

**Anonymous  
history of  
intellectual  
work in the arts  
and sciences  
Workshop  
June 2, 2018**



Universität  
Basel

**eikones**

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



The workshop 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. We will discuss issues of collaboration, intellectual commons, or the thin line between the convergence of ideas and intellectual expropriation.

10:00-10:30

**Welcome**

Ralph Ubl

**Introduction**

Mario Wimmer

10:30-11:30

**Ice, Ink, Ash, and Dried  
Flowers: How-to Writing  
Around 1900**

Ann-Sophie Lehmann

2:00-3:00

**Major and Minor  
Cosmograms, or How to  
do Things With Worlds**

John Tresch

12:00-1:00

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

Hans-Jörg Rheinberger

3:30-4:30

**Blind Trust: Working With  
the Hands and Eyes of  
Others**

Mario Wimmer

1:00-2:00

**Lunch**

5:00

**Final Discussion  
followed by  
Coffee and Cake**

**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).

Images credits

recto: Motion study of unidentified woman operating IBM Model 24 key punch, 1950s (detail);