

For every presentation, there are 25 min of speaking time followed by 20 min of discussion. For contributors we will bear the expenses for travel, accommodation and board during the conference.

In addition, aspects and questions of degree theses may be presented on DIN A0 posters and will be discussed.

If you are interested in one of the two formats, please send an abstract of one page maximum and a short curriculum vitae to: inschriften@di.badw.de before 28 of February 2019.

The program of the conference will be fixed and sent out in March 2019. In anticipation and after the conference there will be an online-forum for scientific discussion.

We plan to publish the results of the conference in due time. Manuscripts, which also have to present the results of the discussion during the conference, have to be sent in within 31 of August 2020.

Contact:

Projekt zur Herausgabe der deutschen Inschriften des Mittelalters und der frühen Neuzeit

Bayerische Akademie der Wissenschaften

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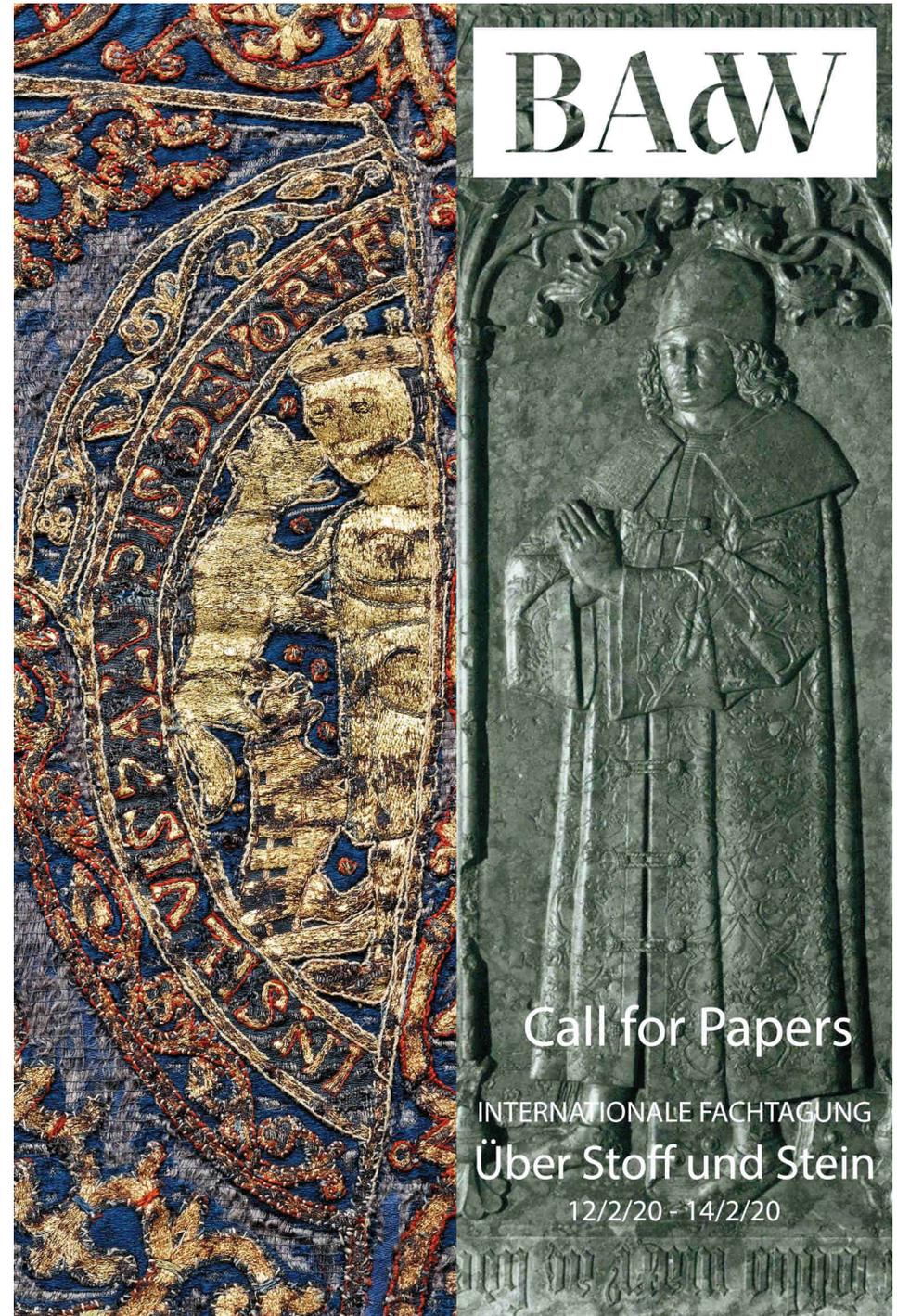
Abegg-Stiftung Riggisberg

Bayerisches Nationalmuseum München

Bayerische Schlösserverwaltung München

Diözesanmuseum Freising

Epigraphisches Forschungs- und Dokumentationszentrum der LMU München



BA&W

Call for Papers

INTERNATIONALE FACHTAGUNG
Über Stoff und Stein
12/2/20 - 14/2/20

Call for Papers

(Deadline: 28. Februar 2019)

15. internationale Fachtagung
für mittelalterliche und frühneuzeitliche Epigraphik

„Über Stoff und Stein:

Knotenpunkte von Textilkunst und Epigraphik“

vom 12.-14.02.2020

in der Bayerischen Akademie der Wissenschaften München

The conference “Über Stoff und Stein” will focus on textiles in the context of epigraphy. It thereby follows the last conference on epigraphy organized by the Bayerische Akademie der Wissenschaften „Inscript und Material“ (Inscription and material, Ingolstadt 1997) and stands in the tradition of research on the materials of supports of inscriptions, a central topic of the Inschriftenprojekt der Bayerischen Akademie der Wissenschaften. While the interest in material culture in its whole and in its social context continues to grow this topic in its diversity and its variance of meaning has been largely neglected.

Concerning the Middle Ages and Early modern times (up to 1650) two aspects seem highly important to us:

1) **Inscriptions on textiles** according to the techniques used follow other regularities than inscriptions in stone or metal, are subject to other forms of wear, repair and alteration. Inscriptions on textiles often have been put in the vicinity of script in books, but they differ in their materiality and the transformation caused by the techniques used. In the same time, inscriptions on textiles often are fancied to be of conservative character and to be prone to errors in a greater extent, theories not proved considering the influences of their techniques. Therefore, for one thing, research is required on the impact of different materials and techniques on the typography of inscriptions, on the other hand, inscriptions are valuable sources of information on the manufacturing process, the functionality and the use of textile objects. Perhaps material and technique as well as workmanship also offer hints of a hierarchy of use. The correlation of text and image on one side and material and technique on the other side offer a topic field to try out new questions and approaches.

2) **Representations of fabric and costume in epigraphic context** often can be exactly dated by inscriptions. Nevertheless, this group of objects has been neglected as source for the history of costume so far. The representation of costumes in non textile media (e.g. stone, wood, metal, glass etc.) mirrors the desire of representation and self-staging of singular customers, but also of layers of society. Often we find noteworthy details, which offer new questions in comparison to original costumes and promise to offer new insights in the development of fashion and costumes in their social and confessional context. Considering retrospective monuments the authenticity of the costumes represented has to be considered.

We welcome papers in the field of epigraphy, textile research and history of arts as well as neighbour disciplines such as history, anthropology, archaeology and literary studies in particular on the following topics:

- **Materiality and technique:** Which techniques are used for inscriptions on textiles? How is the manufacturing process including model, draft, sketch and textile execution? Which ruptures and transformations are there due to different hands or different models? In the modelling of letters, which prevails: the contemporary creative drive or the requirements of textile technique? Which changes are there due to damages, repair and reworking?
- **Purpose and function:** Which textiles carry inscriptions? Are there any tendencies of hierarchy? What where textiles used for? What was the function of inscriptions? Was readability a requirement, a necessity even a wish? Textiles are transportable media. Does this influence the layout of inscriptions and their function? Do inscriptions define textiles in there function and their character, are they able to redefine them?
- **Gowns and costumes:** Are representations of costumes on epigraphic monuments comparable to gowns and costumes preserved in collections? On the other hand, is it possible to bring fragments of textiles in accordance with epigraphic monuments? Are there superregional developments or do local specifics prevail?
- **Textile inscriptions in stone and wood:** In paintings and stone monuments, you often find inscriptions on the hem of robes. Are those also to be found on existent textiles? Which themes or contents are to be found?