

GSAH | Institute of Art History  
Workshop and Panel Discussion

## Multisensory production and reception of artefacts in historic perspective

22 May 2024, 2.15pm–5.45pm (Workshop)  
10.00am–12pm (optional museum visit)



# Multisensory production and reception of artefacts in historic perspective

22 May 2024

10.00am–12.00pm

Optional Museum Visit  
Bernisches Historisches  
Museum, Helvetiaplatz 5, 3005  
Bern

2.15pm–5.45pm

Workshop and Panel  
Discussion  
Mittelstrasse 43, room 216

Moderated and organized by  
[Dr. Zuzanna Sarnecka](#)  
University of Bern  
[Dr. Irina Dudar](#)  
University of Bern

1 ECTS

Wahlpflichtbereich GS, ICS,  
SLS, SINTA

Open for (Post)Docs and  
advanced MAs of the  
University of Bern and  
interested parties.

Registration:  
via KSL und E-Mail an  
[michael.toggweiler@unibe.ch](mailto:michael.toggweiler@unibe.ch)

## Workshop and Panel Discussion

Artifacts are part of production steps and conditions, which are closely tied to the cooperation of communities as well as individuals. The creation of objects by makers was equally linked to the recipients (to whom they themselves also belonged) and their expectations. Motifs were recognized, even though they were not always implemented true to text templates but could be composed synthetically from a number of sources: recognition depended not only on the viewing habits of large social groups and religious communities, but also on their knowledge of the meaning and content of what was depicted. This makes art and craftsmanship a communicative media interface between recipients and producers, who can follow, renew/reinvent, or willfully reject/resist iconographies, patterns or ornaments in part or in whole and thus create something new.

Responding to dissatisfaction with the persistent portrayal of artistic production in terms of the final, visible product, the workshop advocates the need to shift our focus towards discussions of the multisensory strategies involved in the production process as well as the reception of such processes by others. We aim for a nuanced reconstruction of the sensory impact of the employed procedures, as described in written sources or as reconstructed through analysis of surviving works, using medium- and time-specific approaches. Papers by our invited speakers reflect on issues of uniqueness and repeatability of the artistic processes, on the sensory-driven curiosity of the maker as a generative force in production, and on accountability in terms of who was trained to do what; the notion of the versatile genius able to control the entire process is not universally valid. In the short individual presentations and during the panel discussion, we hope to reflect on the multisensory engagement in the production process and to maintain the broad chronological scope warranted by the diverse areas of expertise of our guests.

The workshop will start at 10am with an optional visit to the Historical Museum in Bern with the curator of the collection and our invited speakers, to engage with specific artworks and to get us ready for the afternoon's presentations and the roundtable discussion.

## Speakers (in chronological order of their areas of expertise):

[Zuleika Murat](#) is Associate Professor of History of Medieval Art at the University of Padua. She is the PI of an ERC Starting Grant project The Sensuous Appeal of the Holy. Sensory Agency of Sacred Art and Somatised Spiritual Experiences in Medieval Europe (12th-15th century)(2021-2026), which is aimed at examining quantitatively and qualitatively the perceptual schemes that orientated the reception of sacred art in medieval Europe. She has published widely on the visual, material and devotional culture of Medieval Europe.

[David Zagoury](#) is SNSF Ambizione Fellow and Postdoctoral Researcher at the University of Fribourg. He is chiefly interested in early modern art and art theory, ideas about artistic creativity and self-discovery through artistic practice, political iconography and the bodily interaction with images. Before coming to Fribourg, he has been a Postdoctoral Assistant at the University of Zurich, a Postdoctoral Fellow at the Getty Research Institute (2020-21), a Scientific Assistant at the Bibliotheca Hertziana - Max Planck Institute for Art History in Rome (2017-2020), and a Visiting Scholar at the Institute of Fine Arts, NYU, the University of Toronto as well as the University Catholique de Louvain.

[Tom Young](#) is Lecturer in Nineteenth-Century Art Histories at the Courtauld Institute of Art, London. His first book, *Unmaking the East India Company: British Art and Political Reform in Colonial India, c.1813-1858*, was published in June 2023 by the Paul Mellon Centre, Yale University Press. It explores how art shaped the nationalisation of the East India Company between the loss of its primary monopoly in 1813 and the British state's direct assumption of colonial rule in 1858. His second book, *Lithography and the Modern World, c.1796-1914*, is in preparation.

[Capucine Gros](#) is a Switzerland-born artist who grew up in France and China. Capucine has completed projects breaching in and out of the art world. For her "work is a way to explore, process, and challenge the semi-absurd lines that humans draw around themselves all over the world: borders, languages, media, class, politics, prejudice...". She has participated in numerous solo and group exhibitions around the world and now lives and works in Bucharest, Romania.



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