

Interdisciplinary workshop

Designing Space, Concevoir l'espace, projecting Time projeter le temps

*Art and Science around
the Celtic «Baroque» creations
from the third Century BC*

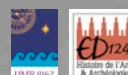
*Art et Sciences autour des
créations celtiques « baroques »
du III^e siècle av. J.-C.*

*Interdisciplinary Workshop
on European Celtic Art*

February 13rd-14th 2018

Musée d'Archéologie nationale
Domaine national de Saint-Germain-en-Laye
Château-Place Charles de Gaulle
78100 Saint-Germain-en-Laye.

*A partnership of Sorbonne University
and the Musée d'Archéologie nationale.*



PROGRAMME

TUESDAY, FEBRUARY THE 13RD

MORNING: RESEARCH WORKSHOPS, STUDY ROOM AT THE MUSÉE D'ARCHÉOLOGIE NATIONALE

09:30 - 09:45: Welcome to the participants at the Musée d'Archéologie nationale

09:45 - 13:15: Workshop: Looking at some masterpieces of Celtic Art

09:45 - 10:30: Session 1

10:30 - 11:15: Session 2

11:15 - 11:30: BREAK

11:30 - 13:15: Reports of the sessions and discussion

13:15 - 14:30: LUNCH BREAK

AFTERNOON: PAPERS (20 MN) AND DISCUSSION (10 MN), AUDITORIUM OF THE MUSEUM

14:30 – 15:00: Thomas Hoppe (Landesmuseum Stuttgart; Germany) The silver ring from Trichtingen

15:00 – 15:30: Sebastian Fürst (University of Mainz; Germany), Red Jewel on the Hinterland periphery ? Some thought on the long distance trade relations and long-term developments during the Late Iron Age exemplified by red corals.

15:30 – 16:00: Manon Vallée and Cindy Cadoret (Sorbonne Université, Paris; France) - Birds' Depictions through Time and Space from the 3rd Century BC to the first Centuries AD: Between Naturalism and conceptualism.

16:00 – 16:30: Julia Farley (British Museum, London; Great Britain) - Pattern and Playfulness: Playing with forms and textures in Celtic Art.

16:30 – 17:00: TEA BREAK

17:00-17:30: Fraser Hunter (National Museum of Scotland, Edinburgh; Great Britain) – Investigating Plastic Style and its successors in Britain and Ireland: Content and Context

17:30 – 18:00: General discussion

EVENING DINNER IN PARIS



WEDNESDAY, FEBRUARY THE 14TH

MORNING: CONFERENCE SESSIONS AT THE AUDITORIUM OF THE MUSEUM (THE PAPERS ARE 20 MN LONG, FOLLOWED BY 10 MN OF DISCUSSION)

09:30 – 09:45: Welcome to the participants of the Workshop

09:45 - 10:15: Marianne Renner (Sorbonne Université - IFM - Institut du Fer à Moulin UMR-S 839 Inserm Paris; France) - Where do we see? Seeing (Celtic) art and the art of seeing.

10:15 – 10:45: Dr Tanja Romankiewicz (University of Edinburgh; Great Britain) - The line, the void and the current: approaching design theory behind ancient Celtic Art.

10:45 - 11:15: Éric Vandendriessche (Laboratoire SPHERE (CNRS & Université Paris Diderot ; France) – Des-sins sur le sable et jeux de ficelle mélanésiens.

11:15 - 11:30: COFFEE BREAK

11:30 – 12:00: Solène Gallerne (Sorbonne université, Paris; France) - L'ethnomathématique de l'art celtique: représenter le monde à travers une écriture symbolique.

12:00 – 12:30: Chris Gosden, Peter Hommel and Helen Chittock (University of Oxford; Great Britain) - Creating bodies: Technologies of transformation in later prehistoric Eurasia.

12:30 - 13:15: General discussion and conclusion of the Workshop

13:15 - 14:30: LUNCH BREAK

ABSTRACTS OF THE PAPERS

East or West? The silver ring from Trichtingen.

Thomas Hoppe (Landesmuseum Stuttgart; Germany)

Am 12. März 1928 entdeckten Arbeiter beim Ausheben von Entwässerungsgräben in der Nähe von Epfendorf-Trichtingen, Lkr. Rottweil, einen ovalen, annähernd 7 kg schweren, offenen Ring aus einem massiven Eisenkern mit Silberblechüberzug, dessen Enden mit zwei Stierköpfen geschmückt sind. Halsringe oder Torques spielten bei den Kelten eine ganz besondere Rolle. Als Schmuck getragen, galten sie als das typische Kennzeichen der Kriegerschicht. Sie dienten nach Auskunft antiker Schriftquellen jedoch auch als Ehrengeschenke an verbündete Stämme oder als Weihegabe an die Götter. Tatsächlich war der Trichtinger Ring mit seinem enormen Gewicht zu schwer und mit seiner engen Öffnung viel zu eng, um einem Mensch als Schmuckstück zu dienen. Formenkundlich und stilgeschichtlich ist der Trichtinger Ring eng mit dem großen silbernen Kessel von Gundestrup verbunden, für dessen Einordnung es seit langer Zeit zwei völlig unterschiedlichen Argumentationsstränge gibt: eine ostkeltisch/thrakische Herkunft oder eine westkeltisch/gallische. Für eine gallische Provenienz finden sich aber inzwischen bessere und zahlreichere Argumente.

Birds' Depictions through Time and Space from the 3rd Century BC to the first Centuries AD: Between Naturalism and conceptualism.

Manon Vallée and Cindy Cadoret (Sorbonne Université, Paris; France)

Fascination for birds is common to the whole Indo-European world. Either linked to cosmology or seen as birds of prey on the battlefield, they belong to deeply rooted mental conceptions. Naturalistic observations lead to a large diversity of depictions and enable the modern eye to identify species, and thus, to reconstitute the visual universe of ancient societies. To Celtic art and its aestheticism, the theme of birds is also a marvellous "playground" where fantasy images are created and our cognitive perceptions are disturbed.

La fascination pour les oiseaux est commune à l'ensemble du monde indo-européen. Qu'ils soient liés à la cosmologie ou qu'ils soient les charognards sur les champs de bataille, ils appartiennent à des conceptions mentales fermement ancrées. Les observations naturalistes engendrent une large diversité de représentations et permettent à l'œil moderne d'identifier les espèces et de restituer ainsi l'univers visuel des sociétés anciennes. Pour l'art celte et son esthétique, le thème des oiseaux est aussi un formidable « terrain de jeu » pour la création d'images fantasmagoriques et bouleverser nos perceptions cognitives.



Pattern and Playfulness: Playing with forms and textures in Celtic art.

Julia Farley (British Museum, London, Great Britain)

This paper will examine how skeuomorphic forms and textures are used in Celtic art objects from Britain. Many types of metal objects display details such as pseudo-stitching or twisting that may reference organic materials and crafts. In particular this paper will consider the use of openwork and so-called 'basket-weave' infilling, arguing that organic textures now missing (such as clothing, wood, leather and horse hair) could have transformed how these objects were perceived within, and interacted with, their surroundings.

Investigating Plastic Style and its successors in Britain and Ireland: Content and Context.

Fraser Hunter (National Museum of Scotland, Edinburgh; Great Britain)

Plastic style has traditionally been seen as absent in Britain and Ireland, but recent discoveries change this picture substantially. This paper will review recent finds, focussing on the nature of the objects and comparison of the decoration with other areas. It will also consider the influences this had on later artistic habits in Britain (especially the Torrs-Witham-Wandsworth style, which combines elements of Plastic and Sword-style decoration), looking in particular at how styles, and perhaps meanings, were transformed in the process.

Where do we see? Seeing (Celtic) art and the art of seeing.

Marianne Renner (Sorbonne Université - IFM - Institut du Fer à Moulin, UMR-S 839 Inserm Paris; France)

Seeing is so obvious and "real" that we may be convinced that we are able to observe only factual information about our environment. However, there is a significant cognitive processing of the data provided by the eyes. This processing was modeled by evolution to help animals (thus humans) to survive in a dangerous environment. The brain rapidly and unconsciously selects the information that is pertinent to recognize objects. The elements of a scene are immediately organized by properties such as "simplicity", "continuity" and "symmetry". When there is an ambiguity, the brain actually imposes these properties and therefore it can be easily tricked by optical illusions. Artists know how to exploit this phenomenon in order to convey a message or simply surprise and amaze the observer. Celts were not an exception, and I will introduce and discuss some concepts about vision and perception in relation to the objects observed during the workshop.

The line, the void and the current: approaching design theory behind ancient Celtic Art.

Tanja Romankiewicz (University of Edinburgh, School of History, Classics and Archaeology; Great Britain)

Ancient Celtic Art, similar to architectural design, is not abstract or flat, but forms an integral part of two- and three-dimensional, useable objects. Their creation can therefore be investigated by modern Design Theory to understand how the art interacts with the physical object. Influenced by Tim Ingold's "creativity of undergoing", a complex picture emerges of lines and curves, materials and materiality, imagining and remembering, mastery and submission, tradition and innovation, and their inherent relations.

Dessins sur le sable et jeux de ficelle mélanaisiens.

Éric Vandendriessche (Laboratoire SPHERE (CNRS & Université Paris Diderot ; France)

Abstract not transmitted.

L'ethnomathématique de l'art celtique: représenter le monde à travers une écriture symbolique.

Solène Gallerne (Sorbonne université, Paris; France)

L'art celtique s'est développé entre le Ve s. av. J.-C. et le VIIIe s. apr., en accompagnant les progrès techniques et le passage à la romanisation et au christianisme. Pendant la plus grande partie de leur histoire, ces sociétés ont pensé le savoir, les doctrines religieuses et la transmission des mythes, en se passant de l'écriture puisque la parole vivante prévalait sur la trace écrite, figée. C'est dans ce contexte que les artisans ont exprimé ces concepts, savants et complexes, sur des objets à travers un art et une iconographie fondée sur des principes mathématiques poussés. Pour lesquels on peut établir un lien avec ce que l'on appelle « Ethnomathématique », définie comme « l'étude des activités mathématiques telles qu'elles sont pratiquées dans des populations dites sans écriture. » (Chemla et Pahaut, postface, Ascher, Mathématiques d'ailleurs, 1998, p. 259). Cette communication examinera les manières dont les Celtes ont pu ainsi représenter leurs pensées et leur monde par leur art.

Creating bodies: Technologies of transformation in later prehistoric Eurasia.

Chris Gosden, Peter Hommel and Helen Chittock (University of Oxford; Great Britain)

Art, as a broad material category, encompassing both parietal and portable objects, plays a key role in understandings of the world. In the context of later prehistoric Eurasia its role as a technology of transformation seems particularly clear.

At both ends of Eurasia, sculptural depictions of humans appear to be dominated by the objects they wear or carry, which are depicted in great detail while human features are left stylised and simplified. Animals and humans, in both representations and reality, are given supernatural features or transformed to create caricatures, distorted or hybridised versions, which no longer fit into the categories of the physical world.

In this paper we explore this later prehistoric obsession with transformation, visible most clearly in the fixation of the moment of transformation in art, and the manipulation of art as a tool for repositioning individuals within their social world.



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www.musee-archeologienationale.fr

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