish. Welfare is important, she remarked, but also
the seasons, nature, ”nye kartofler”, or new potatoes, strawberries with cream, and the Jutish Western Coast. The integral role Kjærsgaard ascribed to “nye kartofler” inspired me to think about this issue: How do potatoes symbolize Danishness?

Kjærsgaard's surprising statement reveals that material culture has an important function in the construction of national identities. We should therefore reconceive nationalism from the perspective of thing theory (Appadurai 1986; Latour 2007). Furthermore, things that contribute to the formation of national identities have often undergone numerous processes of appropriation and transfer. These processes are part of discourses that combine the transfer of knowledge, material practices, and semantic enrichment. Using the example of the potato, my paper will describe the discursive interplay between material culture and national identities.

The first part of the talk compares the history of the potato in Germany and in Denmark. Today, both countries conceive of the potato as a ‘national vegetable’. Nevertheless, the beginnings of potato cultivation were difficult. Several German regions grew potatoes in the early seventeenth century, but people did not readily accept the new crop. Both priests and sovereigns encouraged importing the New World plant. Folk legends ascribe Friedrich II a central role in popularizing potato cultivation in Germany. Potato fields appeared later in Denmark than in Germany. „Kartoffeltykere“, ’potato Germans’, pioneered in potato cultivation, and the migrant background of the potato farmers contributed to Danish farmers' feelings of reservation toward the vegetable. Furthermore, potatoes signified low social status and were considered pig feed. For a long period of time, the potato remained unpopular in Denmark, but its image has changed significantly. Can we read the history of the potato as a discourse on migration? If so, how does the fear of the foreign other dissolve and how is acceptance furthered? Why did the potato become a national icon?

The second part of my paper discusses Hans Christian Andersen's fairy tale, "Hvad man kan hitte paa" (1869). Andersen's text gives the potato a voice, and the vegetable tells the story of its arrival in Europe, the disregard with which it was met and the later recognition of its value. I suggest reading this reversal of perspectives through the lens of thing theory and postcolonial theory (Spivak 1988): The fairy tale reflects on the importance and difficulties of being heard, and on the relationship between language and power.

Rachel KING (University of Manchester/ Staatsgemäldesammlungen, München)

Vom Deutschen Werkstoff: Amber, Amber Art, and National and Cultural Identity

In the 1930s, objects made from symbolically laden ‘blonde’ amber experienced a politically motivated boom. According to Robert Helbeck, writing in 1938, amber’s new success was a result of the ‘strengthening of racial awareness’ for this had allowed ‘for the awakening of a feeling for this material, closely connected with the history of the people’. What is more, ‘thanks to the constant support of the Führer a new German culture of amber’ had blossomed. Similarly, the amber scholar and director of the Kunstsammlungen zu Königsberg, Alfred Rohde also held a collective ‘belief in an ur-German material’ responsible. Amber was equated with ‘ripe sheaves of corn’ and ‘German curls’ in popular literature with
one anonymous author even dedicating a poem to this resin entitled ‘German Stone from German Soil’.

This new national interest in amber in National Socialist Germany was no fashion (or so Wilhelm Bölsche). The concept of ‘fashion’, he wrote, was not in the least a German one. Fashion, for him, stemmed from the ‘pathological inquietitude of a neighbouring race and un-German politics’. Instead he saw the new national interest for the material as an expression of deep seating longing in Germans. Indeed, his countrymen were the wearers 60 million polished splinters of amber in the form of pins and pendants. These could be bought each year for a charitable donation to the Winterhilfswerk (Winter Relief) and Rohde himself said that German's ‘decorated themselves (with these) as if driven by an inner need of the heart’.

The German identification with this so-called ‘Gold of the Baltic’ was so great in the 1930s, that it could hardly have ever been imaginable that amber would be the Polish material par excellence in the early 21st century. As can be seen from the amber holdings in Ost- and Westpreußen museums, the material amber nonetheless remains a loaded bearer of national identity. Focussing on amber and historical amber art, this contribution will give an account of the social and political appropriation, as well as construction of a material and objects in it, to nationalistic ends in the 20th century.

Claudia SWAN (Northwestern University, Evanston)

Rariteyten van dese Landen’: Indigenous exotica in early modern Holland

How exotic was the Dutch Republic? This paper studies the “social lives” of exotica (rariteyten, or curiosities) in the early years of Dutch global exploration and trade, looking at the role of exotica in state gifts, private collections, on and off the newly founded Exchange, and in verbal and visual accounts of the global entrepôt Amsterdam. The facts of early modern global trade by which Amsterdam and the Netherlands rose to ascendancy in the early seventeenth century are familiar; less familiar, perhaps, are the instances of exchange of exotica across cultural and national boundaries—represented by birds of paradise presented to the Ottoman sultan by the States General; turbaned merchants in the bustle of the Amsterdam Exchange; the transactions negotiatied in allegories of the city; or the presentation of East Indian commodities in the course of state visits. The paper also addresses the role of exotica and other precious commodities in the context of diplomatic and other gifting practices of the time, with particular emphasis on the role of awe in the production of new political affiliations by way of gift exchange in precious commodities.

Stefan LAUBE (Berlin/Wolfenbüttel)

Ostrich Eggs, Horns, and Crocodiles. Potentials of Cultural Transfer in Church Halls

Things and containers are two sides of the same coin. As well as vessels contain something, things contain meanings. Without changing their form they are able to absorb new meanings getting rid of their old attributions. The vessel structur with its dynamic mechanism of inside and outside, form and content, visibility and dissimulation transforms things in a stage of
historical change and cultural transfer. Even if things are no vessels, they need a housing or frame like a museum room, a cabinet of curiosities or a church hall, where things can develop their whole materiality. In churches the cult of things goes much further than the widespread veneration of holy relics. In Middle Ages and Early Modern Times churches were the preferred place, where strange things of cultural transfer were exposed. As findings or souvenirs pilgrims brought back from the Orient whale bones, nautilus shells, shark teeth, coconuts, ostrich eggs, griffin claws, antelope horns, embalmed crocodiles, bezoar stones from camels, ended up in the safekeeping of churches. Some wonders of nature, like stuffed crocodiles and whale bones were visible from afar – they hung under the ceiling of the church or on the upper church wall; others disappeared in the vestry cabinet, to be exposed on suitable liturgical occasions. A lot of examples document the function of church halls as generator of material transformation. The conversion of objects could be seen as soon as natural objects were forced to transform into utensils of the liturgy: Oliphant and griffin’s claw were processed into reliquaries, the nautilus became an incense boat, the ostrich egg a pyx, the horn a vessel for consecrated oil. In a lot of cases the liturgical function of exotic naturalia remains unclear to us today, as does their influence on the thinking of believers and on the visual perception of artists. However much it may be true, that ecclesiastical qualities were attributed to the things, the irreducible materiality of the things can no longer be surpressed. The talk argues that the main task of strange naturalia displayed in churches consists in their show value. There are intense links between churches and museums.