

ZBSA PROJECT

GOLD FOIL FIGURES IN FOCUS

Analyses and reevaluation of a central source material showing pictorial evidence
from the Northern European Migration and Merovingian Period

**Workshop I:
Gold foil figures as part of the imagery
in the first Millennium AD**

International and Interdisciplinary Meeting
Schloss Gottorf, Schleswig
October 24th/25th, 2017



Alexandra Pesch (Schleswig), Michaela Helmbrecht (München)

Time schedule



Monday, October 23th

Arrival. Evening: open meeting at the restaurant/pub „Patio“

Tuesday, October 24th

9.00am Welcome *Alexandra Pesch/Michaela Helmbrecht; Claus von Carnap-Bornheim*

Session 1: Basics

9.15am General introduction *Alexandra Pesch, Schleswig/Michaela Helmbrecht, München*

9.30am Basic facts on gold foil figures *Margrethe Watt, Copenhagen*

10.30am Haucks Deutungen der Goldblechfigürchen auf Grundlage nordgermanischer Religion *Sigmund Oehrl, München*

11.00am *Coffee break*

Session 2: Imagery in the North

11.30am Short overview over Germanic Art and Lifestyle *Bente Magnus, Stockholm*

12.00am Die Bilderwelt der Vendel- und Wikingerzeit *Michaela Helmbrecht, München*

12.30am *Lunch break*

2.00pm Figurines from Scandinavia *Torun Zachrisson, Stockholm*

2.30 pm Figurines and images from the British Isles *Sonja Marzinzik, München*

3.00pm Anglo-Saxon manuscripts *Charlotte Behr, London*

3.30pm *Coffee break*

Session 3: Templates and parallels from Antique and Christian cultures in Europe

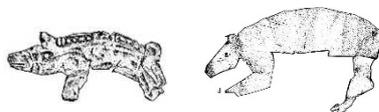
4.00pm Keltische figürliche Kunst *Jennifer Bagley, Unterhaching*

4.30pm Foil figures from South-east Europe and Russia *Marcin Rudnicki, Warsaw*

5.00pm Fränkische und karolingische Kunst *Egon Wamers, Frankfurt*

5.30-5.40pm Ein bayerischer Neufund: Die Pressbleche von Rain am Lech mit Kriegerdarstellungen *Michaela Helmbrecht, München*

7pm-11pm *Catering, Schloss Gottorf*



Wednesday, October 25th



Session 3 (continuation)

- 9.00 Römische figürliche Kunst und römische Figurableche *Manuel Flecker, Tübingen*
9.30 Byzantinische figürliche Kunst – ein Überblick *Yvonne Petrina, München*
10.00 Frühchristliche Kunst und Gestik *Ute Verstegen, Erlangen*
10.30 Gesten und ihre Bedeutungen in der mittelalterlichen Kunst *Axel Gampp, Basel*
11.00 *Coffee break*

Session 4: State of research and current results

- 11.30 Discussion and conclusion *Alexandra Pesch/Michaela Helmbrecht*

End: ca. 1pm; Snacks, Departure.



Comparable finds/images to the gold foil figures from Central and South-Eastern Europe.

Additionally invited guests (for discussions and section leading):

Morten Axboe, Copenhagen; Ruth Blankenfeldt, Schleswig; Lydia Carstens, Schleswig; Wilhelm Heizmann, München; Siv Kristoffersen, Stavanger; Jan Peder Lamm, Stockholm; Kristina Lamm, Stockholm; Thorsten Lemm, Schleswig; Janken Myrdal, Stockholm; Kirill Myzgin, Charkiw/Warsaw; Marzena Przybyła, Kraków; Olof Sundqvist, Stockholm.

Objectives of the Workshop

The tiny but numerous Scandinavian gold foil figures are still a mysterious group of objects: their functions as well as their meanings are relatively unknown to us. Still, the foils are lively debated within modern research. The workshop with leading specialists who have done research on the figures will sum up the knowledge we have, and deal with detailed questions on iconography. Above all, the gestures of the depicted figures might be of high importance for the understanding of the objects. Thus, analyses of the gestures will make it possible to assess the foils correctly within the framework of early European history. As we do not know very much about Germanic pictorial art, we have to look at pieces of art from neighbouring cultures that are regarded as ascertained paragons or parallel developments, in order to find new ways to interpret and deal with the gold foil figures. This holds especially true for Celtic, Roman, Late Antique and Medieval art. We think that the invited specialists for these fields of study could inspire and promote research on the gold foil figures. Thus, putting the knowledge and interpretation of the gold foil figures on a firm ground, it could lead to a better general understanding of the northern European cultures of the time.



Main questions:

Which interconnections can be found between the gold foil figure's imagery and other figural depictions of the Occident (Celtic, Roman, Gothic and Byzantine iconography, and the art of the Middle Ages)?

Where can we find templates and parallels?

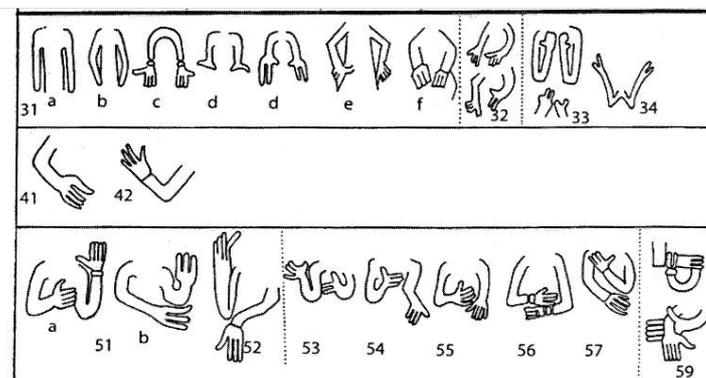
What do the standardized representations mean, especially the attributes and gestures?

Can we form different clusters of related images and if yes, can we read and interpret them?

How is the emergence of the gold foil figures related to other object categories of the North, especially the bracteates? Which iconographic ties can be discovered in regard to other groups of objects?

Why do the gold foil figures show no runic inscriptions?

Is there a connection between the emergence of the gold foil figures and political or religious upheavals of the time or is there evidence for the coexistence of two different religions?



Gestures on gold foil figures from Sorte Muld. After M. Watt 2007, 138.