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(eds.)

FRAMINGS

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Editors' Foreword

“Framings” was the title of a conference held in Copenhagen from 29th November to 2nd December 2013. Organized as a joint venture between the Department of Art History at the University of Düsseldorf, the DNRf's Centre for Textile Research, and the Department of Arts and Cultural Studies (IKK), both University of Copenhagen, its aim was to bring together strands of pioneering international research on frames that have developed over the past decades. The conference also brought together the two cities, in which the major research activities of the recent years have taken place: Copenhagen and Düsseldorf.

In 2008/09, the exhibition “Frames – State of the Art” at the Statens Museum for Kunst in Copenhagen (SMK) covered both the presentation of picture frames of several museum collections and a prolegomenon for the history of picture frames. It was documented in the catalogue *Frames: State of the Art* (ed. by Henrik Bjerre and Mogens Bencard, Copenhagen 2008). In 2006, the Department of Art History at Heinrich-Heine University Düsseldorf co-hosted a series of lectures entitled “Format und Rahmen” with the University of Erlangen-Nuremberg, and the series was followed by the publication *Format und Rahmen. Vom Mittelalter bis zur Neuzeit* (ed. by Hans Körner and Karl Möseneder, Berlin 2008). In 2008, the conference entitled “Rahmenfragen” took place at Mickeln Castle in Düsseldorf, followed by another comprehensive reader (ed. by Hans Körner and Karl Möseneder, Berlin 2010). In 2013/14, the Department of Art History at Heinrich-Heine University Düsseldorf organised the exhibition „*Begegnung – Konfrontation. Aktuelle Fotografie in historischen Rahmen*“ in collaboration with the museum of the city of Ratingen, which was accompanied by a catalogue.

The conference in Copenhagen in 2013 and the contributions presented here showcase the full interdisciplinary potential of this enquiry. The twenty-two essays in this volume provide new insights into a research field which has been rather neglected in spite of its high relevance and topicality. The outline of the volume shows different perspectives and the conceptual frameworks of the conference, revealing the genealogy of the research topic as well.

Chapter I. *Frames. Discreteness, Boundary, Exclusiveness* recognizes the dialectical nature of the frame in the art historical and philosophical contexts and takes the traditional characterizations of the frame as isolation, containment and exclusivity as starting points to note that it has apparently acted as an intermediate zone, as a medium, continuity and context, which simultaneously adopted the function of inclusiveness. This implicit mediality of the frame has shown that the

separation of *parergon* and *ergon* both negates and leads to an indefinite temporary zone, thus bringing up increasingly process-related questions.

Chapter II. *Frameworks. Medium, Continuity, Performativity.* The work of the conference participants summarizes not only the state of the debate but also demonstrates a current trend: the frame (concrete and / or metaphorical) requires not only the interdisciplinary approach; as a methodological basic concept, it allows problematisation, displacement, and ultimately, the interdisciplinary opening of disciplinary boundaries. Therefore, these perspectives generate a conceptual framework for future research. The putative paradigms of “exit out of the picture” (as known from the 1960s) and the “(re)-entry into the image” (as known from the expanding media practices of the 1990s) have shown how it becomes increasingly difficult to deal with the conceptual framework of the stored image within an optically-haptically structured concept grid. This is not least confirmed by the expanding window and frame metaphors of the Internet.

Chapter III. *Framings. Visuality, Spatiality, Temporality.* In addition to the ability of analogue and digital media, to feed back their incoming signals or data and to fulfill the function of an automatic, programmable “frame generator”, performativity is the third starting point of the framings discourse presented here, which refers to the microstructure of the relevant research fields with their increasingly self-reflexive practices. Above all, the inevitable methodological reductionism and its holistic counterparts show how the frame appears even beyond mediation by the mirror image or visibility, as a metaphor generator which places itself either behind (*meta-pherein*) or in front of the image. The frame thus opens itself also to the physical-acoustic, kinetic and other sensations, the resonances of which convert the space metaphors of the frame in even more complex space-time-related relationships.

Chapter IV, *Methodological Margins and Cultural (B)Orders*, integrates as a consequence the disciplines which run on the fringe of the current territory of art history. Textile research deals extensively with questions of binding and bordering the body or the structuring of individuality in a society. The (textile) enclosures are negotiated as elements of order, or a threshold, as the authoritative edges (*pré-texts, praetexta*, purple border). In this chapter, media and communication theories connect with theories from the social sciences and show different approaches, how the different conceptions, perceptions and research interests of the various disciplines, can be connected through more flexible frame boundaries.

The collected contributions originate from the visual and cultural studies, film theory and semiotics, computer science, communication science, art history,

media history and theory, literary studies, philosophy and textile science. They stem from both senior and emerging researchers from Belgium, Denmark, Germany, France, Great Britain, Portugal, Switzerland, the Czech Republic, Turkey and the United States.