# Research Report

## Projects

July 2015 — December 2018

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Kunsthistorisches Institut
in Florenz
Max-Planck-Institut

## Projects

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# Contents

# Introduction

This report on the research of the Kunsthistorisches Institut in Florenz – Max-Planck-Institut (KHI) over the last three years does not need a long introduction. While the first part of the report discusses the projects, collaborations, and challenges of the Institute, along with its departments, research groups, its doctoral and postdoctoral researchers, the Library, and the Photothek, the second part lists the events and activities of the Institute, as well as the academic record of the individual scholars. From all of this, the KHI emerges as a highly dynamic, creative, and productive environment. Research at the Institute means continuously experimenting with new formats and project designs, as well as the pursuit of longstanding topics from new perspectives. Together with individual research, these comprise group projects and international collaborations with a special dedication to the formation of young scholars. The KHI positions itself as a laboratory of fundamental research in art history in dialogue with other disciplines, such as archaeology and anthropology, history of law, and history of science. Together with other leading institutions and partners, the KHI – with its own polyphonic approaches and strong spirit of collaboration – continues to take part in shaping the future of art history (or art histories), in its many declinations and perspectives.

## Emerging topics, completed and new projects and collaborations, the new structure of research units, external KHI members, artist in residence

It would be impossible to summarize in this brief introduction the many research activities of the KHI that have taken place over the last three years. Nevertheless, it is worth asking what have been the emerging topics; what are the concluded or newly started projects and collaborations; and what were the over-arching challenges for the Institute, and for the discipline of art history more generally. Four interconnected keywords help to answer these questions: ethics (a), ecology (b), language (c), and transculturality (d).

(a) There is a need to redefine the role of art history in society and to transmit it to wider publics. What the discipline is about, its responsibilities, its ethical concerns in the contemporary world, and how these might be communicated are much debated among the KHI scholars and in the field at large. These regard cultural heritage at risk, the destruction and threatening of architectural heritage sites and artefacts by war, catastrophes, and mass tourism; the role of photography and of digital reconstructions and visualizations; the history and future of urban and other human shaped environments, including museums as highly debated sites. Hence the engagement of the Institute in the earthquake zones of Central Italy; the project *Ethics and Architecture*; the museological and heritage projects of the recently concluded research group *Objects in the Contact*

*Zone*; and the various initiatives and projects of the Phototek. Hence the participation in debates on the reshaping of museum »landscapes«, in the Berlin-based project groups, and the discussion of the relationship of ethics and aesthetics between art history and philosophy.

(b) Eco-art history is an emerging field, in which the KHI has been present from the beginning. There are many points in common with what has been just described, for it involves a series of ethical concerns, including the projects mentioned above. Rather than studying monuments in isolation or in an abstract model of »context«, ignoring their present and their post-production histories, an environmental approach opens important new dimensions of research, fostering cooperations with restorers, landscape archaeologists, anthropologists, architects, or biologists. The combination of ecological approaches with heritage studies is a necessary step. At the same time, a critical-historiographical discussion of the notion of ecology itself helps avoid an essentialist or absolute moralistic approach. The KHI has opened active collaborations with the universities of California (Berkeley), Bern, and Regensburg in further developing this new methodological and empirical concern in art history.

(c) Art historians do not only look at visual artefacts and sites, they also talk, read, and write. Language is an important, but mostly under-considered dimension of art historical research and practice. This ranges from engaging with historical texts (*Kunstliteratur* or documents, including legal ones) often written in »old« languages; image/text relationships; oral history of workshop practice; historical and actual terminologies regarding aesthetic phenomena in various idioms, to the language shift in art history toward English over the last decades and the self-translations of scholars. The KHI, with its mostly trilingual community (English, German, Italian, and to certain degree French and Spanish), is especially sensitive to these problems, which are present in its everyday research environment. A number of projects implicitly or explicitly deal with language, among the latter the newly started *Languages of Art History*, and *Art Histories and Terminologies*, which questions terminologies in the horizon of »global art history«. Furthermore, the topic is addressed in the Minerva Research Group project *The Nomos of Images* directed by Carolin Behrmann.

(d) »Global art history« has indeed become an internationally established label. The projects of the KHI, which aim to rethink the geographies of art and art history, prefer to operate with the notion of transcultural and transregional art histories. This allows the scaling of research areas between the schematic opposition of the local and the global, and opens laboratories in various historical and geographical constellations, from pre-modern periods to multiple modernities. This is true for the two BMBF co-funded projects *Art Histories and Aesthetic Practices*, highly engaged in the conceptual and empirical debates on transregionality, and the KHI subproject of *Bilderfahrzeuge. Warburg's Legacy and the Future of Iconology*, which is in its second phase dedicated to *Global Image Vehicles and Mobile Memories*. It is also valid for the *Photo Archives* and the *Iran to Florence and Back* projects, as well as many others. Important to all these, is the fact that the transcultural dimension of the research topics are combined with an open transcultural dialogue of researchers, for example, with scholars from universities in Teheran, Delhi, or Los Angeles.

This short list of topics shared by a number of KHI projects is neither exclusive, nor all embracing. We take it as self-evident that the study of images, objects, and the constellations between them; of visual culture; materiality, mediality, and artistic techniques are important issues within and beyond the above-mentioned projects. As mentioned, the Max Planck Research Group *Objects in the Contact Zone*, headed by Eva-Maria Troelenberg, has successfully concluded its work in 2018. The same is true for the program *Art, Space, and Mobility*, supported since 2009 by the Getty Foundation, and the DFG funded collaboration project *Typographia Medicea*, which studied the Medici printing press, with its publications mostly in what has been called »oriental« languages. Among the projects, *Rinascimento conteso* should also be mentioned. It re-discusses the notion of Renaissance and its historiography in a series of lectures, workshops, monographic studies, and, in collaboration with Villa I Tatti – The Harvard University Center for Italian Renaissance Studies, in *Rinascimenti – Colloquia on the Historiography of Early Modern Art*. An exhaustive list of projects is found in the single research departments and units.

Regarding the structure of the research units of the

KHI, an important step was taken in 2018, with the establishment of the two permanent W2 positions (Senior Research Scholars Hannah Baader and Hana Gründler) as independent group leaders. In 2019, the two Berlin-based fellowship programs *Connecting Art Histories in the Museum* and *Art Histories and Aesthetic Practices* will end, or rather converge in the new, interdisciplinary program *4A Laboratory: Art Histories, Archaeologies, Anthropologies, Aesthetics*, in collaboration with the Stiftung Preußischer Kulturbesitz, and will be bound to the position of a Senior Research Scholar (Hannah Baader).

Also in 2019, Jaś Elsner (Corpus Christi College, Oxford) will join the KHI as External Scientific Member, enriching the research portfolio of the Institute with his expertise in Greco-Roman and Late Antique studies, especially in relation to his projects on visuality in Paganism, Christianity, Buddhism, and early Islam.

Finally, the KHI will open to artistic research, with the role of Artist in Residence, starting with the photographer/filmmaker Armin Linke, who will interact with the Photothek and carrying out a project with the Gallerie degli Uffizi and other Florentine museums.

## In Florence and elsewhere. Activities and events of the Institute, with a turn to its history

One of the major events, organized by the KHI, was the celebration of the Institute's 120-year anniversary on 12 December 2017, which included interventions by colleagues from Florentine institutions (museums and foreign research institutes), lectures by Avinoam Shalem, Kavita Singh, and Carlo Ginzburg, and a roundtable discussion. The embeddedness and important role of the Institute within the Florentine cultural environment from its foundation to the present was a recurrent topic. There is no need, in fact, to ask, why Florence was an attractive place for a research institute in art history in 1897, and why it is still today, even if its focuses have shifted and research follows new trajectories. Since the fourteenth and fifteenth centuries, Florence has been a vital center of international business networks that went from China to Mexico and Peru. A place that discussed and wrote about art and aesthetic values, that collected and classified artefacts, archiving itself and playing a major role in the shaping of institutions like the museum. *The City as Archive* was the subject of 2018 KHI Summer School (Studienkurs) that took place in the city. Indeed, Florence has attracted many international institutions over the centuries. After the foundation of the KHI as the first foreign research institute others soon followed: Villa I Tatti at Settignano, (now the Harvard University Center for Italian Renaissance Studies), the Dutch Institute for Art History, the Institut français de Florence, and the European University Institute in Fiesole. Over the last decades, there is an increasing presence of

US elite universities, and others (for example, from China) are joining them. The city can be considered a vast research and educational campus, where distinguished international institutions cooperate with outstanding Italian centers like the Istituto Nazionale di Studi sul Rinascimento at the Palazzo Strozzi, the Museo Galileo, the Polo Museale and the Soprintendenze, and, in proximity, the Scuola Normale Superiore di Pisa, among others. With its major and even diplomatic role in this dynamic environment, the KHI pursues its cooperations and international projects, engaging in methodological debates and sharing the concerns about the future of artistic heritage, as in the case of the Taj Mahal (as addressed by Kavita Singh) or of the problems of mass tourism (for which Florence is itself an example). Given all of this, now is the time to write a new history of the KHI itself, a task to be realized in the coming years.

In September 2019, Florence will host the first part of the 35th CIHA World Congress *Motion: Transformation* (to be followed by part two in São Paolo, Brazil in 2020 with the title *Motion: Migration*). The Italian organization committee promotes the event, referring to the multiple historical and contemporary dimensions of Florence as a site particularly adapted for the discussions of the global concerns of art history. The KHI is a partner in the organization of this event.

There are many other activities of the KHI, such as workshops, travelling seminars, and summer schools

held in various places. Only a few major exhibitions in which the KHI has been involved may be listed. These are the comprehensive show on Ambrogio Lorenzetti in Siena (2017–2018*); Giuliano da Sangallo* (2017) and *Spagna e Italia* (2018) in the Uffizi, both co-curated by young scholars of the KHI; the exhibition of drawings of Sergei Ejzenštejn (Uffizi, 2017–2018), accompanied by a conference at the KHI, organized with Russian partner institutions; and, finally, the online exhibition *Photography and Catastrophe. Antonio Di Cecco in Dialogue with the Collections of Photo Library* (online from 2018), curated by the *Seismic Italy* project team in conjunction with the Photothek.

## Promotion of young researchers, commitment to teaching and cooperations

The formation and intellectual mentoring of younger scholars is one of the main goals of the KHI. Today the junior researchers of the KHI come from all over the world (including Brazil, Canada, China, France, Germany, Great Britain, India, Iran, Israel, Syria, Spain, and the US). The Institute is very sensitive to the special situation in Italy, with its high level of unemployed young people, and works with a conspicuous number of excellent young Italian scholars on all levels. A distinct feature of the KHI is the fact that most of the doctoral students at the Institute are not undertaking their PhD with one of the directors or senior scholars of the Institute. From this perspective, the KHI offers them an additional opportunity for professional development beyond the affiliations with their respective universities, and at the same time fosters networks with these universities. The reform of the contracts for junior scholars in the Max Planck Society in Germany has been adjusted to the complex particulars of and discrepancies between German and Italian working law. A guiding principle is to offer equal conditions to the doctoral and postdoctoral researchers, respectively, even if for legal reasons they are given different types of contracts.

At the KHI, the junior scholars have many opportunities to present the progress of their research: private colloquia with the directors and collaborators; regular meetings within each department, where the fellows can discuss their scientific problems in front of a small, critical but friendly group of colleagues. The so-called Labor, organized by the postdoctoral assistants of both departments, is more formal in character and a good training space to test papers to be delivered at international conferences or panels worldwide, where KHI scholars indeed have a strong presence. Most of the junior scholars take part in a department project or research group. They are involved also in exhibition projects, sometimes on a curatorial level. From time to time, the Institute organizes practice-oriented seminars in artistic techniques. In addition to these opportunities, there are reading and discussion groups. Thus, the KHI offers various interlocutors for junior scholars and doctoral students in particular, starting from the Research Assistants to the Senior Research Scholars. An important position in this respect is the Junior Professorship (Wolf-Dietrich Löhr), instated in 2010 and financed 50% by the Freie Universität Berlin and 50% by the KHI. The Ministry for Science, Research, and Art of Baden-Württemberg continues to support young art historians from the universities of the Land for a stay of up to three years at the KHI.

Finally, the training and intellectual involvement of younger scholars (for any kind of art historical career) is a fundamental aspect of the numerous international cooperation projects and programs. The annual Summer School of the KHI is open to the international community: twelve to fourteen outstanding students are selected to participate in the course, presenting their advanced research in situ and in front of a highly qualified audience, which includes invited international guest scholars. An important concern is facilitating teaching opportunities of postdoctoral researchers outside the Institute. Through their own initiative and the KHI networks, this has been realized with success, increasingly with support of the Institute. Furthermore, over the last years, many KHI scholars have been nominated professors in a number of prestigious universities throughout the world (York, Edinburgh, Pisa, Milano, St Andrews, Toronto, Stanford, Sydney, Montréal, Perth, Chicago, New Haven, Zürich, Basel), as well as in Germany (Bochum, Freiburg, Berlin, Mainz, Munich, Passau, Göttingen, Stuttgart), or have become museum curators in renowned institutions.

## Library and Photothek

The Library and the Photothek, with their focus on mostly Italian art and architecture in a European and Mediterranean context, are much more than repositories with specialized collections of books and documentary photographs. While offering access to these holdings for research, they permanently enhance them, and they are working to improve the analogous and digital infrastructures. The Library and Photothek are laboratories in their own right. Headed by Jan Simane and Costanza Caraffa, respectively, they realize projects through intense international collaborations with partner institutions, rethinking and reshaping their role in the research process itself. They are seeking new ways that allow books and photographs to become more compatible on a digital level, and both play a strong role in the planning and realization of the new spatial organization of the Institute, with its architectural expansion. Beyond restoring and digitizing the important collections of rare material, the Library faces two major challenges: the first is to redefine its holdings, which will be distributed in two different locations. The labor-intense electronic labeling, accomplished over the last three years, was an indispensable precondition for this. The other, even bigger, challenge the Library faces is to transform its internationally-acclaimed catalogue (Kubikat) – jointly operated by the KHI, the Bibliotheca Hertziana in Rome, the Zentralinstitut in Munich, and the Forum Allemand in Paris – into an extensive space of knowledge that accords with the new potentialities of machine learning and the semantic principle of LOD (Linked Open Data). In such a way, connections will be created with other data-providers of cultural memory, such as museums and archives, as well as opportunities for new forms of publishing.

Over the last decade, the Photothek has made immense efforts to redefine and rethink the ontologies and eco-systems of photo archives on a global scale, from a conceptual to an empirical level. A reference point for leading institutions worldwide, it engages in conferences, workshops, fieldwork, and publications concerned with the materiality of photographs and archives, including digital practices and materiality. The joint project *Photo Objects*, realized with partners from ethnological collections and from archaeology, started in 2015, and was concluded and presented to a wider public in the acclaimed exhibition *Unboxing Photographs* in 2018. The collaboration and dialogue with artists has opened new dimensions in the study of institutional, social, and political practices regarding photography and photo archives. This also involves joint conferences on heritage issues within and beyond the Institute. The recent acquisition of a photo historical library is an important step of the Photothek and Library to establish a new research field at the KHI, not only for the researchers of the Institute, but also for the many scholars who use it daily and contribute to its life as an place of intellectual exchange and dialogue.

## Publications

The Institute edits four series. Two of them, *Italienische Forschungen des Kunsthistorischen Instituts in Florenz – Max-Planck-Institut* and *I Mandorli*, both published by the Deutscher Kunstverlag, are devoted to *Habilitationsschriften*, dissertations, and projects of the departments. The third series, *Studi e Ricerche*, comprises volumes mostly based on conferences and the fourth, *Collana del Kunsthistorisches Institut in Florenz*, is devoted to monumental monographs and catalogues (both by Marsilio). This list has been enriched by books printed by other distinguished publishers like Wagenbach, Hirmer, Diaphanes, Fink, Kettler, de Gruyter, Officina, Pustet, and Sismel. Step by step, strong efforts are being made to peer-review collective volumes, which are labor intensive, but have the potential to map and open new fields of research. With the German edition of Vasari, one of the major publication enterprises of the KHI has been completed, and digital editions are now in preparation. A number of other books are in print; among them, a volume that presents the ecological projects of the Institute. *The Mitteilungen des Kunsthistorischen Institutes in Florenz* was redesigned and relaunched in 2013. The annual publication of a thematic issue has been widely

appreciated by the scholarly community, and it has provided an excellent format for publications based on the workshops and conferences of the Institute. At present, the publishing strategies of the KHI are intensely discussed by its scholars. On the one hand, we lack funds to build a publication unit at the Institute; on the other hand, we are at exploring potential digital formats and collaborations with other institutions.

## Archive

The restructuring, inventorying, and digital classification of the Archive of the KHI has made great progress, and the digitization of fragile documents and photographs has started. It is an essential instrument for reconstructing the history of the Institute. The *Nachlässe* of many distinguished art historians are still understudied: only the papers collected by Gustav Ludwig, important for the history of Venice, have been adequately analyzed.

The archives donated by Georg Gronau, Henry Thode, George Kaftal, among many others, are still practically unknown, and there are important materials that have recently arrived. The private archives of scholars have been discussed at a workshop of the Getty Research Institute, where the case of the KHI was presented. New spaces and a permanent position for an archivist would greatly advance research in the Institute's Archive.

## Research Coordination/Public Relations and IT

The coordination of the research activities of the Institute and its public relations are now secured by a permanent position, also responsible for the homepage, relaunched in autumn 2018. For all parts and infrastructures, research projects, and programs of the KHI, as well as the cooperations with other institutions, it is essential to improve the quality of the IT structure, and a new expert in advanced computer management joined the KHI in November 2015. It is no less essential to improve the technological equipment for digital communication and collaborations at short and long distances. In the last months, a new strategy for streaming or recording lectures and conferences has been developed and realized.

## Digital Humanities

The KHI has recently completed a search for a Digital Research Officer who will be responsible for advising on projects and programs of the Institute, as well as aiding individual scholars explore the potential of digital research tools. This includes designing and implementing new software that will help in advance digital visualization strategies; participating in the development of new, connected works spaces; fostering digitally supported collaborations (in proximity and at a distance); and creating a modular infrastructure for data and meta-data. The latter also relates to the respective steps undertaken in Library and Photothek. For the KHI, investing in digital humanities also means engaging in debates on the implications and future of digital and post-digital imaging and other cultural practices.

## New Spaces

The Palazzo in Via Modena, purchased by the Max Planck Foundation in November 2014, passed to the Max Planck Society in 2018, after approval of the German federal and regional governments. The building, about 700 meters from Via Giuseppe Giusti, offers approximately 2,000 square meters of space to be used for the Photothek – the photo archive and the center for photo history –, part of

the Library, and seminar rooms, as well as other research spaces and social facilities. The planning for the new spatial arrangement has been realized by the KHI researchers in consultation with the international community of visitors doing research at the Institute. In summer 2018, the team of architects for the renovation and adaption of the building was selected. The permissions from the city of Florence will be obtained in due course and the construction activity is planned to start in January 2020. The reorganization of the spaces of the KHI will be the most serious *caesura* in its building history since 1966, when the Institute moved from Oltrarno to Via Giuseppe Giusti. A well-conceived balance between all components of the Institute distributed in three different palaces will be vital for the future life of the KHI. This also means experimenting with new art historical workspaces, including all necessary IT requirements.

## Scientific Advisory Board, Kuratorium, and the Verein zur Förderung des Kunsthistorischen Instituts in Florenz

The Scientific Advisory Board is now headed by Patricia Rubin (Institute of Fine Arts, New York University), and six new members were elected in 2018. Their role in the triennial evaluation of the Institute and their counsel are invaluable for the further development of projects and the intellectual orientation of the KHI. The Kuratorium, whose chair is Ulrich Weiss, meets once a year in Florence and is composed of distinguished members of the business, political, and cultural worlds. Its old and new members help to multiply the *renommée* of the KHI in financial, political, and cultural circles. Great thanks go to Reinhold Baumstark, Generaldirektor der Bayerischen Staatsgemäldesammlungen a.D., who has played a vital role as Chair of the Verein. He has recently been followed by Andreas Schumacher, Curator for Italian Art at the Alte Pinakothek, Munich. The Verein represents the founders of the KHI. The generous gift of Rolf and Irene Becker allows the KHI and the Verein to nominate every two years a young promising scholar for the *Jacob-Burckhardt-Preis*. We are extremely grateful to their grandson, Marc Becker, for continuing this tradition. Wolf-Dietrich Löhr and Christopher Wood were the two award recipients in 2016 and 2018, respectively. Furthermore, Rosemarie and Kai Werner from Munich finance a fellowship that allows a young scholar to spend three months at the KHI to complete her or his PhD research.

Alessandro Nova and Gerhard Wolf

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# Image and Language. Italian Art History in an International Context

## Department Alessandro Nova

# Ethik und Architektur

Hana Gründler und Brigitte Sölch mit Alessandro Nova



Fritz Kühn, *ohne Titel*, Italien, 1958. Berlin, Berlinische Galerie

Das Nachdenken über Ökologie, gerechte Verteilung und nachhaltigen Einsatz von Ressourcen löst seit einigen Jahren erneute Debatten um eine Ethik der Architektur aus. Ebenso sind die Forderungen nach einer theoretischen Neubegründung der Architektur und der Wunsch nach einem mutigen Zugeständnis an ihr utopisches, gesellschaftsveränderndes Potential 100 Jahre nach der Gründung des Bauhauses aktueller denn je. Dabei ist es unabdingbar, das Spektrum der Fragen nach dem Verhältnis von

Ethik und Architektur aus der Tiefe des historischen Raumes auszuloten und es zugleich in einen dezidiert interdisziplinären Rahmen einzubetten. Zu kurz würde es greifen, sich lediglich auf die Vitruv- und Aristotelesrezeption zu fokussieren oder ausschließlich aktuelle Überlegungen zur Materialität in der Architektur zu diskutieren und das ökologische Paradigma selbstreferentiell anzunehmen. Erst der Versuch, das Phänomen aus der *longue durée* heraus zu untersuchen, wird anhaltende Topoi, aber

auch grundlegende Differenzen im Verständnis des Verhältnisses von Ethik und Architektur sichtbar und somit für die Gegenwart fruchtbar werden lassen. In diesem Sinne fand 2017 die internationale Tagung *Education through Architecture and Work on the Self?* statt, deren Resultate in einem Themenheft der *Mitteilungen des Kunsthistorischen Institutes* veröffentlicht werden. Auf methodisch breitem Fundament wurden hier Ansätze diskutiert, die den Einfluss der Architektur auf den Menschen reflektieren, nach der theoretischen und praktischen Positionierung von Architektinnen und Architekten in diesem Kontext von der Frühen Neuzeit (L.B. Alberti) bis in die Gegenwart fragen lassen – das heißt auch: bis hin zu neoliberalen Selbstentwürfen – und die noch immer stark westlich geprägten Architektur-Konzepte und Erziehungsmodelle sowie damit zusammenhängend den Begriff der epistemischen Gewalt problematisieren. Diese enge Kooperation mit ausgewählten Partnerinnen und Partnern aus der Architektur, der Architektur- und Kunstgeschichte, der Philosophie und Soziologie zeigt sich auch in der seit 2014 laufenden öffentlichen Vortrags- und Gesprächsreihe *Ethik und Architektur – Dialog*. So wurden 2018 die Themen *Utopia Was Always Already Negative* sowie *Architektonische Modi der kollektiven Existenz* diskutiert. Die Reihe internationaler Veranstaltungen wird mit einem interdisziplinären Workshop zu den *Ethiken und Politiken des Materials* fortgeführt, der sich der Frage nach Wissen um und »Wertigkeiten« des Materials sowie den damit einhergehenden ökologischen, ideologischen und politischen Implikationen widmet. In einer Stadt wie Florenz, in der die Beziehung zwischen Ethik, Moral, Politik und Architektur gerade im 14. und 15. Jahrhundert eingehend reflektiert wurde, sucht das Projekt somit aus einer geisteswissenschaftlichen Perspektive eine inhaltliche und methodische Auseinandersetzung mit der Thematik, die für gegenwärtige Diskurse, Planungen und Probleme sensibilisiert, diese zugleich historisch-kritisch reflektiert, und nicht zuletzt zum Nachdenken über die Realbedingungen von Architektur auffordert. Dafür steht auch das Dissertationsprojekt von Achim Reese zu *Das Einfamilienhaus als »Liebesdienst«. Wohnen als Selbsterfahrung in den Häusern Charles W. Moores*, das untersucht, welche Umsetzung Moores Anspruch nach der Erfahrung des Selbst in der Architektur findet, wie der Architekt die persönlichen Wünsche der Auftraggeberinnen und Auftraggeber mit vermeintlich anthropologischen Bedürfnissen zu verbinden suchte und wie ein solcher Ansatz in der Architekturgeschichte verortet werden kann.

## › Einzelforschungen

**Hana Gründler**   The Fragmented Body of the City – Reflections on Responsibility, Secrecy and Resistance in Kafka, Hrabal and Derrida

**Albert Kirchengast**   Wachstum bauen: Zur »Konkretheit« der Natur in der Architektur der Moderne

**Alessandro Nova**   »Per onore et utile«. Verantwortung für Gestalt und Leben in der Stadt der Renaissance

**Achim Reese**   Das Einfamilienhaus als »Liebesdienst«. Wohnen als Selbsterfahrung in den Häusern Charles W. Moores

**Brigitte Sölch**   Struggle for Democracy or Culture of Dominance? The Agora in Postwar Architectural Discourse

# Languages of Art History

Alessandro Nova with Robert Brennan, C. Oliver O'Donnell, and Marco M. Mascolo
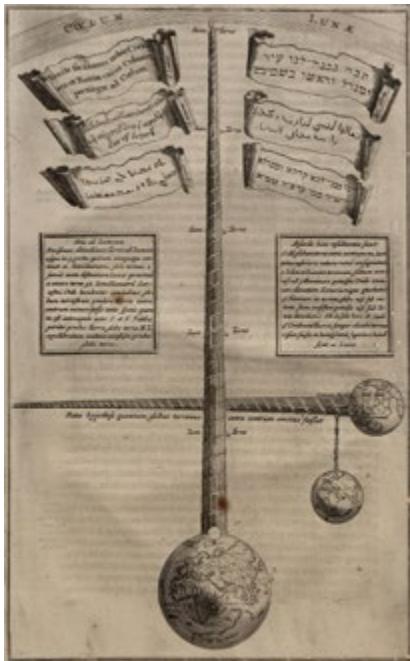
Athanasius Kirchner, *Turris Babel*, 1679

Alongside the discipline of art history's traditional and avowed focus on physical objects of visual interest, art historians have long embraced the study of modern and ancient languages as central to their work and have long recognized larger linguistic questions as bearing on their scholarship. This historical matter of fact speaks at once to the discipline's contingent debt to philological methods as well as to what can well be understood as art history's general objective: the verbal reconstruction of the visual past. As an overall goal, however, such a task opens out quite quickly onto historically and culturally specific questions about the limits to and adequacy of such an undertaking as well as onto general problems about the nature of verbal and visual representation as such. *Languages of Art History* takes the concatenation of topics that this state of affairs raises as its starting point and by doing so aims to query both the historical origins, current state, and future directions of the place of language within art historical research.

How did conventions of art historical writing come into being across various linguistic traditions, and how have they survived and developed out of inter-linguistic exchange? Are there historical moments in which the discourses of art history have been transformed due to the encounter between diverse linguistic traditions, and if so, what lessons can be drawn from such cases for current attempts to work across linguistic boundaries? How does the rise of English to the status of a default language among art historians affect the broader state of the discipline? Does English exert a homogenizing effect on art historical discourse, or might the exchange of diverse traditions of scholarship in English serve to render the conceptual scope of language itself more heterogeneous and expansive? How does the language of art history relate to the »languages« that surround it, both those of neighboring scholarly disciplines as well as the modes of vernacular expression that surround the works of art it studies? Does the history of art constitute a technical language of its own, comparable to that of other disciplines in the humanities and sciences? To what extent has a specialized vocabulary of art always existed? Are there key terms in specific traditions of art historical scholarship and art making that are »untranslatable«? Are there art historical concepts that exist in certain linguistic traditions but not in others? If so, what can or should be done in such cases?

## › Individual Research Projects

# Piazza e monumento

Alessandro Nova und Brigitte Sölch mit Stephanie Hanke



Mario De Biasi, *Mailand, Piazza del Duomo*, 1951

Die Gegenwartsbestimmung des Platzes und die methodische Reflexion seiner bildlichen und medialen Dimension sind die abschließenden Themenschwerpunkte der Projektgruppe. Sie geht vom Platz in seinen räumlichen Relationen aus und begreift ihn als ein Gefüge, das über sich selbst hinaus auf die Stadt sowie andere »Einheiten« wie das Territorium, die Nation oder die Global City verweisen kann. Nur selten entstammt der Platz einem festen *concetto*. Meist ist er ein Beispiel für die *longue durée* einer Gestaltung, an der nicht nur wechselnde Akteure teilhaben, sondern an der vor allem auch in unterschiedlichen zeitlichen Bezugnahmen gebaut wird. Damit erweist sich der Platz als ein komplexes Raum-Zeit-Gebilde, das entsprechende Anforderungen an die kunstwissenschaftliche Methodik stellt. Die Projektgruppe arbeitet deshalb gattungsübergreifend und bezieht Skulpturen, Wanddekorationen sowie allgemein Kunst im öffentlichen Raum in die Architektur- und Stadtforschung ein.

Im Zentrum von Stephanie Hankes wissenschaftlicher Tätigkeit stand die mediale Präsentation wie Interpretation des Platzes. Am Fallbeispiel der Florentiner Piazza della Signoria untersuchte sie die inspirierende Wirkung historischer Skulpturen

auf die künstlerische Fotografie sowie die politische und gesellschaftliche Reportage des 20. und 21. Jahrhunderts, die den Platz als sozialen Ort zum Skulpturenensemble in Relation setzt. Im Rahmen ihres größeren Forschungsprojektes zu italienischen Hafenanlagen der Frühen Neuzeit beschäftigte sie sich hingegen mit bildlichen Hafendarstellungen, die diesen in seiner Rolle als Eingangsplatz der Stadt sowie als urbanen Schwellenraum thematisieren und dabei als wichtiges Medium städtischer Repräsentation fungierten. Damit berührte sie aus einer anderen Perspektive die Frage nach Grenzen und Schwellen des Platzes wie Brigitte Sölch, die neben dem Abschluss ihrer Habilitation zur vor/modernen Ideengeschichte des Forums zunehmend auf die Frage einer Problemgeschichte des Öffentlichen zielte. Dazu zählte die Untersuchung der Beziehung zwischen dargestellten und gebauten Plätzen der Stadt am Beispiel von frühneuzeitlichen Rathäusern, die wissenschaftshistorische Frage nach dem Paradigma des Öffentlichen in der Architektur- und Stadtforschung des 20. Jahrhunderts und die Auseinandersetzung mit der Vision der Agora im städtebaulichen Diskurs der Nachkriegsmoderne.

Neben diesen Einzelforschungen fand die *Piazza e monumento*-Publikationsreihe eine weitere Fortsetzung. Nachdem die ersten beiden Bände den Themen *Platz und Territorium. Urbane Struktur gestaltet politische Räume* (2010, herausgegeben von Alessandro Nova und Cornelia Jöchner) und *Skulptur und Platz: Raumbesetzung, Raumüberwindung, Interaktion* (2014, herausgegeben von Alessandro Nova und Stephanie Hanke) gewidmet waren, fokussiert der dritte Band *Platz-Architekturen. Kontinuität und Wandel öffentlicher Stadträume vom 19. Jahrhundert bis in die Gegenwart* (2018, herausgegeben von Brigitte Sölch und Elmar Kossel) auf die moderne Positionsbestimmung des Platzes seit Camillo Sitte und die mediale und performative Besetzung öffentlicher Räume bis hin zum Tahrir-Platz. Die Publikationsreihe steht in engem Bezug zu den wissenschaftlichen Veranstaltungen der Projektgruppe, die auch die Grundlage für den vierten und letzten, von Stephanie Hanke und Brigitte Sölch vorbereiteten Band *Platz-Bild / Imaging the Public* Square bilden. In diesem rückt die Eigenlogik des Bildes in Bezug auf den Platz erstmals dezidiert ins Zentrum der Diskussion, die Entwurfsverfahren ebenso berücksichtigt wie etwa die bildliche Interpretation, Visualisierung und Medialisierung des Platzes und damit Architektur- und Bildgeschichte in einen engen Dialog setzt.

## › Einzelforschungen

**Stephanie Hanke**   Blicke auf Platz und Skulptur – Photographien der Piazza della Signoria in Florenz (p. 186)

**Stephanie Hanke**   Schwellenräume zwischen Stadt und Meer: italienische Hafenanlagen der Frühen Neuzeit (p. 186)

**Brigitte Sölch**   Architektur und Öffentlichkeit (p. 151)

# Rinascimento conteso

Alessandro Nova with Francesca Borgo, Dario Donetti, Fabian Jonietz,
and Tommaso Mozzati



Leonardo da Vinci, *Adorazione dei Magi*, 1481–1482, oil on wood. Florence, Gallerie degli Uffizi

*Rinascimento conteso* aims to establish a dialogue in light of recent challenges to the historiographical paradigm of a triumphant Renaissance, responding to sound criticisms of the term's elitist connotations. Far from asserting a privileged claim over themes such as modernity, individuality, or style, the project cultivates a plurality of approaches, in order to highlight the tensions, erosions, and ruptures that have undermined the nineteenth-century conceptualization of the period. Motivated by the evolving history of the category, it raises questions of chronology beyond mere periodization, and seeks to provide innovative ways of looking at the Italian Cinquecento as a profoundly polyphonic moment, one that is both continuous and discontinuous with other historical periods. With this premise in mind, the research group has not only organized conferences devoted to artists such as Leonardo da Vinci and Michelangelo Buonarroti, but also broader issues such as the notion of the Renaissance itself. These events have generated a wide range of publications that grapple with issues as broad as the perception and study of nature, design processes and architectural craftsmanship, materiality, artistic migrations and exchanges, artisanal epistemology, and patronage. Parallel to this activity, a series of lectures and seminars, jointly organized with Villa I Tatti – The Harvard University Center for Italian Renaissance Studies, focuses on canonical texts that have contributed to the crystallization of the concept of the Renaissance in academic circles. By bringing together different voices from the scholarly community, these events have tested the paradigm both by debating its impact and status within the discipline and by asking whether the category can still offer far-reaching methodological lessons that would enable a more balanced and complex analysis of the present.

## › Individual Research Projects

**Alessandro Nova**  Vasari's Lives of Piero di Cosimo and the Limits of a Teleological System

**Francesca Borgo**  Battle and Representation in Cinquecento Art and Theory (p. 117)

# Vasaris Welten und die deutsche kommentierte Ausgabe der *Vite* in den beiden Editionen von 1550 und 1568

Alessandro Nova, Matteo Burioni, Katja Burzer, Sabine Feser, Hana Gründler, Fabian Jonietz und Victoria Lorini



Giorgio Vasari, *Le Vite de' piv eccellenti Pittori, Scvltori, et Architettori [...]*, Florenz, Giunti, 1568, Frontispiz

Das ursprünglich an der Universität Frankfurt initiierte und seit etwas mehr als zehn Jahren am Kunsthistorischen Institut in Florenz angesiedelte Projekt zu den *Vite* Giorgio Vasaris fußt von Beginn an auf zwei parallelen, miteinander verzahnten Arbeitsbereichen der beteiligten Mitarbeiterinnen und Mitarbeiter. Sowohl das umfassende Vorhaben einer kritisch kommentierten deutschsprachigen Neuausgabe, als auch ein paralleles Veranstaltungs-

programm und Einzelforschungen wirken gemeinsam auf eine vollständige Revision und Neubewertung des schwierigen Erbes Vasaris hin – eines Theoretikers des Cinquecento, der im späten 20. Jahrhundert als »Übervater« der neuzeitlichen Kunstgeschichtsschreibung vorwiegend nur noch als Antipode zur wissenschaftlichen Praxis der Gegenwart angesehen worden war.

Die philologische Arbeit am Text der Lebens-

beschreibungen und die Untersuchung von Variationen, Urteilsfindungen, methodologischen Innovationen sowie der Rezeption der *Vite* blickt dabei bewusst weit über die historische Quelle hinaus: Analog zu den Projekten *Rinascimento conteso* und *Languages of Art History* zielt die Arbeit der beteiligten Forscher auf eine kritische Reflexion der historischen Entwicklung der Kunstgeschichte und ihrer Methoden ab. Ganz in diesem Sinn analysiert der 2016 erschienene Tagungsband *Vasari als Paradigma: Rezeption, Kritik, Perspektiven* nicht nur ältere Auswirkungen des Modells der *Vite*, sondern er wird programmatisch mit Aufsätzen zu bild-, begriffs- oder medienwissenschaftlichen Ansätzen und Denkern des 20. Jahrhunderts eröffnet. Auch die Neuedition der Künstlerbiografien spiegelt diesen Anspruch. 2015 wurden die Schwerpunkte der in Florenz erarbeiteten Vasari-Ausgabe in einem Supplementband wissenschaftlich verortet, der anlässlich der nach 45 Einzelveröffentlichungen zum Abschluss geführten Druckausgabe erschienen ist. Parallel dazu wurde 2015 aber auch das erste von insgesamt drei geplanten eBooks publiziert, mit denen die wichtigste Schrift der europäischen Kunstliteratur nicht nur vollständig neu ediert, sondern auch in ein digitales Medium überführt sein wird.
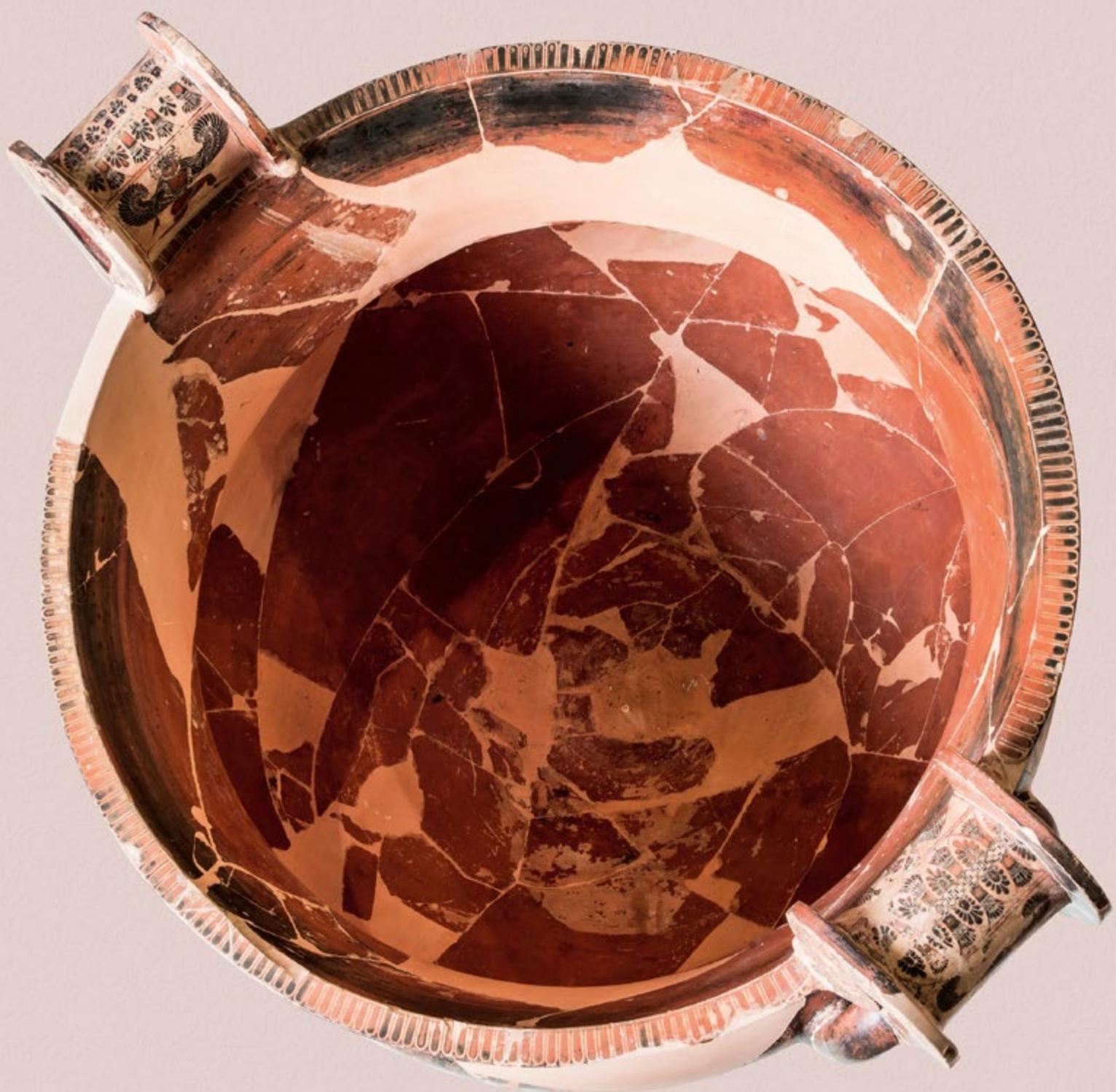
# Image, Object, Site. Mediterranean / Transcultural Art Histories

Department Gerhard Wolf

*François Vase*, c. 570–560 BCE, 66 cm (height), 59.5 cm (diameter). Florence,
Museo Archeologico Nazionale (Photo: Fernando Guerrini, editing: André Gösecke)

# The Art of Containment

Gerhard Wolf in collaboration with Bill Sherman (Warburg Institute, London)

A research and exhibition project with various partners

This project is about vessels and containers in a global or transcultural, as well as in a transdisciplinary, perspective. Humankind has engaged with vessels from the earliest times, either taken from nature or made by human hands. Vessels participate in the formation and transformation of environments (between social and natural worlds). Their multi-sensorial dimensions come into play, for example, as prime agents in the production, transport, conservation, fermentation, and consumption of food and its ingredients, including practices or rituals of drinking and eating, and as provisions for the journey of the dead. Most of the »surviving« early receptacles were found in tombs or themselves served as such. Their porous or impermeable shells circumscribe or constitute a hollow space, understood as a measurable volume or as a void – potentially uncanny in its depth – that is related to techniques of opening and closing, of pouring in and pouring out, all phenomena of high anthropological pertinence.

What might art history, in dialogue with anthropology, archaeology, and other disciplines, contribute to the research on and understanding of vessels? For vessels are, generally speaking, not primarily things to be seen, but receptacles to be touched, filled, emptied. They can be experienced aesthetically, by touching or palpating surfaces,

textures, handles, or overall shapes. This does not mean, however, that their visual dimension is not important. Indeed, the art historical aspect of the project is to explore the role of the visual within the multiple dimensions of vessels, in its interplay with the tactile on the one hand, and in relation to activation and mobility on the other hand. At this stage, the project has concentrated on portable receptacles for liquids, made of one material, and formulated basic methodological questions regarding the interplay of thing, image, and ornament. The disciplinary challenge lies in the fact that vessels exist on a global scale from the simplest tokens of everyday life to the most precious and valued objects. If art history since Warburg has opened to the study of images beyond the notion of art, the present project tests an analogous approach to artefacts. Vessels permit the formulation of arguments within one category of objects, where divides between art and material culture are not taken for granted. Under such premises, the project analyses the »intelligence« of and thinking in vessels, which potentially involve a reflection on space, body, and matter, on thingness and morphology, on natural, social, or transcendental worlds, on production and technology, translation and ornament. Clearly, this is not the case for every cup and every bottle, as there are many other fascinating issues in

play, among them mass production or molding. This »intelligence,« however, is not restricted to elitist artefacts, but generally invites reflection on art historical considerations of transmedial and transmaterial dynamics and other issues, in a transdisciplinary dialogue. The result of the project's preliminary phase is a monograph to be published in spring 2019 (with the title: *Die Vase und der Schemel. Ding, Bild oder eine Kunstgeschichte der Gefäße*).

As a next step, of *The Art of Containment* will engage with museological questions considering vessels as mono-material or composite artefacts in art, archaeological, and ethnological museums, and work collaboratively on collections of Chinese, Japanese, Indian, Mesoamerican, Mesopotamian, Egyptian, Greco-Roman, Islamic, and Western vessels and boxes.

# Sacred Landscapes: Between Materiality, Transportability, and Narration (Jerusalem Project)

Annette Hoffmann and Gerhard Wolf



The Mount of Temptation, Jericho (Photo: Dmitrij Rodionov)

Sacred landscapes, in particular deserts, mountains, caves, and rivers are liminal spaces in a physical and a psychological sense. They are spaces of religious experience and personal or collective transformation. At the same time, they are places of aesthetic production or responses. Their dimensions are material, narrative and iconic, architectural and artistic. The long-term *Jerusalem Project* is concerned with all of these aspects, and analyzes the ways in which they are intertwined. Diverse topics, which in previous years have been studied under the perspectives of relic veneration, migration, materiality, and/or narration, are now being brought together as complementary studies regarding the dynamics of sacralization of and/or within landscape. In the case of the city of Mzcheta (*Georgia Project*), for instance, the Georgian site of Christianization, situated between hills and at the confluence of two rivers, sacred topography had been legendarily fashioned through luminous apparitions in nature. These penetrate through branches of dark forests; they wander through countryside and ascent

hills to mark new sites of veneration. Another part of the research project concerns rivers, lakes, and mountains connected to the burial of Pilate; their study reveals how the physiognomics of landscape interacted with legends, both sacred and unholy. The histories of both the city of Mzcheta and the figure of Pilate appear mysteriously entangled through the legendary destiny of a textile, the seamless coat of Christ, and the continuation of biblical history in landscapes distant from the Holy Land. A third topic focuses on the Judean and Sinai deserts. Caves are connected to Elijah, a crevice to Moses, and grottoes to Jesus' infancy or to his stay on the Mount of Temptation. These subprojects concentrate on »natural« spaces in the Holy Land and beyond, where biblical history, landscape, and transformation processes merge, and set them in broader interreligious and transcultural contexts.

### › Individual Research Project

**Annette Hoffmann**  »As If It Were White Cheese«: The Rock of the Milk Grotto and the Idea of its Transubstantiation (p. 187)

# Aesthetics, Art, and Architecture in the Caucasus (Georgia Project)

Annette Hoffmann and Gerhard Wolf, with Barbara Schellewald (Universität Basel) and Marika Didebulidze (Chubinashvili Centre, Tbilisi)



Ishkhani Cathedral, tympanum with inscription, early 11th century (Photo: *Art, Space, Mobility*)

In its current research phase, the long-term *Georgia Project* is connected to the *Jerusalem Project*, but it also goes beyond it. The city of Mzcheta has been considered not only the Georgian »Jerusalem«, but home to the royal residence and the capital of Kartli, a historical region in Georgia with great political and mercantile importance since the fourth century. After the Persian and Arab invasions of the sixth and seventh centuries respectively, different competing lordships developed in the Georgian area, which

battled for the dominance in Kartli until the reign of Bagrat III, who, from 1008, ruled over a united Georgian kingdom. During this time of struggle and territorial formations around Kartli, the region of Tao Klarjeti (today in Eastern Anatolia, Turkey) was the reign of the early Bagratides and played a major role as an artistic, religious, and cultural center in Georgia – situated between the Byzantine Empire, Armenia, and the Arab Caliphate. The legends about the Christianization in Kartli continued, during this period, to shape the image of a sacred landscape in Mzcheta and, furthermore, betrayed an image of the cultural and ethnic plurality in Georgia that traced back to ancient times. The land, for instance, was Christianized by a captive woman from Cappadocia (Nino) and ruled by a Persian King (Mirian III) and its major relic, the tunic of Christ, was brought from the Holy Land by a Georgian Jew (Elioz). The research project analyzes this real and legendary ethnic and cultural plurality and its complex overlays and interactions, which are manifest in literary texts, as well as in works of art and architecture. This year the Kunsthistorisches Institut in Florenz is co-organizing with its colleagues in Tbilisi, Basel, and Fribourg an international summer school on and in Tao-Klajeti for young Georgian scholars (scheduled for September 2019).

# Pompeii Arch&Lab

A collaborative research project carried out by the Kunsthistorisches Institut in Florenz and the Fraunhofer Institut für Bauphysik in Munich/Holzkirchen

Over the last 250 years, cultural, political, and social forces, together with technology, aesthetics, and changing tastes have constantly re-shaped the physical substance and theoretical interpretation of Pompeii. Understanding such interrelationships has implications for both the current perception and future conservation of the site. The project starts with the assumption that Pompeii in the post-excavation period has always been an archaeological and exhibition laboratory, as well as the testing ground for preservation practices and theories. Thus, the common efforts of the project have been directed towards the exploration of the »multiple lives« of Pompeii – ancient and modern, on-site and in museums, real and imaginary – in their dialectic and osmotic relationship. The focus has turned, in particular, to surfaces and environments: two different physical, spatial, and conceptual dimensions of the city, which are incongruous yet complementary. The surface is the site of cultural expression, legibility, and experimentation, with new conservation techniques and materials, being the part of a building most exposed to damage. Opposite yet complementary to the surface, the environment – comprised of spatially connected urban ensembles with their archaeological remains in-situ, the artefacts removed and displayed elsewhere, and their reception and afterlife – can be understood as an augmented framework from which to overcome the traditional fragmentation of Pompeii. A workshop (Naples 2017) and a conference (Florence 2018) dedicated to these themes encouraged the dialogue between specialists from different disciplines, such as art and architectural history, archaeology, heritage science, and material technology. A joint article, with the contribution of all participants of the project (forthcoming 2019), proposes a cross-disciplinary reading of a selected environment, the Herculaneum Gate, with the goal of contributing to a more holistic understanding of Pompeii in its stratified character, including the complex dynamics of displacement.

### › Individual Research Projects of the Florentine Team

**Pia Kastenmeier**   Neukonfigurationen einer Ausgrabungsstätte: die Schutzdächer (p. 142)

**Gabriella Cianciolo Cosentino**   Pompei e la Rivoluzione Industriale: architetti, pitture murali, costruzioni in ferro (p. 135)

# Ecology and Aesthetics. Environmental Approaches in Art History (e/ae)

Hannah Baader, Sugata Ray (UC Berkeley), and Gerhard Wolf



Robert Smithson, *Asphalt Rundown*, Rome, October 1969

The e/ae project started in May 2015 with a panel at the Renaissance Society of America conference in Berlin (*The Shape of Space*) and an international conference later that year in Florence. Whereas the former concentrated on early modern empires, the latter explored the potential of environmental approaches in art history in a transhistorical and transcultural perspective. In the meantime, eco-art history has gained much attention, and is in the process of establishing itself as a new sub-field within the discipline. While the focus is often on ecology and art, mostly modern and contemporary, the e/ae project has a different point of departure: it does not consider »ecology« a given category or moral imperative, but rather studies the intertwined histories of ecological thought and art histories since the mid-nineteenth century. It questions the underlying aesthetic principles of the notion of ecology, introduced by Ernst Haeckel (1834–1919) as a subfield of evolutionary biology, concerned with the interplay of organic and inorganic environments, or that of *Umwelt*, as theorized by the biologist Johann von Uexkuell (1864–1944). With the adaption and re-theorization of these concepts in the 1960s, interest shifted to the effects of industrialization, mass-motorization and urbanization, warfare, and soil contamination on a planetary scale. Respective ecological discussions have ranged from scientific to esoteric concepts of environment and nature and to holistic visions. These basic (re-)conceptualizations were in fact deeply inspired by aesthetic models. Ecological thinking became a paradigm in various humanistic disciplines, in literature (eco-criticism), and an important field of artistic intervention.

Surprisingly, art history is only now entering the debate, despite its concern with garden history, urbanism, and landscape. The approach promoted in the e/ae project is not merely historiographical, it integrates the critical consideration of ecological concepts in a conversation with anthropology, as well as archaeology, and takes part in the multi-disciplinary debate on the Anthropocene as a human dominated new geological era (starting with large scale agriculture in the Neolithic period or industrialization in nineteenth century, in different points of view). The e/ae project involves collaboration with artists as well as cooperations with related projects at the universities of Bern

and Regensburg. The project's principal aims are a) to combine an eco-historical approach with a transcultural perspective scaling spaces between the local and the global b) to discuss joint concerns of eco-art history and heritage studies in workshops and collaborative fieldwork. A collective volume addressing the major aspects of e/ae will be published in autumn 2019.

# Art History and Catastrophes: Seismic Italy

Carmen Belmonte, Elisabetta Scirocco, and Gerhard Wolf

The Italian Peninsula is a highly seismic zone. Therefore, destructions and reconstructions are frequent in its history. Over the last ten years, some major earthquakes have taken place in L'Aquila (2009), in Emilia (2012) and in Central Italy (2016–2017). These catastrophes costed human lives, made cities and smaller centers uninhabitable, and destroyed infrastructures, buildings, monuments, and works of art. Artefacts had to be dislocated, including religious and civic symbols. In 2014, when this project started, the major concern was to ask how a research institute specialized in art history could and should take part in the debate about the future of a city and a region. Besides considering mobile artefacts in their post-catastrophic lives, the project has concentrated on the post-catastrophic city, starting conversations and collaborations with specialists in cultural heritage, restorers, and architects engaged in the conservation and reconstruction. A summer school and two transdisciplinary laboratories on post-catastrophic L'Aquila and Emilia were realized. These invited young scholars to do field research exploring and analyzing the ongoing dynamics and the related issues of preservation and reconstruction. This approach soon moved beyond questions of the status and future of public spaces, major monuments, and works of art, to discussions concerning landscapes and human-shaped environments, opening a dialogue with archaeology, city planning, history of architecture and restoration, historic seismology, literature, sociology, and anthropology. The results of this first phase of the project (2014–2016) are being published into a peer-reviewed collective volume.

In 2016, the series of earthquakes that hit a wide territory of Central Italy included four regions (Lazio, Umbria, Abruzzo, the Marche), destroying a high number of small towns and villages in the Apennine Mountains. These events prompted the project to adopt new perspectives. A small team, formed by one architect and a photographer, has been working since 2017 on this area. The main interest lies in investigating and mapping the interplay of geological and geographical data with the study of *heritage* (monuments, settlement structure, and rural / pastoral landscape), together with the development of a photographic project.

The seismicity of the Apennine territory has shaped its history. This includes topographic memories and multilayered identities, which need to be considered in relation to post-catastrophic planning. In this project, art history concentrates on the historical dynamics of space and opens to ecological questions in the horizon of the contemporary debate on the Anthropocene. If the notion of catastrophe only makes sense in view of human societies, one should not forget that so-called natural catastrophes sometimes have an anthropogenic component. The project questions the divide between *natural* and *cultural heritage*. On the one hand, the specificity of Central Italy's historic landscape lies in the close connection between nature and the sites of medieval monasticism and spirituality; on the other, today, the role of monuments and works of art must be re-thought as part of the scenario of a territory shaped by agricultural, pastoral, and tourism economies harmed by catastrophes. To study the complexity of these constellations, the project plans to work with new visualization strategies, among them 4D models of environments in the area of Amatrice. In 2018, the team participated in a documentary (for the TV channel ARTE) to present the central issues of the project and its activities to a wider public. The most recent result is a photographic exhibition in collaboration with the photographer Antonio Di

Cecco on the aesthetics of catastrophe in a historic and contemporary perspective, hosted by the Institute's Photothek. In a further step, the project aims to elaborate a transregional and comparative perspective, with the involvement of international partners (at present in Mexico, and planned in Turkey and Iran).

› *Topologie del Terremoto* (01.03–30.04.2016) Individual Research Projects

**Giovanna Ceniccola**   Terremoto e torri della Bassa Modenese. Questioni di conservazione tra *identitas* e *firmitas*

**Rita Ciccaglione**   Il centro storico a Mirandola tra ricostruzione, tutela e rigenerazione. O del perché i monumenti non si fanno paese

**Piero Gilento**   Topologie del terremoto Q2012

**Marta Guagnozzi**   Topologie del Terremoto

**Daniele Screpanti**   Il paesaggio ex-rurale

**Antonio di Cecco**   Abitare il tempo // Cartoline dall'Emilia

**Giovanna Ceniccola and Antonio Di Cecco**   Paesaggio culturale dell'Appennino sismico (p. 134)

# Heritage, Art History, Tourism (h.a.t.)

Gerhard Wolf in cooperation with other partners (project under development)

Art history and tourism share an interest in many sites, in particular important heritage sites. Art history creates narratives absorbed by tourism. Art historians, for example, often work as guides, and there are so many further points of contact (if not of mutual disturbance) that this relationship, often ignored in art historical research, certainly deserves more attention. The project – in the process of being defined in the form of collaborations that will include interdisciplinary expertise – aims to discuss the problems of this, in many respects, difficult encounter. Florence, Venice, Pompeii, already highly visited during the period of the Grand Tour and by long-term travelers, are excellent cases for fieldwork. The latter will concentrate on the present, but also turn to historical cases. It approaches the topic by focusing on the relationship of both protagonists to heritage sites, and the challenges mass tourism presents to monuments and environments. The project relates closely to the projects *Ecology and Aesthetics* and A*rt History and Catastrophes,* considering, for example, such touristic zones as the seismic Apennine region or the Ligurian coast.

# Transregional Art Histories.
# Actors, Spaces, Ecologies from the Thirteenth Century to the Present
Senior Research Scholar
Hannah Baader

**T**he research group *Transregional Art Histories. Actors, Spaces, Ecologies from the Thirteenth Century to the Present* focuses on the history of art and of aesthetic practices in transregional and ecological perspectives. With a strong interest in the materiality of art and of artistic practices, it investigates works of art in relation to place, space, and environment. Participants study objects and their agency, but also consider their makers, such as artists, craftsmen, and others involved in the production of works of art and in the making of their histories, such as institutions, collectors, scholars, critics, and users. The research project is dedicated to the various forms of transregional and transcultural processes, as well as translations. Moreover, it analyzes terminologies used to communicate aesthetic processes in multi-linguistic perspectives. It invites scholars to develop new strategies for writing the histories of the function, use, display, and collecting of works of art, whether of specific social groups, in religious contexts, or in museums. It emphasizes the ecological dimensions of art, going beyond the dichotomies of nature and culture. A particular focus is on the (blue) history of of seas and oceans in the visual arts of the Italian Peninsula in early modernity.

The research group has co-developed graduate and postdoctoral fellowship programs.

## › Research and Fellowship Programs

**Art Histories and Aesthetic Practices (2013–2019)**   Hannah Baader and Gerhard Wolf (p. 93)

**Connecting Art Histories in the Museum (2009–2019)**   Hannah Baader and Gerhard Wolf (p. 99)

**Art Space and Mobility in Early Ages of Globalization. The Mediterranean, Central Asia and the Indian Subcontinent (2010–2016)**   Hannah Baader, Avinoam Shalem, and Gerhard Wolf (p. 96)

## › Individual Research Projects (since October 2018)

**Max Koss**   The Periodical *Pan* (1895–1900): Print Culture, Applied Arts and the Politics of the Senses (p. 123)

**Sophia Prinz**   Global Modernity, Material Worlds, and the Migration of Form (p. 148)

**Lianming Wang**   Animal Encounters in the Qing Court: Pictorial Monuments and Political Narratives, 1740–1790 (p. 152)

## › Guests (since October 2018)

**Robert Felfe**   Lust, Kontrolle und Schmerz. Dimensionen des Bildraums um 1600 (p. 168)

# Iconologies and Iconospheres of the Sea, ca. 1200–1650, IV

Hannah Baader

The project investigates the interdependencies of art and nature and the production of knowledge in mainly Western, especially Italian pre-modern worlds, by studying the medieval and early modern iconologies of seas and oceans. It does so by considering seas and oceans as geological formations in flux and as spaces that generate powerful iconospheres. The project looks at pre-modern technologies, practices, crafts and poetics, as parts of ocean-bound visual processes and examines their artistic transformations, driven by cosmology, theology, the history of geography, early oceanography, seafaring, and maritime trade. In a series of case studies dedicated to paintings, mosaics, textiles, books, and maps, it examines representations, imaginations, dystopias, and utopias of the sea.

# Livorno, Ligozzi, Geology, and the Sea, ca. 1604

Hannah Baader



Cristofano Gaffurri after a drawing by Jacopo Ligozzi, *Table with a view of the harbour of Livorno*, 1601–1604. Florence, Galleria degli Uffizi

A stone slab today kept in the Uffizi Galleries depicts the Harbor of Livorno in a sea-to-shore persepctive, with light houses, sailing boats and a captured Ottoman fleet. It is composed of colored stones of various types and forms, all set against a large sea of lapis lazuli. Upon closer examination, the spectator will perceive a fortified cityscape with a harbor and pier, shipyards, an arsenal, and parts of a fortification. The table top was made by the stonecutter Cristofano Gaffuri (1555?–1626) after a drawing by Jacopo Ligozzi (1547–1627) and executed between 1601 and 1604. The work

is the result of an extreme investment of labor, diligence, and material. The vibrant materiality of the stone creates – and at the same time destroys – the illusion of the Livorno seascape and therefore plays both with and against mimesis, working with and against materiality. In 1601/1604, Livorno, the main port city of the Tuscan Archipelago, was still in the first decades of its making. Taking up his father and brother's projects, Ferdinando de' Medici (1549–1609) decided to expand the fortified spaces through massive interventions in the environment. The project investiagtes the multilayered meanings of the representation of the harbor city worked in *pietre dure* and links it to geological discourses of the period, namly those of the Bolognese scholar Ulisse Aldovrandi.

# Streets, Routes, Methods I: Reflections on Paths, Spaces, and Temporalities

Hannah Baader, Adam Jasper, Stefan Neuner, Gerald Wildgruber, and Gerhard Wolf

A cooperation of the Kunsthistorisches Institut in Florenz and the Universität Basel
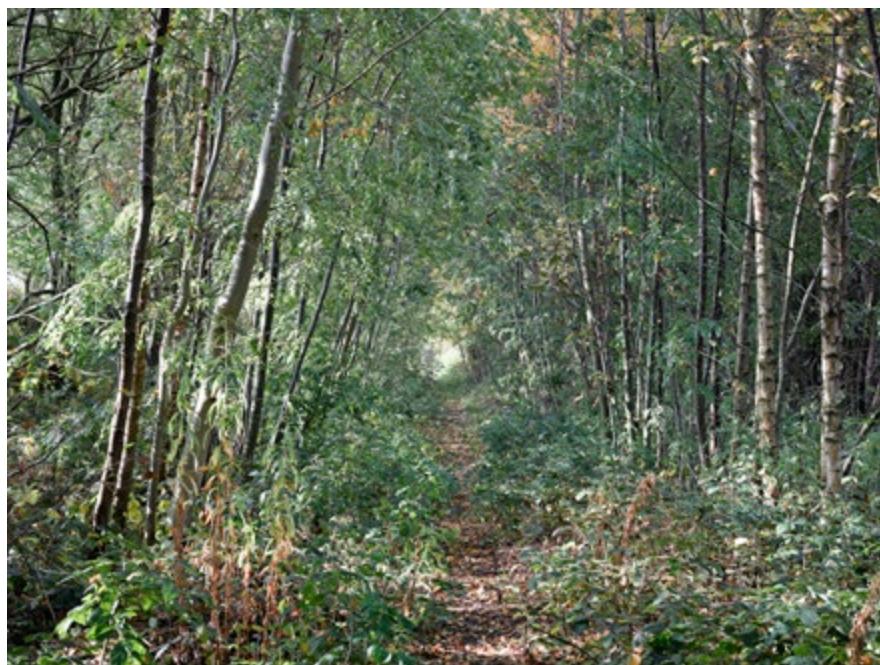


Bas Princen, from series based on Cedric Price's *Potteries Thinkbelt,* Madeley Transfer Area site, Staffordshire, 2015

Paths can be serpentine, straight, and anything in between; they might traverse barely accessible mountains, like the Inka trail, or be straight, like desire lines. Paths come before roads, survive into the time of roads, or reappear in response to them. Paths tend to be overgrown, to disappear, to be overbuilt or abandoned. They have their temporalities, seasons and spatialities. Paths thus can be seen as *chronotopoi*, with literary, pictorial or cinematographic histories.

They have a rich life in the world of metaphors, intrinsic to the notion of *met-hodos*. This allies paths to language and, more specifically, writing, whose elements are also repetitions, tracks that are »inked in«. It is the remembered, the described, and thereby the reusable and transferable path. Paths introduce directionalities, itineraries, and nets into the environment. They are linked to technologies of transport and movement; they offer viewpoints,

changing horizons or deep immersion into flora or architecture; experiencing them is a multisensorial endeavor. Under the hodological conditions of global urban environments and post/industrial landscapes, paths run across streets, they can be subversive, democratic or pragmatic, human and non-human. The project aims at a transregional study of streets, routes, and methods.

# Art Histories and Terminologies

## Hannah Baader, Monica Juneja, and Gerhard Wolf

A cooperation of the Kunsthistorisches Institut in Florenz, the Forum Transregionale Studien, Berlin, and the Cluster of Excellence *Asia and Europe in a Global Contex*t at Universität Heidelberg



Discussion at the *Art Histories and Terminologies* Workshop at the Kunsthistorisches Institut in Florenz in December 2016 (Photo: Lucy Jarman)

*River of Words* by the British artist Charles Sandison was commissioned by *Musée du Quai Branly* in Paris for the spiral staircase of its entrance hall, where it was installed in 2010. The work projects a computer generated series of words on the museum ground, forcing the visitor to walk through this projection of light and language. The vocabulary of the changing flow of words was taken from the archives of the museum, and the aim of the work was to create »a living thesaurus for the museum«. Letters, though, are exclusively taken from the Latin alphabet. The words formed by them represent at least as much the languages and terminologies of the scholars involved in the creation of the museum's archive as of those who produced and used the artefacts kept in the museum. Sandison's work therefore poses a series of questions to anthropologists and art historians alike: What are the terminologies used today and in the historical past to describe works of art, aesthetic practices, perceptions, or processes in transregional perspectives? The research project seeks to critically discuss the terminologies of art history in a transcultural perspective by looking into a variety of linguistic and aesthetic cultures and practices, combining theoretical analysis with empirical investigations, from Nahuatl to the more than 1000

African languages. This includes reflections on the formation of terminologies and of art history as a discipline, ranging from the dictionaries of the seventeenth and eighteenth centuries, August Schmarsow's *Grundbegriffe der Kunstwissenschaft* from 1905, Heinrich Wölfflin's *Kunstgeschichtliche Grundbegriffe* published in 1915, to the anthology *Critical Terms of Art History* (1996 re-edition 2003).

# Landscapes of the Long Eighteenth Century

## Hannah Baader and Dipti Khera

A cooperation of the Forum Transregionale Studien, Berlin, and the Staatliche Museen zu Berlin



*Palace garden in front of river landscape,* India, c. 1773–1776, watercolor on paper. Museum für Asiatische Kunst – Staatliche Museen zu Berlin, inv. no. I 5005, fol. 10

The artefacts, affects, and asymmetries encapsulated in landscape paintings, travelogues, maps and photography have shaped inquiries into pictorial mediations of landscape, architecture, and urbanism. Lands and cultural landscapes, however, had served as fertile grounds for artists and literati across time periods to imagine real and idealized places, ascendant powers, and layered pasts. The project proposes new conversations about transregional histories of art and aesthetic practices of place-making. It seeks a dialogue between diverse place-centric imaginaries expressed within the pictorial, literary, and material cultures in South Asia's long eighteenth century, especially as artists and poets recast established genres in hybrid directions. It aims to learn from comparative assessments of place-time-space conceptions. Artistic innovations over the *longue durée* in Chinese landscape paintings; attitudes to land and nationhood in Meiji Japan; gardens and cartographic imagination in Persianate, Ottoman, and Mediterranean worlds; and shifting relations between nature and artifice in Europe and the Americas – present the potential to reorient and connect historiographical, analytical, and theoretical positions on contemplations of place, power, and landscape in South Asia and beyond.

# The City as Archive. Histories of Collecting and Archiving in and the Musealization of Florence, Eighteenth Century to the Present

Hannah Baader and Costanza Caraffa



Vegetal products room in the Florence Botanical Museum in 1874, in: F. Parlatore, *Les collections botaniques du Musée royal de physique et d'histoire naturelle de Florence,* Florence 1874

In November 1916 a spectacular auction took place in the city of New York, when Elia Volpi (1858–1938) sold his collection of Italian and Florentine art. Not even a decade earlier, Volpi had started to display this collection at the Palazzo Davanzati, a fourteenth century palace in Florence. Volpi's museum is a single, yet significant case among a series of new museums, collections, and archives established in Florence, between the eighteenth and the twenty-first century. Many of these built upon earlier collections or collecting practices. Almost all of them were re-systematized or reshaped in the decades and centuries to follow and continue to be re-thought or remodeled to this day. The establishment of Florence's museums and archives can be connected as much to cosmopolitism as to local interests, the making of an Italian nation and, in more recent years, to the European project. These creations stand for structural changes in the making of public spheres. They indicate shifts in educational practices, as well as social and political discontinuities, but they reveal also larger epistemic changes. Their making and remaking hint at different moments of the reappraisal of material and visual cultures, as well as to changing forms of knowledge production, and to different approaches to archives and archaeologies of the past, conceptualized as trajectories into the future. Florence, therefore, might be read as an immense archive of knowledge, and as a site that invites reflection upon new archaeologies of its past and present.

# The Global Power of Private Museums: Arts and Publics – States and Markets

Julia Voss, Dorothee Wimmer, Hannah Baader, and Georges Khalil

A cooperation of the Forum Transregionale Studien, Berlin, and the Technische Universität Berlin



Fondazione Prada, Milan, Courtyard, 2018 (Photo: Hannah Baader)

The number of private art museums has risen dramatically over the past two decades. According to the International Council of Museums, there are more private museum spaces worldwide than public ones. Private museums have been established in Benin, Brazil, Canada, Denmark, Egypt, India, Japan, Cameroon, Lebanon, Mexico, New Zealand, Norway, Russia, South Africa, with the majority of foundations in China, South Korea, the United States, and Germany. The artworks in these collections may range from ancient artefacts to contemporary art. Alongside spectacularly designed venues that frequently attract international attention through their exhibitions, openings, and acquisition politics (for example Louis Vuitton, Paris), there are also museum complexes that have a regional focus, and operate with limited economic power, etc. The project explores the background, mechanisms and consequences of a phenomenon that may be referred to as the global power of private museums.

LL

...ážení přátelé Literárních listů,

redakce, která v posledních letech získala vaši důvěru, si v této těžké chvíli ... otázku, jak bude pracovat dál v podmínkách, které se tak radikálně změnily. ... by vám všem také říci, jak se dívá na dnešní situaci, co si myslí o možnostech ...ech do budoucna.

Prohlašujeme:

Dohody, které počítají s jakoukoliv formou okupace Československé sociali... republiky jsou pro československé národy nepřijatelné. Odmítáme moskevské ..., jež je v rozporu s usnesením XIV. sjezdu. Představitelé naší strany a státu ... neregulérní situaci bez spojení se svými národy a pod hrubým nátlakem. ...é dohody nás nezavazují.

...verenitu našich národů vidíme ve svrchovaném postavení jejich státních ...ných orgánů, jež vykonávají svobodně své funkce. Odmítáme proto pod... ...et tuto svrchovanost fakticky popřít.

...Nelze pokračovat v politice důsledného vývoje k socialistické demokracii ...vu přitom zavádět censuru.

Redakce Literárních listů je odhodlána vydávat časopis jen tehdy, bude-li ... moci dále pracovat v souladu se svým přesvědčením a svědomím. Nepřistoupíme ... už nikdy na "realistickou" politiku filtrovaných pravd.

Ve chvílích násilí se osvědčila jednota našich národů. Projevovala se aktivním ... odporem, vynalézajícím slušné lidi.

Nedopusťme, abychom nyní, kdy násilí usiluje o svou legalizaci, jednali jinak. ... S puškami a pistolemi bychom se nevzato dokázali. Leda nesmyslné krveprolití. Hrdin... ...ství jedné chvíle je romanticky krásné, ale neúčinné a zbytečné. Hledejte hrdinství ... trvalého odporu! Buďte nesmiřitelní, nepoddávejte se, ale nepodléhejte hysterii!

Vždyť ani v této reálné situaci nejsme bezbranní. Sedm dní okupace ukázalo, ... že naše národy jsou schopny vynalézt v nejtěžších podmínkách nové a nové způ... ...soby odporu, nesouhlasu a protestu.

Vyzýváme dnes náš veřejnost a zejména mladé lidi, aby pokračovali v těchto ... formách resistence. Mírnělivě demonstrace za pochodu nebo vedle. Živé noviny ... hesel a plakátů na ulicích, ve výkladních skříních a na zdech, bojkot okupantské ... propagandy a projevy solidarity všech poctivých lidí naší vlasti mají větší sílu, než ... si myslíte.

Nepřistupujte na mortální oko za oko, zub za zub. Svět se přesvědčil, že ne... porazitelná síla socialistického a demokratického Československa je v jeho etickém ... postoji, hodném vyspělého evropského státu.

Upevňovat tuto mravní převahu za všech podmínek dnes i kdykoliv v bu... doucnu je náš trvalý program.

Byli jsme s vámi! Jsme s vámi! Buďte s námi!

# Etho-Ästhetiken des Visuellen
Senior Research Scholar
Hana Gründler

Jiří Kolář, Tafel aus dem *Deník 1968*, 1968

**D**ie weitreichenden Beziehungen zwischen Kunst, Visualität und Ethik benötigen eine grundlegende Untersuchung. Denn (Kunst-)Objekte und gebaute Umwelt spielen bekanntlich nicht nur für die ästhetische Sensibilisierung eine maßgebliche Rolle, sondern können durchaus auch an der ethischen und politischen Formierung des Einzelnen und der Gesellschaft mitwirken – sei es im kritisch-transformativen als auch in einem disziplinierenden Sinne.

Die Kunst- und Bildgeschichte hat sich dieser Verhältnisbestimmung bislang nur partiell und nicht in ihrer historischen Tiefendimension gewidmet. In Anbetracht aktueller, nicht nur bildwissenschaftlicher, sondern auch soziopolitischer Fragen und Herausforderungen, die auf das Engste mit der (Ohn-)Macht der Bilder und des Blicks verknüpft sind, soll aus einer diachronen und interdisziplinären Perspektive auf diesen Themenkomplex geschaut werden. Dieser reicht vom mittelalterlichen Nachdenken über die emotionalisierende und moralische Funktion von Bildwerken über frühneuzeitliche Postulate einer ästhetischen und ethischen Sensibilisierung durch Kunst und Architektur bis hin zu den modernistischen Utopien einer neuen Kunst für »neue Menschen«. Nicht zuletzt zählen dazu auch gegenwärtige Debatten um die affektive, aufmerksamkeitssteigernde, verstörende oder auch manipulative Dimension von Fotografie(n), Installationen, Performances und Filmen.

Dieser methodisch-systematisch breit angelegte Versuch, eine *Etho-Ästhetik des Visuellen* zu entwickeln, muss sich stets der inneren Ambivalenz und Widersprüchlichkeit des Phänomens bewusst sein. Hypostasierende und subjektivierende Vorstellungen des Bildes, die häufig mit einer Akzentuierung des Affektiven und Empathischen einhergehen, müssen vor dem Hintergrund einer Ethik des Sehens ebenso neu verhandelt werden wie die aufklärerische Annahme eines auf Vernunft basierenden transparenten Sehens und Denkens.

Eine zentrale Aufgabe ist es somit, die subtilen, nicht immer wahrnehmbaren Übergänge zwischen Sichtbarkeit und Unsichtbarkeit, Sehen und Gesehenwerden, Wissen und Nichtwissen zu untersuchen. Denn das kritische und disruptive Potenzial von Kunst und Theorie entwickelt sich häufig in diesen nicht genau bestimmbaren Randbereichen, in denen gängige Sichtweisen und epistemische Normen hinterfragt und transformiert werden. Nicht zuletzt muss im kritischen Sinne auch die Beziehung zwischen Sehen und Theorie genauer analysiert und verstärkt über die Verantwortung der Letzteren nachgedacht werden. Oder anders formuliert: Die Bedingungen der Möglichkeit des (bild-)wissenschaftlichen Sehens und Sprechens müssen problematisiert und die Praxis der Theorie selbst hinterfragt werden.

# Aktion | Retraktion: Tschechoslowakische Kunst und Philosophie im internationalen Kontext, 1960–1990

Hana Gründler



Vladimír Havlík, *Experimental Flower*, 1981

Die in den letzten Jahren zu beobachtende Tendenz, die noch immer zutiefst westlich geprägte Geschichte des (Post-)Modernismus infrage zu stellen und dabei vermehrt auch osteuropäische Positionen zu berücksichtigen, ist bisher nicht sehr weit vorangeschritten. Ein Umstand, der auch auf sprachliche und wissenschaftspolitische Hegemonien zurückzuführen ist. Die Beschäftigung mit der tschechoslowakischen Kunst von 1960 bis 1990 ist hier keine Ausnahme: Obgleich diese eigenständige Kunstrichtungen sowie grundlegende Beiträge zu internationalen Bewegungen entwickelte, sind diese wenig bekannt und werden in der Literatur nur am Rande diskutiert. Dabei wird häufig außer Acht gelassen, wie eng die gegenseitige Befruchtung von bildender Kunst, Film, Literatur und Philosophie war und wie intensiv sich trotz aller Widrigkeiten der Austausch mit dem Westen gestaltete.

Das Bestreben des interdisziplinären Projekts ist es daher, sich mit ausgewählten Positionen der nichtkonformen tschechoslowakischen Kunst und Philosophie auseinanderzusetzen und diese in einen internationalen Kontext einzubetten. Leitmotiv ist dabei die Frage, inwiefern Kunst und Philosophie als transformative, disruptive und widerständige Praktiken verstanden wurden. Angesichts der situativen Bedingungen, in denen Kunst und Philosophie in der Tschechoslowakei praktiziert wurden, die aber auch für unsere Gegenwart von Bedeutung sind, lässt sich die Frage weiter differenzieren: Welche Veränderungen zieht die Erfahrung der Exklusion und der (inneren und äußeren) Migration für das Philosophieren und Kunstschaffen nach sich? Und wie gestaltet sich die Relation von Rückzug und Aktion, von Untergrund und Kritik am offiziellen Diskurs?

Um das Problemfeld klarer zu definieren, muss zunächst die lebendige und vielfältige Kulturszene der ČSSR der sechziger Jahre genauer in den Blick genommen werden. In einem zweiten Schritt soll untersucht werden, welche Konsequenzen die Phase der sogenannten Normalisierung für das Kunstschaffen und Philosophieren nach sich zog. Viele nichtkonforme Intellektuelle und Künstler wie etwa Václav Havel, Jan Patočka oder Jiří Kovanda dachten ab den 1970er Jahren vermehrt über Kunst und Philosophie als existentielle Praktik, als Lebensform nach. Hauptziel war dabei eine Störung der gewöhnlichen Alltagsroutinen und eine Infragestellung der (politisierten) Wirklichkeit. Die zu erhärtende Annahme geht davon aus, dass sich in einer Vielzahl dieser künstlerischen und philosophischen Positionen eine Auffassung des Politischen entfaltet, die auf einer delikaten Balance zwischen Aktion und Retraktion, Sichtbarkeit und Unsichtbarkeit, Auffallen und Nichtauffallen beruht und die eine Reflexion über Verantwortung und Solidarität nach sich zieht.

# Zwischen Ethos und Exzess? Eine Kritik des Erhabenen

Hana Gründler



Giovanni Greppi/Giannino Castiglioni, *Redipuglia Kriegerdenkmal (Sacrario militare)*, 1935–1938, in: *Rassegna di architettura*, September 1938/XVI, S. 403

»Le sublime est à la mode« – Jean-François Lyotards 1984 formulierter Satz scheint heute keine Gültigkeit mehr zu besitzen. Gerade in den *Visual* und *Material Culture Studies*, aber auch in der Bildwissenschaft wird das Erhabene vermehrt als rein ästhetisch-idealistische Kategorie beschrieben, die für heutige Diskurse nicht mehr fruchtbar ist. In der Tat wurde es nicht nur in der Kunstgeschichte, sondern auch in anderen geisteswissenschaftlichen Disziplinen vorwiegend mit dem späten 18. und frühen 19. Jahrhundert in Verbindung gebracht. Zu jener Zeit war die visuelle Darstellung oder sprachliche Evokation erhabener Naturereignisse zu einem zentralen Motiv von Kunst und Literatur geworden. So zutreffend die Kritik an einer westlichen, häufig auf dem Gegensatz von Schönem und Erhabenem beruhenden Ästhetik mit ihrem essentialistischen und normativen Narrativ zunächst erscheinen mag, so ideengeschichtlich inakkurat und reduktionistisch erweist sich bei näherer Betrachtung der gegenwärtige Umgang mit dieser Kategorie.

Das Forschungsprojekt zielt deshalb in mehrfacher Hinsicht darauf ab, den Topos des Erhabenen in seiner Verwendung in Kunst und Architektur sowie seiner Deutung in der Theoriebildung kritisch zu hinterfragen. Zunächst soll die *longue durée* des Erhabenen und insbesondere jene seiner Aspekte in den Blick genommen werden, in denen es um die Grenzen des Vorstellbaren und Darstellbaren geht. Dies ist bei Weitem nicht nur für eine Auseinandersetzung mit neuzeit-lichen Repräsentationen von Naturkatastrophen grundlegend, sondern auch für die mit aktuellen Bildern der Gewalt. Denn so sehr das Erhabene im produktiven Sinne (ästhetische) Normen infrage stellt, durchbricht und transformiert, so sehr ist es aufgrund seiner Relation zum Übergroßen und Übermenschlichen stets auch anfällig für Vereinnahmungen durch das Totalitäre, was sich etwa in den megalomanischen Architektur-entwürfen faschistischer oder kommunistische Regimes zeigt.

Aus diesem Grund würde es zu kurz greifen, das Erhabene lediglich aus einer ästhetischen Perspektive ausloten zu wollen. Vielmehr müssen gezielt die epistemischen, ethischen und politischen Implikationen dieser widersprüchlichen Kategorie in den Blick genommen werden. Nur so wird es

möglich sein, die enge Verbindung des Erhabenen mit Freiheitsvorstellungen auf der einen und Strategien der Manipulation, Disziplinierung, ja gar Unterwerfung auf der anderen Seite zu analysieren. Vor diesem Hintergrund gilt es auch aufzuzeigen, wie häufig in aktueller Kunst und Theorie bewusst oder unbewusst auf das sich zwischen Ethos und Exzess bewegende Erhabene und seine mannigfaltigen Implikationen verwiesen wird, ein Aspekt, der in mehreren Seminaren und dem Workshop *Excess between Materiality and Irrepresentability* bewusst im Fokus steht.

# The Edification of the Soul: Leon Battista Alberti's Dialogue *Della tranquillità dell'animo*

Hana Gründler and Katharine Stahlbuhk
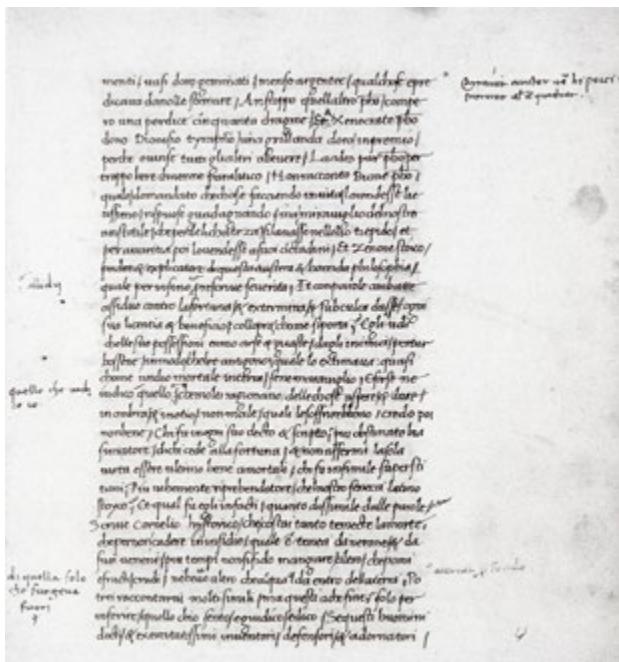


Leon Battista Alberti, *Della tranquillità dell´animo*, 15th century

The project is dedicated to the first German translation of and commentary on Leon Battista Alberti's dialogue *Profugiorum ab aerumna libri III*, also known as *Della tranquillità dell´animo*. Alberti's dialogue *On the Tranquillity of the Soul*, written in the early 1440s, offers insights into early modern interpretations of the self, its edification and care. The importance attributed to *aisthesis* was, in this process of self-edification, intensively and controversially discussed during this period. As shown by analysis and contextualization of the dialogue, Alberti repeatedly tackled this and similar questions in his theoretical writings. In Alberti's view, sensory perception in general, and the aesthetic and artistic experience of the built environment in particular, played a fundamental role in the ethical as well as in the political constitution of man. In this context, our aim is to scrutinize more closely how the dialogue itself is characterised by a specific textual sensuality that goes far beyond its »information content« and the »theoretical conceptualization« of the sensible world, and can in no way be reduced to its propositional content. Precisely Alberti's pictorial, deeply synaesthetic language prompts us to examine more precisely his reflections on the relation between aesthetics, ethics and architecture in all their many-sidedness.

Apart from the first elucidation of this important

work for the German-speaking world, the project aims more widely to develop further findings on Florentine civic humanism and a critical rereading of Neoplatonism in the fifteenth century, *inter alia* by focusing on questions, still relevant today, of material consciousness, of the built environment, of the *cura sui* and of the relation between the individual and (civic) community in Florence in the early modern period. The interdisciplinary workshop *Senses and Sensuality. Neoplatonic Aesthetics in the Renaissance,* co-organized in collaboration with the SFB *Episteme in Bewegung* at the Freie Universität Berlin in October 2017, was part of this larger endeavour to analyse the importance of synaesthetic cognition and its relation to the care of the self in the early Renaissance.

# Change of Perspective: Art and Philosophy in and after Wittgenstein

## Hana Gründler



Derek Jarman, *Wittgenstein*, 1993

In the preface to his *Philosophical Investigations* Ludwig Wittgenstein describes the result of his thought-processes, stretching over many years, as follows: »The philosophical remarks in this book are, as it were, a number of sketches of landscapes.« Starting from this rather uncommon description of a philosophical work, the interdisciplinary project is first dedicated to those passages in Wittgenstein's œuvre in which the field of tension between image, art and language is unfolded and in which *inter alia* the relation between aesthetics and ethics is being discussed. The aim here is to examine more precisely what role a visual and artistic vocabulary played for him, and how and when he used this figurative language to deconstruct ingrained ways of seeing and thinking, and thus to permit another way of philosophising.

In a second stage the project will focus more widely on figurative artists, filmmakers and writers who have shown a strong interest in Wittgenstein. In discussing the works of Thomas Bernhard (*Wittgenstein's Nephew, Correction*), Mel Bochner (*On Certainty*), Joseph Kosuth (*Letters from Wittgenstein, Abridged in Ghent*) and Derek Jarman

(*Wittgenstein*) the question will be tackled, how far these works represent not only careful interpretations of Wittgenstein's philosophy, but are rather subtle and complex analysis and further developments of his thinking.

The adoption of this dual perspective should enable us to free ourselves from a problematic conception of a one-way influence and should help us to understand that the relation between art and philosophy is one of mutual enrichment; an approach pursued also in the workshop series *Drawing Philosophy*, a cooperation with the Philosophy departments of the Freie Universität in Berlin and the Federal University of Minas Gerais in Belo Horizonte. It should thus become clear, for instance, that, in spite of medial and theoretical differences, all the protagonists in the research project argue for an understanding of philosophy as *process*. This shared consciousness is combined with the conviction that philosophy and art are critical and disruptive processes – what Kosuth, for example, described as a critical sense. The recipient, in his view, should be an integral part of the thought process and should not passively perceive or consume art. Wittgenstein too demanded from the viewer/reader of the *Philosophical Investigations* not simply to take over philosophemes in a passive way, but rather do so in a critical spirit: The work on another »way of seeing« thus proves to be a work conducted on the subtle margins of resistance, and one that reveals an ethical dimension.

# Objects in the Contact Zone – The Cross-Cultural Lives of Things

Max Planck Research Group
Eva-Maria Troelenberg

William Michael Harnett, *Still Life with Bric-a-Brac*, detail with objects from
the collection of William Hazleton Folwell, 1878, oil on canvas, 81.3 × 108.6 cm.
Cambridge, Fogg Art Museum

This project adapted the notion of the contact zone and connected it explicitly to the object. It started with the perspective that non-European objects, which are shown and stored in museums and collections, and are reproduced, described, analyzed and categorized through visual media and arts, are situated in a contact zone. This creates particular conditions of perception and reception, resulting both from the object's own aura, provenance, or »biography« and from the recipient's predispositions and intentions. The project thus rejected simple models of »influences« or essentialist theories of »exoticism« or »Orientalism«. It followed a potentially asymmetric, but reciprocal or polycentric working hypothesis of transculturation, thus seeking to break up with East-West binaries. Against the background of notions of multiple modernities, the micro-historical case-studies of this project ultimately worked with an empirically based, yet expanded concept of the object by not only including artefacts in a classical sense, but also drawing attention to the processes and dynamics of mutual exchange, as linked to intellectual discourse and artistic and vernacular practice. Objects or object-constellations such as museum displays or urban structures shed significant light on the production of knowledge in transcultural contact zones. All these case studies were united by a diachronic perspective, which considered the object itself and its historical setting on an equal footing with and in relation to its agency and perception history over time until today. Contextualized within and between various geographical contexts, the work packages of this project mapped modern transcultural histories and pre-histories of our present globalized art world, thus opening up a geographically, temporally and conceptually multi-faceted »object-scape« of transculturality, addressing both the epistemic potential of difference as well as the asymmetries and misunderstandings that can emerge when objects enter cultural contact zones.

## › Individual Research Projects

**Felicity Bodenstein**   Displaying the Spoils of War: A Comparative Study of the Museographies of the Royal Objects of Benin City Taken in 1897 (p. 133)

**Alison Boyd**   Modernism for America: Negro Art and Primitivism at the Barnes Foundation, 1917–1951 (p. 118)

**Alison Boyd**   »Your country? How came it yours?«: Divergent Artistic and Political Claims for the »Soil« in America in the 1930s–1940s (p. 134)

**Sria Chatterjee**   Naturing the Nation: Art and Design in India, 1870s–1970s (p. 118)

**Susanne Leeb**   Colonial Gothic in Contemporary Art (p. 171)

**Anna Sophia Messner**   Gazing at Palestine/Israel. Visual Geographies of German-Jewish Women Photographers after 1933 (p. 125)

# The Mosque and Islamic Center in Rome – A Diasporic Monument in the Global Modern Mediterranean

Eva-Maria Troelenberg and Theodore van Loan



Great Mosque of Rome, exterior view, 1984–1995 (Photo: Theodore van Loan)

This reading of the Mosque and Islamic Center in Rome (1975–1995) looks at a monument which on the one hand is located in one of the centers of Western art history, but at the same time appears on the periphery of both the history of modern architecture and the history of Islamic architecture. This study is thus connected to the current historiographical conditions within the study of »global art« and then more specifically with the modern study of Islamic architecture within and beyond the geographical and discursive framework of the Mediterranean.

# A Visual History of the Suez Canal

Eva-Maria Troelenberg



Albert Rieger, *View of the Suez Canal*, oil on canvas, 127 × 180 cm. Triest, Museo Revoltella

Stemming from an interest in the Arabian Peninsula, its visual tropes and its geo-rhetorical position related to the Mediterranean basin, this project looks at significant images and iconographies related to the project and realization of the Suez Canal from its opening in the 1860s to present. Looking at practical as well as metaphorical dimensions of this topographical change, these images for instance can include representations during the nineteenth century's Great Exhibitions, in maps, technical and scientific drawings, on stamps, in orientalist paintings and colonial, documentary or even military reconnaissance photography, in cartoons or movies. Linking questions of transculturalism and colonial and post-colonial history with histories of modern technology and anthropogenic agency, it thus can develop into a case study for the current »terrestric« turn (Latour 2018).

# Collecting and Empires – A Global Perspective

Eva-Maria Troelenberg

Building on previous work on European and Colonial object histories, this project approached the subject of collecting and empires from a global and inclusive comparative perspective by addressing a selection of the largest empires the world has known from Han China to Hellenistic Greece to Aztec Mexico to the Third Reich. The comparative historical investigation of imperialism through the lens of collecting practices, museum archetypes and museums proper, helps shape our understanding of contemporary aesthetics and diversity management as well as helps identify what is imperial about our own approaches to material culture. This project was a collaboration, initiated by Maia Wellington Gahtan / Istituto Lorenzo de' Medici, and resulted in a conference and publication.

# Encounters: Handling, Placing, and Looking at Photographs in Relation to Migration

Eva-Maria Troelenberg, Costanza Caraffa, and Anna Sophia Messner



Guardia Costiera Italiana, Comando Generale Capitanerie di Porto, map Rome Italy, 2009. © Armin Linke, courtesy of the artist

This project was triggered by a conference which analyzed the entanglement between photography and migration by means of case studies as well as methodological, theoretical and artistic contributions. Investigating the »migration and photography complex« (paraphrasing Hevia 2009) in its aesthetic, material, affective, ethical, legal and archival dimensions, it approached important questions such as: How have experiences of migration shaped and reshaped the production and uses of photographic images, their iconographies, and their object character? How do photographs circulate (in) between private and institutional networks? Who are the actors and agents in these socio-political and aesthetic migration processes? How do migration trajectories of people and photographs intersect and thereby shape vernacular, artistic and academic photographic practices? Further deliverables from this project include the publication of selected essays, a pop-up artistic intervention which has been shown in and documented by the Photothek, and an online exhibition.

# Nomos der Bilder. Manifestation und Ikonologie des Rechts

## Minerva Forschungsgruppe Carolin Behrmann

*Venus von Rokeby* von Diego Velázquez, am Morgen in dem sie in der National Gallery zerstört wurde, Cover von *Art and Artists*, 1.1966, hg. von Mario Amaya

Um Normen zur Wahrnehmung zu bringen ist das Recht auf Bildmedien, Architekturen und Objekte angewiesen, die es repräsentieren, gestalten und präsent machen. Die normative Dimension von Sichtbarkeit, Materialität und Ästhetik des Rechts bedarf einer historischen bild- und medienkritischen Analyse, um das Verhältnis zwischen Abstraktion und Realität zu bestimmen. Das Forschungsprojekt *Nomos der Bilder* verfolgt deswegen eine systematische Annäherung an das Feld der rechtlichen Praxis, um Formen, Funktionen und Bedeutungen von Artefakten in ihrem rechtshistorischen Kontext zu analysieren. Zentrales Anliegen dabei ist es, eine Ikonologie zu formulieren und weiterzudenken, die sich den materiellen und künstlerischen Manifestationen des Rechts sowohl in diachroner als auch transkultureller Perspektive widmet.

Ein zentraler Fokus liegt auf Artefakten des kontinentaleuropäischen Rechtskreises, doch wird ebenso die Mobilität der Bilder berücksichtigt, die in unterschiedlichen kulturellen und sozialen Kontexten einen Beitrag zur Entfaltung der Rechtskraft leisten.

Neben der historischen Perspektive vom Spätmittelalter, über die Frühe Neuzeit bis in das lange 19. Jahrhundert, wird auch die juridische Praxis der Gegenwart einer bildkritischen Analyse unterzogen. Fiktionen der Evidenz, Stile der Urteilsbildung oder Ästhetiken des Widerstands umkreisen eine Rechtskultur, in der politische, ökonomische, religiöse und moralische Konfliktzonen der Gesellschaft verhandelt werden.

Zahlreiche Kooperationen u.a. mit dem Max-Planck-Institut für Europäische Rechtsgeschichte, Frankfurt, Law & the Humanities, Università Roma Tre, Rom, Australian National University, College of Law und College of Arts & Social Sciences, Canberra, Foundation for Law, Justice and Society, Oxford, Université Grenoble, Laboratoire Universitaire Histoire Cultures (Italie & Europe; Image & Droit), Universiteit Ghent, Instituut for Rechtsgeschiedenes, Interuniversity Attraction Pole *Long term (Self) Representations of Justice*, Italian Academy, Columbia University, New York und dem Initiativkreis *Forum Recht* in Karlsruhe.

## › Einzelforschungen

**Leah Faibisoff**   Practice, Representation, and Perception: *Iustitia* and the *bonum commune* in Florentine Administravtive Spaces before 1348 (p. 119)

**Tamara Golan**   Hans Fries and Niklaus Manuel: Evidence, Inquiry, and Knowledge in Swiss Painting, 1430–1530 (p. 120)

**Stefan Huygebaert**   Visual Ideals of Law and Justice: An Iconological Inquiry into Belgian Nineteenth-Century Legal Imagery (p. 121)

**Felix Jäger**   Metamorphosen des Souveräns: Politische Ikonologie des Manierismus (p. 121)

**Leva Wenzel**   Menschenrechtliche Dimension ikonoklastischer Kulturgutzerstörung (p. 132)

# Bildform und Sichtbarkeit des Rechts

Carolin Behrmann



Bilder-Zusammenstellung, Photothek des Kunsthistorischen Instituts in Florenz (Foto: Stefano Fancelli)

Im langen »juristischen« 19. Jahrhundert wurde die Entstehung von Normen und Prinzipien des Rechts über historische Quellen erklärt. In den Archiven und Bildatlanten von Rechtshistorikern der sogenannten »Historischen Rechtsschule« finden sich Beispiele von diversen Objekten und Artefakten, die dem Recht Sichtbarkeit und Einheit geben. Im Gegensatz zum analytischen Rahmen der Rechtsarchäologie, die den Bildatlas als Instrument der Sammlung verwendete, widmet sich das Forschungsprojekt dem Zusammenhang zwischen Gestaltung, Bildform und Normenbildung, wobei die Grenzen der Sichtbarkeit und die Abstraktion des Rechts gleichermaßen untersucht werden. Wie stehen diese mit der Rechtskraft, sich an verbindliche Grundsätze und Regeln zu halten, in Verbindung und prägen normative Bedeutungen? Aus dieser Perspektive ergibt sich gleichzeitig die Frage, wie der Gegenstandsbereich vormoderner Objekte und Kunstwerke mit normativen Faktizitäts- und Objektivitätsvorstellungen in Verbindung steht, die die Konturierung der Kunstgeschichte als universitäre Disziplin geprägt haben.

Der empirisch-materialistische Ansatz wendet sich gegen formalistische Traditionen, die von der Annahme ausgehen, dass der Inhalt des Rechts unsichtbar, unbeweglich und gesetzt sei (*ius positum*) und eine intrinsische Logik besäße, die lediglich durch die Analyse, die Deduktion und den Vergleich enthüllt werden könne. Es stellt sich die Frage, wie die in den rechtlichen Verfahren gebrauchten Bilder für den Prozess der Objektivierung als Teil einer Sichtbarkeit Geltung erhalten, auf die auch das positivierte Recht nicht verzichten kann.

Kooperationen mit dem Max-Planck-Institut für Europäische Rechtsgeschichte, Frankfurt, Law & the Humanities, Università Roma Tre, Rom, Foundation for Law, Justice and Society, Oxford, Université Grenoble, Laboratoire Universitaire Histoire Cultures (Italie & Europe; Image & Droit), Universiteit Ghent, Instituut for Rechtsgeschiedenes, Interuniversity Attraction Pole *Long term (Self)Representations of Justice*, Italian Academy, Columbia University, New York.

# Opazität/Transparenz. Materialität und Metaphern staatlicher Ordnung

Carolin Behrmann



Kaan Architecten, Netherlands Supreme Court, Den Haag, 2016. © dezeen.com

Transparenz ist nur eine von vielen Materialitätsmetaphern, die der Politik und dem Recht helfen, Grundprinzipien staatlicher Ordnungen zur Sichtbarkeit zu bringen. Wo die Bauaufgabe des 19. Jahrhunderts für öffentliche Institutionen über historische Stilzitate Kontinuität und Anciennität vermittelt, sind es im Post-Histoire lichtdurchflutete Gebäude, die den Blick nach Innen öffnen, um nach außen Demokratie und Vertrauen in die rechtstaatliche Ordnung zu vermitteln. Diese Forderungen nach mehr Transparenz sind mit scheinbar unbegrenzten Möglichkeiten der Beobachtung obsolet geworden, da das hiermit verbundene demokratische Versprechen, nach mehr Sicht- und Öffentlichkeit, nicht eingelöst, sondern zu einer Bedrohung der Privatsphäre gekehrt hat. In neueren architektonischen Entwürfen von Gebäuden des Rechts oder der Politik jedoch scheint sie als Metapher des Vertrauensgewinns und der Einsicht in die Strukturen und Handlungen des Staatswesens Bestand zu haben. Die moderne Justiz versteht sich als Institution, die einen bilderlosen Ort der Objektivität und Unabhängigkeit verkörpert. Wie verändert sich dieses Selbstbild mit dem vermehrten Einsatz von Medien im Gericht, einer Auflösung der Grenzen zwischen Innen und Außenraum? Das Projekt setzt sich exemplarisch mit der Materialität und Symbolik von Gebäuden der staatlichen Ordnung in auseinander, um das Verhältnis zwischen Abstraktionsanspruch und Notwendigkeit der Un/Sichtbarkeit zu analysieren.

Kooperationen u.a. mit dem Dipartimento Diritto Comparato e Penale, Università di Firenze und dem Institut des Hautes Études sur la Justice, Paris.

# Faktizität und Urteil. Pictura und Persona

Carolin Behrmann



Aleksandr Rodchenko, *Geschwärztes Porträt Isaac Zelenskys*,
Fotografie, 1937

Bilder tragen dazu bei, Personen zu identifizieren, zu repräsentieren, präsent zu machen. Sie sind maßgeblich an der Konstruktion individueller Identitäten beteiligt und werden auch als soziale Mittel beschrieben, über die sich Gruppenidentitäten konstituieren. Genauso können sich Bilder aber auch gegen Personen und Identitäten richten und negative Auswirkung auf deren sozialen Status haben. Personen werden zu Sachen degradiert, was bis hin zum Verlust der persönlichen Rechtsfähigkeit führen kann. Das Projekt widmet sich dem Zusammenhang von Bild und Status einer Rechtsperson aus bildtheoretischer und juristischer Perspektive. Ausgehend von dem mit dem *prosopon* (gr.), der Maske, Rolle, dem Charakter verbundenen Begriff der *persona* werden die visuellen Mechanismen untersucht, die Personen nobilitieren aber auch zu »Dingen« degradieren können. Diese visuellen Invektiven, Herabsetzungen von Rechtspersonen über das Bild, werfen besonders in der Spannung zwischen (Kunst/Äußerungs) Freiheit und Persönlichkeitsschutz in der von digitalen Medien geprägten Öffentlichkeit neue Fragen auf.

In jedem Verurteilen, so legen es die ähnlich klingenden Präfixe nahe, steckt ein Vorurteil. Vorurteile, als schweigende Annahmen, die dem Urteil zugrunde liegen, können im Vorfeld bestimmen, wie ein Verbrechen, eine Straftat, oder auch ein Täterprofil rekonstruiert wird, aber auch wie die Schwere der Tat wahrgenommen, oder wie genau sie untersucht wird. Rechtliches Urteilen ist ähnlich geformt durch Bilder und Formaspekte, wie durch Sprache.

Kooperationen u.a. mit dem Forschungsprojekt *Invektivität im Netz: Persönlichkeitsschutz, Freiheitsrechte und die Konstitution von (digitalen) Öffentlichkeiten* (Sonderforschungsbereich *Invektivität, Konstellationen und Dynamiken der Herabsetzung*, Teilprojekt P *Rechts- und Verfassungstheorie*), TU Dresden.

# Widerstandsbild und soziale Norm

Carolin Behrmann



Sam Durant, *Proposal for Public Fountain*, detail of installation, 2013. © Sadie Coles HQ, London

Über die in den Medien verbreiteten Bildformulare von Widerstand und Revolte werden politische Systeme als gerecht oder ungerecht, demokratisch oder undemokratisch dargestellt. Im »Zeitalter des Widerstands«, in dem eine Zunahme von emanzipatorischen und zivilgesellschaftlichen Handlungen zu verzeichnen ist, finden diese Bilder ubiquitäre Verbreitung. Über die soziotechnische Architektur der Social Media behaupten sie nicht nur einen festen Platz in den Aufmerksamkeitsökonomien der Gegenwart, sondern prägen auch künstlerische Formenrepertoires. Künstler, die als Aktivisten und Dissidenten auf politische Missstände und Rechtswidersprüche verweisen, definieren ein neues, vielseitiges Genre. Diese kanonisierte Kategorie »politischer Kunst«, reagiert nicht allein auf bestimmte soziale und politische Zusammenhänge. Mit der aktiven gesellschaftskritischen und sozialen Handlung setzt sich die Position des Künstlers auch bewusst in ein verändertes Verhältnis zum geltenden Recht. Einhergehend mit der Idee des (politischen) Subjekts, das über die Disziplinar- oder Überwachungsmechanismen, oder die in Demographie und Verwaltung entfaltete Bio-Macht konstituiert wird, werden die Konstruktionen des Kollektiven und der Subjekte in ihrem Verhältnis zum Recht untersucht. Eine aktuelle Tendenz der »Ästhetiken des Widerstands«, so die hier zu diskutierende These, kann mit einem Selbstverständnis der Kunst in Zusammenhang gebracht werden, die sich als Antinomie, bzw. als im Widerstreit mit einem repressiven Normensystem versteht. In kritischer Konfrontation mit den Postulaten der Postmoderne haben bestimmte Evidenz- und Authentizitätsprinzipien, vor allem in Fotografie und Videoarbeiten, den Wert und die Kritikfähigkeit der zeitgenössischen Kunstproduktion zu schärfen gesucht. Nach dieser »anti-ästhetischen« Wende lässt sich in Kunstformen der »klassischen Moderne« wie der Skulptur, Malerei oder Zeichnung, dem Druck, der Assemblage oder dem Readymade weiterhin eine nachdrückliche Auseinandersetzung mit Materialitäten feststellen. Im Rückgriff auf bewährte Bildmotive des Widerstands, Protestsemantiken oder Figuren des zivilen Ungehorsams, wird nach dem »Ende der Anti-Ästhetik« ein ästhetisches Moment erkennbar, das gleichzeitig eine Distanz zum Faktischen wie auch eine Verselbständigung anstrebt, und den Fokus auf die Praktiken sozialer Normenbildung richtet.

## Kunst, Gespräch, Geschichte: Quellen und Praxisdiskurse der italienischen Kunst in historischer Perspektive

Juniorprofessur
Kunsthistorisches Institut in Florenz –
Freie Universität Berlin
Wolf-Dietrich Löhr

**F**lorenz nimmt als Ort der geschichtsbewussten Reflexion über Kunst und Künstlerschaft in kulturgeschichtlichen Entwürfen eine zentrale Rolle ein – es eignet sich daher in besonderer Weise, um persistente Narrative und methodische Ansätze exemplarisch am dichten historischen Bestand von Quellen und Gegenständen zu prüfen. Die Perspektive der 2010 eingerichteten Arbeitsgruppe *Quellen und Techniken 1300–1700* hat daher von Beginn an Diskussionen von historischen Texten verschiedener Epochen und Gattungen mit konkreten Betrachtungen von Objekten und Kontexten vor Ort verbunden und durch Jahresthemen sowie Gasteinladungen und Kooperationen (etwa: Opificio delle Pietre Dure, Biblioteca Nazionale Centrale) den Anschluss an aktuelle Forschungsfragen gesucht.

Im Abgleich unterschiedlicher Textzeugnisse – Rechnungsbücher und Chroniken, Sitzungsprotokolle und Traktate – und im engen Bezug zu den materiellen und technischen Gegebenheiten der Werke selbst, werden so praktische, ökonomische und politische Kontexte des historischen Diskurses über Material, Technik und Kunst erarbeitet. Immer mehr gerät dabei auch die Stadt als topologischer Bewegungsraum und dynamischer Bildgenerator in den Blick.

Aufgrund einer Beurlaubung (Vertretungsprofessur für Kunstgeschichte des Mittelalters und der Frühen Neuzeit, Universität der Künste Berlin, Sommersemester 2015–Wintersemester 2016/17) sowie einer Elternzeit (26.12.2017–25.07.2018) war meine Präsenz in Florenz im Berichtszeitraum nur eingeschränkt möglich. Gleichwohl fanden 2015 im Rahmen des Jahresthemas *Materialität*, im Anschluss an eine Exkursion mit Studierenden zum Thema *Florenz – Materialgeschichte einer Stadt* (Freie Universität Berlin, Universität der Künste Berlin) Besichtigungen, Stadtrundgänge und Abenddiskussionen in Zusammenarbeit mit Kolleginnen und Kollegen des Hauses statt. Im Wintersemester 2017/18 widmete sich die Arbeitsgruppe in Lektüresitzungen und Ortsterminen am Beispiel Lorenzo Ghibertis methodischen Fragen zu Werkstattprozessen und Wissenstradierungen. Eine Exkursion der Freien Universität Berlin schloss sich diesem Themenfeld an und brachte Studierende in Kontakt mit den Nachwuchsforscherinnen und Nachwuchsforschern am Institut. Lorenzo Ghibertis theoretischem Werk war schließlich eine gemeinsam mit Fabian Jonietz und Alessandro Nova konzipierte internationale Tagung vom 30.11.–02.12.2017 gewidmet.

Im Juni 2016 konnte ich den Jakob Burckhardt-Preis des Vereins zur Förderung des Kunsthistorischen Instituts in Florenz für meine Forschungen zu den Anfängen der Kunstliteratur entgegennehmen, die durchgehend von den Diskussionen in Florenz profitiert haben. Im Rahmen der Arbeitsgruppe entstanden auch Kontakte zu weiteren Universitäten (Bonn, Dresden, Hamburg, Wien), weshalb im Berichtszeitraum mehrere Dissertationen abgeschlossenen werden konnten, die ich in Erstbetreuung (2) oder als Zweitgutachter (9) begleitet habe. Mit dem Jahresthema *Holz – Ökonomien eines lebendigen Materials* wird die Tätigkeit der Arbeitsgruppe ab Sommersemester 2019 fortgesetzt.

# »Maestri d'ogni cosa«: Künstlertypen und Kunsttheorie um 1400 – Filippo Villani und Franco Sacchetti

Wolf-Dietrich Löhr



Andrea Pisano, *Die Malkunst*, Detail, um 1340, Marmor, ca. 83 × 68 cm. Florenz, Museo dell'Opera del Duomo

Florenz war im Trecento von den Bauvorhaben geprägt, die in der Zeit Dantes, Arnolfos und Giottos ihren Anfang genommen hatten, und entwickelte früh ein Bewusstsein seiner Bedeutung für die Geschichte der Literatur und der Kunst. Aufbauend auf diesem Selbstverständnis legen am Ende des 14. Jahrhunderts zwei Autoren aus der Schicht der Kaufleute und Diplomaten – Franco Sacchetti in seinen *Trecentonovelle* und Filippo Villani in *De origine civitatis Florentie…* – Entwürfe von Künstlertypen und Geschichtsbildern vor, die sich als eine Summe kunsttheoretischer Positionen verstehen lassen. Das Forschungsprojekt untersucht die Gattungsbedingungen von Novelle und Chronik, verfolgt die Bezüge zur antiken Tradition des Schreibens über Kunst und zeichnet die Verbindungen zu Predigt, Morallehre und Theologie nach. Ausgehend von der Künstler-Figur Dantes zeigt sich bei Villani ein Verständnis von Kunst als Wissenschaft, während Sacchettis Novellen Einblicke in die Werkstattpraxis bieten, die soziale Reibungen zeitgenössischer Künstlerschaft deutlich werden lassen und in anekdotischer Zuspitzung Künstlerprofile von prägendem Einfluss entwerfen. Im Abgleich mit den Terminologien zeitgleicher Zunfttexte, Werkstattbücher, Verträge und Bau-Akten lässt sich aus diesen Texten ein umfassendes Kunstgespräch über Technologie, Material, Status und Anspruch künstlerischen Handelns rekonstruieren. Insgesamt zeichnet sich dabei ab, dass gerade im ausgehenden Trecento die wesentlichen terminologischen und theoretischen Perspektiven auf Arbeit, Nachahmung, Fantasie, *disegno* und Fiktion eröffnet wurden, die in der Kunsttheorie der Folgezeit – von Leon Battista Alberti über Lorenzo Ghiberti bis Giorgio Vasari – ihre volle Wirkung entfalten.

# »Behendigkeit«. Körper, Hand und Werkzeug zwischen Mittelalter und Moderne

Wolf-Dietrich Löhr



Andrea Pisano, *Die Bildhauerei*, Detail, um 1340, Marmor, ca. 83 × 68 cm. Florenz, Museo dell'Opera del Duomo

Sensibilität, Präzision, Geschicklichkeit und Kraft, die als Summe die herausragende Rolle und Funktionalität der Hand bestimmen, interagieren besonders eng bei der künstlerischen Arbeit, die mit der Hand als ihrem Emblem zum Inbegriff virtuoser Gestaltungskraft geworden ist. Zugleich ist die Hand im Gegensatz zum lange als unkörperlich begriffenen Intellekt auch mit der Schwere des Materials und des Leibes belastet, denen sie als Agens der Gestaltung und Sensor des Tastsinns unmittelbar zugeordnet ist. Zwischen Mittelalter und Früher Neuzeit werden daher die Rolle der Hand und der Wert ihrer künstlerischen Transformationen in Theologie, Medizin, Kunsttheorie und -praxis kontrovers diskutiert. Das Projekt verfolgt diese Aushandlungen der Beziehungen von Arbeit, technologischer Kompetenz und Körperwissen in thematischen Fallstudien, die von der Kritik am Machwerk und der Aufwertung menschlicher Mühen im Hochmittelalter über das Verständnis für Anatomie, Körpertechnik und Training in der Frühen Neuzeit und die Theoretisierung von Linien- und Pinselführung bis zur geschlechtlichen Wahrnehmung der Hände führen. Im Fokus steht dabei die sensorische und körpergebundene Grundlegung von Imagination, Technik und Produktivität. Ein Blick auf das Bild der Hand als Selbstporträt und die »Enthauptung« der Hand in der Moderne soll die Studie abschließen.

# »Io dipinsi questa tavola«: Materialität der Temperamalerei im Kontext

Wolf-Dietrich Löhr



Lorenzo Monaco, *Marienkrönung*, Detail der Predella, 1414, Tempera und Gesso auf Papelholz. Florenz, Gallerie degli Uffizi

Das Forschungsvorhaben geht der spezifischen Materialität der Tafelmalerei des 13. bis 15. Jahrhunderts nach und versucht, ihre technischen und ökonomischen Hintergründe genauer zu ergründen. Ihre Wirkung und Bedeutung entfaltete sich nicht nur in architektonisch gefassten Räumen, sondern vor allem im Kontext anderer Ausstattungsstücke. Im Abgleich mit den hochspezialisierten zeitgenössischen Verfahren der Schnitzkunst, Schreinerei und Schmiedetechnik sowie der Goldschmiedekunst und Textilarbeit soll das kalkulierte Zusammenspiel der malerischen Fiktionen und Ornamente mit anderen materiellen Oberflächen wie Stein, Holz, Glas, Gold und Stoff herausgearbeitet werden. Dabei stehen auch die unterschiedlichen Formate der Tafelbilder und insbesondere der Bezug der Malfläche zu ihren verschiedenen Rahmenformen im Fokus, um das Gemälde als dreidimensionales Objekt und die damit verbundene gegenständlich-technische Wahrnehmung der Malkunst ins Zentrum der Aufmerksamkeit zu rücken.

# Florenz – Materialgeschichte einer Stadt

Wolf-Dietrich Löhr

Dieses Buchprojekt möchte die von der Forschung herausgehobenen Meisterwerke und Einzel-persönlichkeiten der Florentiner Kunstgeschichte stärker im Kontext der Praxis und Ökonomie verorten. Zugleich verbindet sich damit das Potential, die aktuelle methodische Debatte zur Materialität an einem gut dokumentierten Gegenstandsbereich in diachroner und multiperspektivischer Vernetzung von Fragestellungen zur Geographie, Topographie, Technologie, Ökonomie und Theorie zu überprüfen.

Im Fokus stehen daher auch die Phänomene der materiellen und technischen Anknüpfung an oder Nachahmung von zeitgebundenen Gestaltungsformen und Techniken zwischen Antike, Mittelalter und Früher Neuzeit. Dieses Projekt entstand aus den Jahresthemen der Florentiner Arbeitsgruppe *Quellen und Techniken 1300–1700*, soll durch Quellenlektüre, Ortstermine und Stadtrundgänge vorgestellt werden und eine Reihe ähnlicher, exemplarischer Studien eröffnen.

CARI                    TAS

**Director Emeritus**
Max Seidel

Ambrogio Lorenzetti, *Caritas*, particolare della *Maestà*, 1335-1336.
Massa Marittima, Museo di Arte Sacra Caritas

# Ambrogio Lorenzetti

Max Seidel



Ambrogio Lorenzetti, *Maria Annunciata*, 1334–1336, disegno in sinopia.
Montesiepi, Cappella di San Galgano

All'origine di questo progetto di ricerca, elaborato insieme con la mia assistente scientifica Serena Calamai che figura anche come co-autrice dei saggi nel catalogo della mostra dedicata al pittore Ambrogio Lorenzetti, c'era l'idea di realizzare un'esposizione dell'opera dell'artista senese nel Complesso Museale di Santa Maria della Scala a Siena, per la quale il Sindaco della città mi aveva invitato ad essere curatore della mostra. Una delle ragioni per cui

ero stato coinvolto in questo progetto era l'estrema unilateralità dello stato della ricerca. Per decenni infatti gli storici dell'arte si sono concentrati, quasi esclusivamente, sullo studio dei celebri affreschi della Sala della Pace nel Palazzo Pubblico di Siena, mentre la straordinaria pittura su tavola di questo grande artista rimaneva scarsamente studiata. Per questo già dal concepimento di questa idea, l'ambizione perseguita con i colleghi dell'Università

e della Soprintendenza di Siena (Alessandro Bagnoli e Roberto Bartalini, co-curatori della mostra) era di fornire una panoramica più ampia possibile dell'opera del pittore. Questa formula si è rivelata vincente, con il risultato che, dopo quattro anni di preparazione, la ricezione di questa mostra, in origine orientata ad un pubblico specialistico, ha riscontrato un inaspettato interesse non solo nelle riviste scientifiche ma anche nella stampa di più ampia divulgazione. Circa settantamila visitatori si sono recati all'esposizione, meravigliosamente allestita dagli architetti dello Studio Guicciardini e Magni, si tratta di una cifra sorprendente se si pensa che supera di gran lunga il numero degli abitanti della città di Siena.

Posso qui solamente menzionare tre aspetti dei risultati pubblicati nel catalogo edito da Silvana Editoriale. La tavola della *Maestà* di Massa Marittima, che in contrasto con la sua fama internazionale è stata in realtà spesso studiata solo frettolosamente, si è rivelata l'occasione per uno studio aperto a nuove prospettive di ricerca, non solo per la comprensione della tecnica pittorica ma anche per l'analisi iconografica e stilistica dell'opera. Come esempio propongo la rappresentazione delle Virtù teologali che siedono sui gradini del trono della Vergine. La chiave dell'interpretazione è stata l'aver scoperto che alla base di questa iconografia si attestano i versi 121–129 del XXIX canto del Purgatorio della *Divina Commedia* di Dante Alighieri:

> Tre donne in giro, dalla destra rota,
> venìan danzando: l'una tanto rossa,
> ch'appena fora dentro al foco nota;
> l'altr'era come se le carni e l'ossa
> fossero state di smeraldo fatte;
> la terza pareva neve testè mossa;
> ed or parevan dalla bianca tratte,
> or dalla rossa; e dal canto di questa
> l'altre togliean l'andare e tarde e ratte.

Questi versi corrispondono nella composizione, e soprattutto nelle caratteristiche cromatiche, alla rappresentazione delle tre Virtù dipinte da Ambrogio Lorenzetti nella tavola della *Maestà* di Massa Marittima. Sia in Dante che in Ambrogio il fulcro della riflessione sulla luce metafisica è la figura della *Caritas* con la luminosità che le è propria, in particolar modo il pittore senese rappresenta la Virtù come una figura in monocromo rosso chiaro, quasi bianco per le parti più lucenti.

La nuova interpretazione di un altro celebre capolavoro del pittore senese, il ciclo degli affreschi di Montesiepi, riguarda la famosa rappresentazione di Maria impaurita dall'annuncio dell'Arcangelo mentre avvolge le braccia attorno ad una colonna: un'iconografia che nessun pittore medievale ha rappresentato in tal forma. Contemporaneamente allo studio di questa singolare iconografia dell'Annunciazione, ci siamo dedicati al rapporto tra l'affresco e le sinopie rinvenute sotto gli affreschi della cappella dell'Eremo di Montesiepi, giungendo alla dimostrazione che in realtà non si tratta di classiche sinopie bensì di trasposizioni di disegni su carta, che venivano poi corretti ancora una volta da Ambrogio durante le fasi dell'esecuzione della pittura. Un nuovo studio del rapporto tra sinopia e affresco nella rappresentazione della città di Roma ha permesso di rivelare che si tratta della prima veduta reale dell'Urbe, disegnata dal pittore con una visuale della città Vaticana.

Il terzo aspetto di questa ricerca che desideriamo sottolineare è che l'opera di Ambrogio Lorenzetti è profondamente influenzata da una nuova interpretazione della Metafisica della Luce, per questo rimandiamo all'introduzione al catalogo *La Metafisica della Luce: Ambrogio Lorenzetti come iconografo* e in particolare a tre significativi capitoli del saggio: »Innamorato sì che par di foco«, »Ardor de Serafino: lume tanto divino« e infine »Per esser del tutto diafani, non solamente ricevono la luce, anzi rendono lei del loro colore colorata«.

# Il Maestro di Rimini

Max Seidel



Maestro di Rimini, *Statuetta di Santa*, 1430 ca. Svizzera,
Collezione privata

Il punto di partenza di questo progetto fu la scoperta di un capolavoro del Maestro di Rimini in una collezione privata svizzera. Si tratta di un avvenimento di estrema rarità dato, che importanti e numerosi musei di tutto il mondo, come per esempio i musei di Boston, la National Gallery di Washington DC, il Getty Museum di Los Angeles, i musei di Vienna, i musei di Monaco, i musei della Svizzera e sorprendentemente anche il Museo del Bargello di Firenze, non possiedono alcuna opera di questo Maestro. Uno dei più decisivi risultati di questa ricerca è la precisa localizzazione dell'*atelier* del Maestro di Rimini, da cui venivano spedite in tutta Europa le sue opere in alabastro. Dapprima gli studi propendevano per l'ipotesi che il Maestro di Rimini fosse identificabile come Gusmin, proveniente da Colonia e lodato da Lorenzo Ghiberti nei *Commentarii* come supremo artista. Con il tempo si è rafforzata la teoria che si trattasse di un maestro del sud dei Paesi Bassi. Un'accurata ricerca del rapporto tra aspetti stilistici e interpretazioni dei documenti, mi ha invece permesso di localizzare la bottega del Maestro di Rimini niente di meno che su Mont Sainte Geneviève a Parigi, nelle immediate vicinanze della più famosa Università del Medioevo.

## Prospettive di ricerca

Tra le prospettive più ravvicinate vi sono due mostre di artisti contemporanei presso le Gallerie degli Uffizi, di cui sono curatore: in febbraio 2019 un'esposizione delle opere dello scultore Antony Gormley e in ottobre dello stesso anno una mostra dedicata al pittore Neo Rauch. Sono inoltre da anni programmati e già in gran parte sviluppati tre grandi progetti: il libro *Picasso e Balzac* che si basa metodologicamente sul mio saggio *Picasso e la ›O‹ di Giotto*, il volume sul rapporto tra poesia e pittura d'Avanguardia a New York negli ultimi due decenni del XX secolo e infine un volume sulla imponente scultura realizzata da Antony Gormley per l'Istituto di Matematica del MIT di Boston, un'opera proposta alla facoltà di matematica da Max Seidel.

# Research Cooperations
# & Associated Projects

Alejandro de Ávila Blomberg and Noé Pinzón Palafox, *La vida de cuadritos*, detail, 2016–2017, hand-spun locally raised silk, hand-spun cotton (both white and natural-brown cotton), industrially spun cotton, goose down, natural dyes (cochineal, indigo, and *zacatlaxcalli*, Cuscuta sp.). Museo Textil de Oaxaca (Photo: Lucy Jarman)

# Research Cooperations

## Art Histories and Aesthetic Practices. Kunstgeschichte und Ästhetische Praktiken

### Hannah Baader and Gerhard Wolf

A research and fellowship program initiated by the Kunsthistorisches Institut in Florenz at the Forum Transregionale Studien, Berlin, together with the Staatliche Museen zu Berlin, Freie Universität Berlin, Humboldt Universität zu Berlin, Institute for Cultural Inquiry (ICI) Berlin
Funded by the Bundesministerium für Bildung und Forschung



Loom in the textile workshops of Sophea Oum. Banteay Srei – Siem Reap, Cambodia (Photo: Claudia Pfitzner)

*Art Histories and Aesthetic Practices. Kunstgeschichte und* ästhetische *Praktiken* is a research and fellowship program, which questions and transcends traditional disciplinary boundaries in a transcultural, global horizon. By creating a space of dialogue for scholars from all continents, it discusses the potentialities and contours of a plural history of art. This program invites scholars studying

Islamic, Asian, African, Australian, and European art histories, and the art histories of the Americas, as well as scholars from neighboring disciplines such as archaeology and other fields dealing with the history of visual cultures. *Art Histories and Aesthetic Practices* analyzes the connectivity of larger historical spaces and investigates artistic phenomena in a comparative approach, experimenting with new methodologies and forms of collaborative research and curatorial practices. The concept of »aesthetic practices«, introduced by the program, is an invitation to study artefacts, with their biographies, as well as processes of transfer and transformation in a transcultural, (post-) postcolonial and global perspective. This includes the dynamics of the production and perception of things, images, and architecture from the time of their creation, to their subsequent manifestations up to the present. This includes their acquisition, display, storage, remotion, reworking, or destruction. With the study of »aesthetic practices«, the program engages with sociological, gender-specific, historical, legal, religious, technical, philological, linguistic, geographical, ecological, and scientific questions or dimensions. It allows us to understand artefacts as actors or participants in specific social and cultural dynamics. *Art Histories and Aesthetic Practices* is structured along four thematic lines: 1. Materiality and Techniques; 2. Mobility, Transfer, and Translation; 3. Narratives and Display; 4. Site, Space, and Environment. The program thus aims to overcome the dichotomy of formal versus contextual approaches towards artefacts or constellations of objects. It promotes the concept of an art historical ecology and embraces Museum Studies. *Art Histories and Aesthetic Practices* has no chronological or geographical constraints. Its scholarly environment is designed to enable and encourage both fellows and the wider community to experiment and refine transregional approaches to the history of visual cultures and aesthetic practices. The program is designed as a means of intensive collaboration between art historical and other research institutions dealing with transcultural questions. Among the facilities in Berlin *Art Histories and Aesthetic Practices* primarily collaborates with the Staatliche Museen zu Berlin, the Freie Universität Berlin, the Humboldt-Universität zu Berlin, the Technische Universität Berlin, and the ICI Berlin. At the federal level, and together with Heidelberg University's Center for Transcultural Studies, the *Art Histories and Aesthetic Practic*e sprogram has initiated a series of events. Further partners throughout Germany and Europe include the Deutsches Forum für Kunstgeschichte Paris (Max Weber Stiftung) and the Zentralinstitut für Kunstgeschichte, Munich. *Art Histories and Aesthetic Practices* is funded by the German Federal Ministry of Education and Research as a project of the Kunsthistorisches Institut in Florenz at the Forum Transregionale Studien. It is associated with the program *Connecting Art Histories in the Museum* (Kunsthistorisches Institut in Florenz/Staatliche Museen zu Berlin). The activities of the group include regular meetings, museum visits, site-specific workshops, and an annual traveling seminar.

## Fellows 2015/2016

**Ahmed Hussein Abdelrahman Adam**    The Sudanese Collections in the Berlin Museums

**Rakhee Balaram**    Other-Worldly Modernisms: Amrita Sher-Gil, Rabindranath Tagore and the Global Avant-Garde

**Federico Buccellati**    Mesopotamian Palatial Architecture: A Study of Space and Authorship

**Annalisa Butticci**    Transcultural Relics. The Nana Ntona Cult in Ghana and the Cult of Saint Anthony in Italy

**Peyvand Firouzeh**    Depicted Legitimacy: Sufi-Sultan Encounters in the Visual and Textual Cultures of South Asia

**Gül Kale**    Artefacts as Sources of Wisdom and Wonder: Intersections between Ottoman Books on Architecture and European Travel Narratives in the Seventeenth Century

**Subhashini Kaligotla**    A River Runs Through: Sacred Spaces in the Landscape of the Early Medieval Deccan

**Banu Karaca**    Missing Provenance, »Lost« Works: The Blind-Spots of Art History in Turkey

**Dipti Khera**    Feeling of a Place: Art, Affect, and Authority Between Mughal and British Empires

## Fellows 2016/2017

**Lamia Balafrej**   The Mediation of Intricacy. Medium, Representation and Authorship in Late Fifteenth-Century Persian Painting (Book)

**Lesley Nicole Braun**   Congolese Representations of the Female in Motion

**Peter H. Christensen**   Germany and the Ottoman Railway Network: Art, Empire, and Infrastructure

**Wulandani Dirgantoro**   Memory and the Avant-Garde: Trauma in Indonesian Visual Arts 1970–1990

**Yanlong Guo**   Exotic and Domestic: The Consumption of Bronze Mirrors in Inner Asia (300 BCE)

**Venugopal Maddipati**   Contingency as the Other: The Problem of Pre-History in the British Colonial Imagination of The Art and Architecture of the Deccan Region

**Sarada Natarajan**   Artistic Agency and Pre-Modern Indian Sculpture towards a View »from below«

**Márton Orosz**   A Comparative Study Concerning the Art and Technology Movement in the 1960: Gyorgy Kepes and the Social Mission of Media Art

**Sanja Savkic**   Engaging Preclassic Maya Visual Configurations at San Bartolo, Guatemala

## Fellows 2018/2019

**Stéphanie Benzaquen-Gautier**   Ghosts in Transition: For a Spectro-Aesthetics of Contemporary Art in Postconflict Societies

**Filiz Tütüncü Çağlar**   Rewriting the History of Ottoman Archaeology: The Case of Raqqa Excavations by the Ottoman Imperial Museum (1905–1906 and 1908)

**Nachiket Chanchani**   Scrolling Forward: Manuscript Culture, Literary Production, and the Making of Early Modern Western India

**Afonso Dias Ramos**   The Visual South: Decolonising Visual Culture In and Out of the Museum

**Daniel Horn**   *Les Autres Temps Modernes – Présence Africaine*, Existentialism, Art Brut and the Revision of Primitivism in Postwar Paris (1945–1960)

**Shailka Mishra**   The Painting Workshop of Amber-Jaipur in the Eighteenth Century: Paintings, Patronage, Practices

**Jing Zhu**   Photographing Bodies of non-Han in the Southwest of China in 1930s and 1940s: Anthropology, Museum Collections, and Gender

# Art, Space, and Mobility in the Early Ages of Globalization: The Mediterranean, Central Asia, and the Indian Subcontinent 400–1650 (ASM)

Program directors: Hannah Baader, Avinoam Shalem, and Gerhard Wolf
Coordinator: Sean Nelson



*Llotja dels Mercaders, interior view, Palma de Mallorca. © Photo by Wolfgang Moroder*

The project and fellowship program ASM, supported by the Getty Foundation, began in 2009 and concluded in 2016. It elaborated a critical position in the discussion on global art history by uniting thematic and methodological concerns with an experimental infrastructure. This consisted of residential and non-residential fellowships and organized site-specific workshops and seminars. It offered a space for dialogue among various disciplinary and academic cultures, primarily involving young scholars from all over the world. The three terms of the title were selected as operative categories to delineate a relational field for questions and approaches regarding artefacts, sites, and historical interactions in a dialogue focused on Islamic, Asian, Byzantine, and »Western« art histories. The concept of »art« was adopted in non-essentialist and non-hierarchical terms, and includes what are traditionally called applied arts and the aesthetics of visual and material culture in general. ASM was designed to enable the study of a geopolitical area with a complex history of contact, conflict, and connectivity reaching from the Mediterranean to the Indian Subcontinent – an area that experienced long periods and changing modes of large-scale interactions, but also times of closure and exclusion. In chronological terms, ASM concentrated on the pre-modern period, studying the interplay of spatial orders, communication systems, and the dynamics of mobility (if not the no-less important resistance to mobility), in macro to micro perspectives. Its timespan extended to the establishment of the Ottoman, Safavid, and Mughal empires as well as the first century of colonization and the expansion of Portugal and Spain into Asia, with the transformations of earlier structures and new forms of transcultural dialogues and the globalization of images and artefacts.

The project was structured conceptually according to six thematic axes:

- The (Trans)formation of Topographies
- Power and Religion: Shared Spaces and Spatial Orders
- Historical Borderlines between Nature and Culture

- Visual/Material Culture and Systems of Knowledge
- Transformations of Artistic Languages – Making, Remaking, and Exchanging: Art and its Techniques
- Historiographies and Narratives

With its aim to create a synergy between the research questions and the design of the project, its research group, and its activities, collapsing boundaries in art history or between art histories, AMS suggested new forms of collaboration and conversation between curators, university scholars, students, and those involved in cultural heritage management. ASM included the discussion of cultural and political conditions and events, such as the formation of nation-states out of the former republics of the Soviet Union, with the claims of cultural heritage, practices of restoration, and the rebuilding, or ongoing transformations in the Maghreb, the former Yugoslavia, and the so-called Near East or Western Asia. The structurally de-centered nature of the ASM project with its trans-disciplinary and multi-perspectival approach allowed for the formulation of counter-narratives and opened new horizons for writing art history. ASM involved a large community of scholars and has had a strong impact on current discussions on globalization in art history.

In November 2016, a concluding workshop with former fellows took place in Palma de Mallorca: *Mediterranean Art Histories, the Balearic Islands, California, and Beyond. Reflections on Art, Space, Mobility 2009–2016*, organized in collaboration with Sean Nelson and Elena Paulino Montero. In the article »Art, Space, Mobility in Early Ages of Globalization: A Project, Multiple Dialogue, and Research Program« – published in *Connecting Art Histories* (2017), a special issue of the Getty Foundation journal *Art in Translation* – the project leaders discuss the experience with the project.

# Bilderfahrzeuge. Warburg's Legacy and the Future of Iconology

Program directors: Andreas Beyer, Horst Bredekamp, Uwe Fleckner, Bill Sherman, and Gerhard Wolf
Coordinator: Johannes von Müller (Warburg Institute, London)

In the first period (June 2013 to June 2018), the Florentine sub-project was concerned with intercultural discourses of images and things in and beyond the Mediterranean area through three major »laboratories«. The first phase was dedicated to case studies from the second millennium BCE to the sixteenth century, mostly concerning ancient Mesopotamian aesthetics and the post-antique contact zones between Central Asia and the Mediterranean (Babette Schnitzlein, Gerhard Wolf). The second phase concentrated on analyzing art historical literature of around 1900, questioning and reconstructing their transcultural agendas (Maria Teresa Costa, Gerhard Wolf). The third phase centered on the dynamics of scaling in the migration and transfer of images and objects (Reinhard Wendler).

In autumn 2018, the joint research program *Bilderfahrzeuge* embarked in its second period. The Kunsthistorisches Institut in Florenz sub-project is titled: *Global Bilderfahrzeuge and Mobile Memories*. The project questions and tests Warburg's ambivalent notion of *Bilderfahrzeuge* (literally »image vehicles«) in the horizon of global or transcultural art histories: as images that travel with any kind of »carrier«, and images that themselves serve as carriers (of

knowledge, iconographies, pictorial formulae etc.). The mobility and »circulation« of images is studied in the horizon of migratory dynamics of people, ideas, words, things, and materials, questioning the mediality, materiality, and temporalities of images in a transhistorical and transcultural perspective. In this way, the project confronts Warburg's notion of *Wanderstrassen*, with new global itineraries and geographies (which can be digitally modelled), and elaborates on the potentialities and limits of Warburg's concepts. The project addresses the pluri-directional migration of images with the notion of memory in a dialectics between fixation and fluidity, and finds itself again in a productive friction with Warburg's approach. Whereas his picture atlas, symptomatically called *Mnemosyne*, is mostly concerned with the European *Bildgedächtnis* (image memory), with its oriental or antique »sources«, the Kunsthistorisches Institut in Florenz project opens laboratories for research in and among cultures in order to rethink constellations of image, space, and memory under the perspectives of global migrations. This includes a critical discussion of the concept of *lieux de mémoire* (Pierre Nora), a critic that is timely, but one that might guide us also through a number of problems in the study of pre-modern mobility of images and translational dynamics of memory. Under these premises, the project has opened four new laboratories, which allow joint methodological – and partly also empirical – conversations: Pre-Columbian transcultural dynamics (in critic of the traditional culture as container model); Chinese incense burners, migrating over time and space; Safavid concepts of art and views of Europe; Mughal miniatures and their reception of Timurid and Safavid painting. There are two positions allocated to the Kunsthistorisches Intitut in Florenz, associated with the Humboldt-Universität zu Berlin, and two others handled by the Max Weber Stiftung in New Delhi and London, respectively, but part of the Kunsthistorisches Intitut in Florenz project.

## › **Individual Research Projects of the Fellows**

**Maria Teresa Costa**    Die Kunstwissenschaft um 1900 als »transkulturelle« Betrachtung der Kunst *avant la lettre* (p. 135)

**Dipanwita Donde**    Migration of Images, Texts, Ideas, and Objects from Timurid Central Asia to Mughal India, Sixteenth–Eighteenth Centuries

**Anita Hosseini**    Moving Ideas, Images, and Aesthetics. French and Persian Interrelations in the Late Safavid Era

**Sanja Savkić**    Engaging Preclassic Maya Visual Configurations at San Bartolo, Guatemala (p. 150)

**Babette Schnitzlein**    Aby Warburg und der Alte Orient (p. 150)

**Reinhard Wendler**    Bilderfahrzeuge und Skalierungseffekte (p. 153)

**Ning Yao**    Ritual Smoke: Incense Burners and the Senses in Chinese Ritual Performances during the Ming and Qing Dynasties (p. 154)

# Connecting Art Histories in the Museum

Project directors: Hannah Baader, Gerhard Wolf, Michael Eissenhauer, and Jörg Völlnagel (Staatliche Museen zu Berlin)
In cooperation with: Viola König, Lars-Christian Koch (Ethnologisches Museum – Staatliche Museen zu Berlin), Klaas Ruitenbeek (Museum für Asiatische Kunst – Staatliche Museen zu Berlin), Stefan Weber (Museum für Islamische Kunst – Staatliche Museen zu Berlin), and Moritz Wullen (Kunstbibliothek – Staatliche Museen zu Berlin), as well as Joachim Brand (Kunstbibliothek – Staatliche Museen zu Berlin), Raffael Dedo Gadebusch, Brigitta Augustin (Museum für Asiatische Kunst – Staatliche Museen zu Berlin), Paola Ivanov (Ethnologisches Museum – Staatliche Museen zu Berlin), Lilla Russell-Smith, and Martina Stoye (Museum für Asiatische Kunst – Staatliche Museen zu Berlin)
Coordinator: Lucy Jarman

A research and fellowship program of the Kunsthistorisches Institut in Florenz and the Staatliche Museen zu Berlin



Guanpeng Ding, *The Buddah Preaching,* detail, 1770, affixed hanging, ink and colors on silk, 543 × 1015 cm. Ethnologisches Museum – Staatliche Museen zu Berlin (Photo: Jörg von Bruchhausen)

*Connecting Art Histories in the Museum* combines academic and museum research with curatorship. Set up as a joint project between the Kunsthistorisches Institut in Florenz and the Staatliche Museen zu Berlin, the innovative fellowship program focuses on artistic and cultural interactions in Africa, Asia, the Mediterranean, and Europe. Up to six outstanding international young art historians spend one to two years investigating artistic and cultural interactions of this region, based on the objects from the Staatliche Museen zu Berlin. Additional emphasis is placed on the display of objects in the museums.

The scholars study objects or groups of objects with the aim of fostering the dialogue between Western, Byzantine, Islamic, Asian, and African art histories in the museums. Instead of concentrating exclusively on the objects' place in the history of pre-modern art, the research program is concerned with the modern repercussions and relationship between diverse historical topographies. These dynamics are examined in light of the following questions: How can art historical research deal with the transfer

and exchange of moveable or immoveable cultural heritage? How did museums in the past articulate political and cultural attitudes towards historical sites of the production, accumulation, and translation of artefacts? And how do museums, especially new museums, do this today? How do museum displays evaluate and present the ritualistic and aesthetic dimensions of objects? What possible dynamics can be created by the constellations of objects in museums that are alien to one another in terms of provenance and historical contexts of consumption? Museums play a key role in the ongoing redefinition of art and art history and their relation to aesthetics, anthropology, and politics in the decentralized, globalized twenty-first century. With their »universal« collections and ongoing restructuring, the Staatliche Museen zu Berlin offer a unique opportunity for research using multidisciplinary approaches to artefacts from different cultures and civilizations.

International doctoral students and postdoctoral researchers in art history and related disciplines are eligible to apply for the fellowship program. Fellows also have the chance to provide curatorial assistance on individual exhibitions, as well as contribute to the development of new concepts for exhibition practices. Through joint activities of the research group, such as seminars, workshops, excursions, conferences, and its interaction with the *Art Histories and Aesthetic Practices* program, the scholarly exchange and research collaboration both within and outside the museums have been well developed. A joint book series (Staatliche Museen zu Berlin/ Kunsthistorisches Institut in Florenz) presenting the results of the individual projects started in 2014.

## › Individual Research Projects of the Fellows

**Aifeng Chen**    Study on the Avalokiteśvara Imagery of Turfan in the Qočo Uighur Period (p. 165)

**David Horacio Colmenares Gonzalez**    The Egyptian Conjecture: Material Crossovers in Early Modern Antiquarianism (p. 119)

**Sabiha Göloğlu**    Multi-, Paraline, Perspectival, and Photographic Views: Travelling Images of the Islamic Pilgrimage and Visitation Sites (p. 138)

**Satomi Hiyama**    The Transregional Context of the Indo-Iranian Style Paintings of Kucha (Fifth to Seventh Century) (p. 140)

**Regina Höfer**    Mapping Art Collecting and Circulation in British India: The Connoisseur and Dealer L. A. Waddell (p. 140)

**Subhashini Kaligotla**    Cosmopolitan Craftsmen and Sacred Space in Medieval India (p. 142)

**Alya Karame**    The Lives of Qur'anic Manuscripts from Eleventh Century CE Khurasan: Palimpsests of Religious and Political Meanings (p. 142)

**Ines Konczak-Nagel**    Überlieferung und Darstellung buddhistischer Bildmotive in den Wandmalereien Kučas (Xinjiang, VR China) am Beispiel der im Museum für Asiatische Kunst, Berlin, aufbewahrten Gemälde der Höhle 178 in Kızıl (p. 143)

**Max Koss**    The Periodical *Pan* (1895–1900): Print Culture, Applied Arts, and the Politics of the Senses (p. 123)

**Priyani Roy Choudhury**    Fashioning of a Mughal City: Fatehpur Sikri (p. 128)

**Bruno Brant Sotto Mayor**    Rethinking the *nkishi* Sculpture (p. 118)

**Giuseppe Vignato**    Survey and Study of the Rock Monasteries of Kucha (p. 176)

**Ning Yao**    Reframing Portrait Paintings in Late Imperial China (p. 154)

# CENOBIUM – Ein Projekt zur multimedialen Darstellung romanischer Kreuzgangkapitelle im Mittelmeerraum

Ute Dercks und Gerhard Wolf

*CENOBIUM* wurde als Work-in-Progress-Projekt konzipiert und ist seit 10 Jahren online. Die interaktive Website bietet freien Zugang zu Digitalfotografien, 3D-Modellen und Videomaterial zu Kreuzgängen des 12. Jahrhunderts in Italien, Frankreich und Spanien. Dabei werden die Kreuzgangkapitelle allansichtig visualisiert und virtuell mit ihren Originalstandorten verknüpft, um sie in ihrem architektonischen und konzeptionellen Zusammenhang erforschen zu können. Das in enger Zusammenarbeit mit dem Visual Computing Laboratory des Istituto di Scienza e Tecnologia dell'Informazione »A. Faedo«/Consiglio Nazionale delle Ricerche (ISTI/CNR) in Pisa

entwickelte Projekt richtet sich an Forschende und Lehrende der Kunst- und Architekturgeschichte, es erreicht aber nicht zuletzt durch die transkribierten Inschriften und in fünf Sprachen übersetzten Begleittexte auch ein breiteres Publikum. Zu den jüngsten technischen Interventionen gehört die Umstellung der Fotografien und Texte auf den IIIF-Standard. *CENOBIUM* fungiert als *case study*, um IIIF auch für 3D-Modelle zu implementieren. Die bei diesem ICT- & CH-Projekt verwendeten Programme stehen als Open-Source-Software bei ISTI/CNR frei zum Download zur Verfügung.

# Convivencia: Iberian to Global Dynamics (500–1750)

A multi-disciplinary research program conducted by the Kunsthistorisches Institut in Florenz (Gerhard Wolf), the Max Planck Institute for the History of Science (Jürgen Renn), the Max Planck Institute for Social Anthropology (Günther Schlee), together with David Nirenberg (University of Chicago)

In recent years, transcultural dynamics have been among the core interests of the discipline of art history. The *Convivencia* research program takes up this challenge by bringing the field into a multi-disciplinary dialogue and providing a platform for discussions of case studies and methodological approaches. One starting point for the program has therefore been the Iberian Peninsula, both the ways in which Christians, Muslims, and Jews lived there in cooperation and in conflict, and how the notion of *convivencia* was first constructed, then deconstructed in the humanities and social sciences, as well as how it has been politically instrumentalized up to the present. Central questions concern how the experiences on the peninsula shaped the ways in which the Spanish and the Portuguese interacted

with populations in Africa, Asia, and the Americas. Yet attention is devoted also to the agency of the latter within this context, the how goods, people, and artworks were commodified. Central too are how new conceptions of space, territories, and empires were materialized or subverted through the creation of landscapes, architecture, and urban planning, and how artefacts and the visual arts played a key role in negotiating colonial impositions, processes of resistance, and fields of tension. The program seeks thereby to overcome a Eurocentric perspective, not least by investigating other transcultural entanglements, interactions, and processes of transfer, for example in Sub-Saharan Africa and the wider Indian Ocean world before the arrival of the Portuguese.

# Il Progetto Euploos

Direzione del progetto: Marzia Faietti
In collaborazione con: Costanza Caraffa, Alessandro Nova, and Gerhard Wolf



Raffaello Sanzio, *Giovane donna appoggiata a un parapetto, in atteggiamento assorto, e altri studi*, 1514, penna, inchiostro, matita nera, 26,4 × 36,5 cm. Firenze, Gabinetto dei Disegni e delle Stampe degli Gallerie degli Uffizi, inv. 1973 F recto

Il *Progetto Euploos* costituisce un'articolata forma di collaborazione del Kunsthistorisches Institut in Florenz con le Gallerie degli Uffizi e, in particolare, con il Gabinetto dei Disegni e delle Stampe. Infatti, nel quadro dell'attività di catalogazione digitale della collezione di disegni fiorentina (una delle più antiche e cospicue del mondo), il *Progetto Euploos* promuove lo studio della grafica in generale e lo sviluppo di indagini tecniche relative ai disegni oggetto di catalogazione, nonché la messa a punto di metodologie di riconoscimento degli autori, la contestualizzazione storica e culturale delle opere e le loro possibili, variegate, letture polisemantiche. In seno a questa attività assai sfaccettata nascono iniziative di diverso tipo che contemplano mostre, workshops, conferenze, incontri e dibattiti nella Sala di Studio aperta a studiosi di diversa età ed esperienza, provenienti da tutte le parti del mondo. Non a caso uno degli obiettivi prioritari, profilatosi sin dagli esordi, è quello di creare un ponte di comunicazione privilegiata fra il Museo – tramite le specifiche competenze espresse dai curatori – e gli studiosi afferenti al Kunsthistorisches Institut in Florenz, da un lato, e vari Istituti di Ricerca e Università, dall'altro. Mediante tirocini e stages affluiscono infatti costantemente al Gabinetto dei Disegni e delle Stampe giovani studiosi di diverse università italiane (va almeno menzionata la Scuola Normale Superiore di Pisa in quanto a sua volta partner iniziale del *Progetto Euploos*), ma anche europee (si sottolinea la presenza di giovani tedeschi, spagnoli, francesi e olandesi), nord-americane e

sud-americane. In aggiunta ai tirocinanti e agli stagisti, quattro ricercatori (Roberta Aliventi, Laura Da Rin Bettina, Michele Grasso, Raimondo Sassi) si dedicano a tempo pieno alla catalogazione dei disegni e alle altre attività collaterali sviluppate in collaborazione con i ricercatori del Kunsthistorisches Institut in Florenz.

Per quanto riguarda il triennio 2015–2018 la speciale collaborazione con il Kunsthistorisches Institut in Florenz ha dato luogo a quattro mostre, ciascuna corredata da un catalogo: *Giuliano da Sangallo. Disegni dagli Uffizi* (Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, 16 maggio 2017–20 agosto 2017); *Ejzenštejn. La rivoluzione delle immagini* (Gallerie degli Uffizi, 7 novembre 2017–7 gennaio 2018); *Spagna e Italia in dialogo nell'Europa del Cinquecento* (Gallerie degli Uffizi, 27 febbraio 2018–27 maggio 2018); *D'odio e d' amore. Giorgio Vasari e gli artisti a Bologna* (Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, 9 ottobre–2 dicembre 2018).

Nell'ambito del progetto di formazione dei giovani studiosi sono inoltre da ricordare le tre mostre di originali, ciascuna corredata da un catalogo online, intitolate rispettivamente: *Simone Cantarini. Opere su carta agli Uffizi* (Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, 16 giugno–21 settembre 2015); *Federico Barocci disegnatore. La fucina delle immagini* (Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, 19 dicembre 2015–3 aprile 2016); *Dipingere e disegnare »da gran maestro« il talento di Elisabetta Sirani (Bologna 1638–1665)* (Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, 6 marzo–10 giugno 2018). Si rammenta inoltre la mostra online *I Progetti di Pietro da Cortona e Pierfrancesco Silvani per la »Chiesa Nuova« degli Oratoriani a Firenze* (sito Progetto Euploos, 2017).

Nel periodo in esame è stato inoltre organizzato dal Gabinetto dei Disegni delle Stampe, con la partecipazione di studiosi del Kunsthistorisches Institut in Florenz, lo scholar day in occasione della chiusura della mostra *La rivincita del Colore sulla Linea – Disegni veneti dall'Ashmolean Museum e dagli Uffizi* (16 gennaio 2017), mentre il Kunsthistorisches Institut in Florenz ha promosso, con la partecipazione dei quattro ricercatori del *Progetto Euploos,* il workshop *Leerstellen graphischer Künste – Funktion, Ästhetik und Bedeutung des nicht bezeichneten Raumes* (18–19 gennaio 2018).

# Das Glasplattenarchiv der Commissione Vinciana und die Editionsgeschichte der Manuskripte Leonardo da Vincis

Costanza Caraffa, Paolo Galluzzi, Alessandro Nova und Dorothea Peters

Eine Kooperation des Kunsthistorischen Instituts in Florenz mit dem Museo Galileo, Florenz

Seit der Mitte des 19. Jahrhunderts wurden foto-mechanische Bilddruckverfahren genutzt, um aufwendige Editionen kunsthistorischer Original-quellen und Handzeichnungen zu publizieren und auf diese Weise anspruchsvolle Faksimiles zu gestalten – ihrerseits Medien, aus denen spätere Forschergenerationen neue Resultate gewannen. Den spannendsten und zugleich komplexesten Fall reproduzierter Manuskripte stellt sicherlich das Werk Leonardo da Vincis dar. Bis heute steht jedoch eine umfassende Untersuchung der Genese und der Wirkung dieser Leonardo-Editionen aus, weshalb es erklärtes Ziel des Projekts ist, technologische und editionshistorische Fragen mit Blick auf die wissenschaftshistorische Dimension der Rezeption Leonardo da Vincis zu beantworten.

Den materiellen Ausgangspunkt bildet ein umfangreicher, aus der 1902 gegründeten *Commissione Vinciana per l'Edizione Nazionale delle Opere di Leonardo* stammender Bestand von Glasnegativen, der mit mehreren historischen Editionen in Verbindung steht. Die ursprünglich

in der Biblioteca Nazionale in Rom aufbewahrte und mittlerweile an das Museo Galileo in Florenz übergebene Sammlung besteht aus mehr als 6.500 fragilen Objekten, die auf 28 Holzkästen verteilt sind. Die teilweise beschädigten Negative sind bisher weder nach konservatorischen Maßstäben archiviert, noch wissenschaftlich untersucht worden. Ein erster, bereits in Angriff genommener Schritt sieht zunächst fotorestauratorische Sicherungsmaßnahmen, das Scannen des reichen Materials sowie die dokumentarische Erfassung des gesamten Bestandes vor, um diesen wissenschaftlich bearbeitbar zu machen. In einem zweiten Schritt soll die Glasnegativ-Sammlung im Kontext der Geschichte der Leonardo-Editionen als Beispiel der sich im Verlauf des 19. und frühen 20. Jahrhunderts entwickelnden fotomechanischen Bilddruckverfahren untersucht werden.

Zwei Aspekte machen das im Museo Galileo aufbewahrte Material zu einem herausragenden Zeugnis dieses Prozesses: Erstens bildet das Glasplattenarchiv den gesamten Vorgang der Entstehung einer Faksimile-Ausgabe ab, so dass die Negative, Zwischennegative, Filme, Positive, Retouchen, Anweisungen an den Drucker und schließlich auch die in der Bibliothek des Kunsthistorischen Instituts in Florenz aufbewahrten Druckausgaben der Leonardo-Editionen es in einer einmaligen Weise erlauben, die eng miteinander verwobenen reproduktionstechnischen Methoden und editorischen Prinzipien der Faksimile-herstellung herauszuarbeiten. Zweitens – und dies ist die andere Besonderheit des Archivs – scheint es sich bei den Objekten im Museo Galileo keineswegs nur um Relikte der historischen Editionsvorhaben der *Commissione Vinciana* zu handeln. Vielmehr finden sich Hinweise auf Publikationen des Institut de France oder aus Windsor Castle, so dass sich die Frage nach der Entstehung und der Funktion der einmaligen Sammlung ergeben, die durch weitere archivalische Forschungen der Mitarbeiter des Projekts zu klären sind: Eines Vorhabens, das methodologisch somit Studien zur *material culture* der Fotografiegeschichte, zu europäischen Druckverfahren und zur Entstehung und Koordination der editorischen Großvorhaben des 19. und 20. Jahrhunderts vereint, und das gleichsam wichtige Aspekte der Geschichte der internationalen Leonardo-Forschung aufzuarbeiten verspricht, die im Florentiner Bestand der Glasnegative materiell konserviert sind.

# Iran to Florence and Back. Piero Sanpaolesi and Exchanges on the Silk Road, from the Early Modern Period to the Present

Dario Donetti, Lorenzo Vigotti, and Alessandro Nova

A research project of the Kunsthistorisches Institut in Florenz and the Shahid Beheshti University, Tehran

Responding to two historical moments when exchanges between Florence and Iran grew, the project focuses on both early modern architectural heritage and the rise of historiographical interest in it during the second half of the twentieth century. From the late thirteenth to the early fifteenth centuries – a time span coinciding with the construction of the mausoleum in Soltaniyeh and the dome of Florence's cathedral – intense commercial and diplomatic exchanges left substantial traces in the built environment of these two territories connected by the Silk Road. Centuries later, between the 1960s and 1970s, Iran strengthened its relationship with Italy. A true »diplomacy of academia« started then, and it is still strong today, with several projects carried out in collaboration between Italian and Iranian universities. Piero Sanpaolesi (1904–1980) was a leading figure of this development and his work on Persian medieval architecture represents a virtual connection between the two historical

periods addressed by our project. He was the first to suggest a direct relationship between the most iconic monument of the early Renaissance – Brunelleschi's dome for Santa Maria del Fiore – and the architecture of Ikhanid Iran, which reveals compelling analogies in terms of construction and structural conception. Rather than proposing a study in the evolution of forms, Sanpaolesi envisioned an architectural history of materials that expanded the traditional boundaries of the discipline by drawing attention to the circulation of technical knowledge. The Shahid Beheshti University in Tehran is still in possession of the documents left by Sanpaolesi with his research *in situ*, which leave open the possibility of exploring further this promising line of inquiry. More than 50 years after the first collaboration between Florence and Tehran, this project will renew and continue the study of Italian-Iranian cultural exchanges, spanning from medieval techniques of construction to the work of Italian archeologists and conservation architects in the twentieth century.

# Local Renaissances

## Bianca De Divitiis, Francesco Caglioti, and Alessandro Nova

A research and fellowship program of the Kunsthistorisches Institut in Florenz and the Università degli Studi di Napoli Federico II



Antonis Van der Wyngaerde, *Sketches of Roman ruins at Tarragona,* detail. Oxford, Ashmolean Museum, WA.B.II.478.88verso

The research project *Local Renaissances*, conceived in collaboration with ERC/HistAntArtSi project of the University »Federico II« of Naples, investigated the notion of antiquity and the development of antiquarian culture, as detected in the artistic patronage of different European polities during the early modern period. It focused on crucial phenomena of hybridization, such as the overlapping of local and general perceptions of the past and the mediation of styles in art and architecture, to reassess how notions of local antiquity were shaped in urban and regional cultures. It also explored the extent to which antiquarian evidence provided conceptual frameworks for the construction of civic and individual identities.

## › Individual Research Projects

**Andrea Mattiello**  Context and Evidence of Antiquarian Visual Culture in Late Palaiologan Mystras 1348–1463 (p. 144)

**Ida Mauro**  The Reception of the Classical Past in the Archdiocese of Tarragona between Civic Memories and Social Identities (Sixteenth Century) (p. 144)

**Carlos Plaza**  Quale Antico? L'eredità islamica in architettura e l'identità della Corona e delle élites nel Rinascimento a Siviglia (p. 148)

**Federica Rossi**  The Imported Renaissance. Western Europe and the New Russian Architecture (Fifteenth–Sixteenth Century) (p. 150)

# The Medici Oriental Press: Text and Image as Media of Cultural Transfer between Europe and the East around 1600

Eckhard Leuschner (Julius-Maximilians Universität Würzburg) and Gerhard Wolf

This project, funded by the Deutsche Forschungsgemeinschaft from 2015–2017, concentrated on the work of the *Typographia Medicea*, a publishing house active from 1584 to 1614, directed by Giovanni Battista Raimondi in Rome, and specialized in printing with »oriental« types. The main research focus concerned the relationships between Italy and the Arab, Ottoman, and Persian realms. Under such premises, mostly unpublished documents of the particularly well preserved archive of the *Typographia Medicea* in the Archivio di Stato in Florence have been catalogued, digitized, transcribed, and analyzed. These include on the one side grammatical, philological and mathematical writings along with poetry and translations of the Qur'an and, on the other side, correspondences, travel documents, and account ledgers. By analyzing this material, processes of intra- and intercultural knowledge transmission became evident, such as channels of distribution. They disclose matters of translation and grammar, as well as the mechanisms of in- and exclusion, which coincide with the circulation and regulation of knowledge. In addition to this work, members of the research team have studied individually selected publications of the *Typographia Medicea*. These include the Arab-Latin gospels (Caren Reimann), the Syriac grammar of Amira (Margherita Farina), Avicenna's *The Book of Salvation* (Yahya Kouroshi), and Bernardino Amico's treatise on the buildings in the Holy Land (Annette Hoffmann). The results of this research have been presented in a joint workshop at the Kunsthistorisches Institut in Florenz (January 2018) and will be brought together in a final monograph on the publishing house (2020).

## › Individual Research Projects

**Sara Fani**  Raimondi's Linguistic, Diplomatic, and Managerial Expertise within the Roman Orientalist Milieu (p. 136)

**Margherita Farina**  The *Typographia Medicea* in Context: Raimondi and the *Grammatica Syriaca* by George Amira (p. 137)

**Hazim Alabdullah**  The Merchant of Manuscripts: Patriarch Ignatius Ni'matullah (ca 1515–1587) and the Knowledge of his Day (p. 115)

# NETWORKS: Textile Arts and Textility in a Transcultural Perspective (Fourth–Seventeenth Centuries)

Vera-Simone Schulz and Gerhard Wolf

An international research project, based at the Humboldt-Universität zu Berlin
Funded by the Deutsche Forschungsgemeinschaft

Pliable, lightweight, easy portable, and often of the highest value, textiles were among the most mobile artefacts in the pre-modern world, and they are particularly apt for the study of cross-cultural artistic languages. For a long time marginalized as »minor« or »applied arts«, the Networks project seeks to give textiles the role in art history they deserve, especially now that the field is opening up to a global horizon. Workshops, museum visits, and a lecture series were forums that shed new light on textiles as agents of transcultural, transmedial, and transmaterial interaction. Textiles wrapped bodies, objects, and buildings, articulated spaces, and were evoked in other media and materials. *Networks* studies textile aesthetics, their materiality, ornaments, and figurations, including notions of framing, fragmentation, seriality, performativity, or motility. It investigates textile ecologies from their material origins, narratives, and patterns related to plants, animals, and the mineral world, to the reshaping of entire landscapes for textile production. It considers textiles as objects that connected distant regions, but that have also been complicit in the enslavement of human beings, the exploitation of agricultural and artisanal labor, and the despoliation of land and water resources. It explores textile media as a model for texts or a metaphor of »matter« or »world«, and of »texture«, relating to multiple ways of interlacing and layout, for example, in urbanism.

### › Individual Research Project

**Nynne Just Christoffersen**   Textile Trade in Sixteenth to Eighteenth Century Northern Europe: The Patterns of Modern Visual Culture

# Die Kirchen von Siena

a cura di Peter Anselm Riedel (†) e Max Seidel

Questo progetto fondato da Peter Anselm Riedl e Max Seidel nel 1975, che nel corso di quattro decenni ha dato alle stampe 18 tomi, ha trovato dal novembre 2018 una nuova curatela presso il Dipartimento di Scienze Storiche e dei Beni Culturali dell'Università di Siena. Con questa nuova collaborazione di storici dell'arte, storici, storici della Chiesa e archivisti si auspica di realizzare i prossimi volumi con nuovi impulsi e nuove idee, grazie anche ad un'ampia rete di connessioni con varie università italiane ed europee.

I nuovi ricercatori seguiranno le più importanti linee guida del progetto preesistente, che può vantare importanti risultati scientifici come la scoperta degli affreschi di Francesco di Giorgio e Luca Signorelli nella Cappella Bichi della Chiesa di Sant'Agostino a Siena, il rinvenimento del sorprendente affresco di Ambrogio Lorenzetti che rappresenta la città di Tana nelle Indie nel chiostro di San Francesco a Siena, una ricostruzione della storia dell'organizzazione e del finanziamento della costruzione del Duomo di

Siena: una ricerca unica per profondità e dimensione scientifica in confronto agli studi relativi a tutte le cattedrali europee medioevali, con una dettagliata analisi dell'architettura del Duomo, eseguita da parte dei più qualificati storici tedeschi di architettura medioevale.

## Zur Ausstattung von Dom und Baptisterium: Malerei und Skulptur des 14.–16. Jahrhunderts

Wolfgang Loseries

Im Rahmen des Projekts *Die Kirchen von Siena* konzentrierten sich die Forschungen des Teilprojekts auf die Ausstattung von Dom, Baptisterium und Sakristei. Einen Schwerpunkt bildeten die Altäre der vier Stadtpatrone von Siena, die – nach dem Hochaltar – die wichtigsten der Kathedrale waren. Für ihre zwischen 1330 und 1351 erfolgte Ausstattung mit Altartafeln wurde ein einheitliches Konzept entworfen und die besten Maler Sienas engagiert, nämlich Simone Martini, Lippo Memmi, die Brüder Pietro und Ambrogio Lorenzetti sowie Bartolomeo Bulgarini. Für diese vier Retabel entwickelte man eigens einen neuen Typus, der von enormen Einfluss auf die Sieneser Kunst des 14. bis 16. Jahrhunderts sein sollte: eine narrative Szene auf der Mitteltafel wird flankiert von der Darstellung je eines Heiligen in Vollansicht. Entwickelt wurde diese neue Form des Retabels von Simone Martini, der 1330–1332 zusammen mit Lippo Memmi für den Ansanus-Altar den Prototyp schuf. Für die Herkunft dieses so wirkungsmächtigen Schemas konnte die Forschung bislang keine überzeugende Erklärung finden. In einer Analyse dieses Prototyps konnte jetzt aufgezeigt werden, dass Simone Martini bei der Entwicklung überraschenderweise von Mustern ausging, die schon im 13. und frühen 14. Jahrhundert von Nicola Pisano und Duccio verwendet worden waren, und zwar für Werke auch in derselben Kathedrale, wie die Kanzel, das große Glasfenster im Chor oder das monumentale Hochaltarbild mit der *Maestà*. Simone Martinis folgenreiche Innovation für die vier Retabel der Stadtpatrone war auf das Engste mit der Tradition der Domausstattung verknüpft.

# Associated Projects

## Corpus of Florentine Painting

Presidente: Andrea De Marchi (Università degli Studi di Firenze)
Direttrice: Sonia Chiodo (Università degli Studi di Firenze)

Il progetto del *Corpus*, sviluppato da Richard Offner dal 1930 al 1965 e proseguito da Miklós Boskovits dal 1984 al 2011, continua oggi grazie all'impegno dell'associazione omonima, presieduta da Andrea De Marchi e diretta da Sonia Chiodo.

Finora sono stati pubblicati ventisette volumi relativi alle opere di pittori fiorentini del Duecento e del Trecento e altri sono ancora in preparazione. Negli ultimi anni il *Corpus* ha tuttavia concentrato la sua attività sulla digitalizzazione e catalogazione del proprio patrimonio fotografico, che include la fototeca di Miklós Boskovits, e sullo sviluppo di progetti nell'ambito delle Digital Humanities (www.corpuspitturafiorentina.it). Per l'attività svolta il progetto del *Corpus* è stato incluso tra i laboratori accreditati nell'ambito del Laboratorio interdisciplinare sulle eredità culturali (LIEC), che fa parte integrante del progetto di eccellenza del Dipartimento di Storia, Archeologia, Geografia, Arte e Spettacolo (SAGAS) dell'Università di Firenze. Il *Corpus* accoglie giovani studiose e studiosi per tirocini curriculari e stage, e offre borse di studio a giovani ricercatrici e ricercatori.

## Corpus der italienischen Zeichnungen 1300–1500. Rome – Munich – Florence

a cura di Lorenza Melli (Schmitt-Degenhart Stiftung)

Il *Corpus der italienischen Zeichnungen 1300–1500. Rome – Munich – Florence*, è un progetto di ricerca e pubblicazione dei più antichi disegni italiani, fondato negli anni 1960 presso la Staatliche Graphische Sammlung di Monaco di Baviera dall'allora direttore Bernhard Degenhart e da Annegrit Schmitt, poi affiancati da altri ricercatori e ricercatrici. L'archivio storico si trova ora nella Bibliotheca Hertziana – Max-Planck-Institut di Roma. Il progetto, finanziato dalla Schmitt-Degenhart Stiftung, si avvale di collaborazioni istituzionali (Kunsthistorisches Institut in Florenz) e finanziamenti (Deutsche Forschungsgemeinschaft, Siemens Stiftung) per proseguire nell'opera di pubblicazione dei disegni

italiani procedendo per ambiti regionali e scuole o per singoli artisti (finora sedici volumi su Italia centrale e meridionale, Venezia, Verona, Jacopo Bellini, Pisanello, Collezione Moscardo). Attualmente la curatrice scientifica del progetto dal 2012, Lorenza Melli, lavora ai volumi dedicati agli artisti fiorentini della seconda metà del XV secolo. Per il 2019 è prevista l'uscita del 17° volume su *I Disegni dei fratelli Pollaiolo*.

# Individual Research
Junior Scholars

# Doctoral Research Projects

## The Merchant of Manuscripts: Patriarch Ignatius Ni'matullah (ca. 1515–1587) and the Knowledge of his Day
Hazim Alabdullah

In 1576 the Syrian Orthodox Patriarch Ignatios Ni'matullah (Mardin, ca. 1515 – Bracciano, near Rome 1587) escaped to Rome. He became a critical member of the committee of the Gregorian Calendar Reform applied in 1582, and one of the key figures in the foundation of the Medici Oriental Press in 1584. Through an examination of the Patriarch's life and the collection of manuscripts that he brought from Amid to Rome, this project investigates the cultural exchange between the Ottoman Empire and Italy in the sixteenth century. It further argues that Ni'matullah's escape was motivated largely by commercial interests rather than by the wish of a reunion of the Syrian Orthodox and Roman Catholic Churches.

## Foto-Itinerare: Fotografische Praktiken im Kunsthandel um 1900
Julia Bärnighausen



Nicht identifizierter Fotograf, *Mirroir en bois sculpté et doré* (Louis XV), um 1900, Albuminpapier auf hist. Karton aus der Galleria Sangiorgi in Rom, recto und verso, 26 × 13,7 cm. Photothek des Kunsthistorischen Instituts in Florenz, Inv.-Nr. 615786

Das Dissertationsvorhaben analysiert die Verwendung und Zirkulation von Fotografien im Kunsthandel um 1900. Untersuchungsgegenstand sind etwa 500 Abzüge aus der Galleria Sangiorgi in Rom in der Photothek des Kunsthistorischen Instituts in Florenz. Sie bilden Kunstwerke ab, die von dem Auktionshaus veräußert wurden. Viele Fotografien sind retuschiert, koloriert und außergewöhnlich reich beschriftet. Als bürokratische Hybride sind sie Vorbilder, Bildkarteien, Laufzettel, Ansichtsexemplare und (Bild-)Dokumente zugleich. Nicht nur erlauben sie Rückschlüsse auf die Geschichte des Auktionshauses und auf die Mechanismen des internationalen Kunsthandels um die Jahrhundertwende; sie veranschaulichen zudem das epistemologische Potenzial analoger wie digitaler Fotoarchive.

## Spuren der Zeit. Vergänglichkeitskonzepte in der Kunst des 20. und 21. Jahrhunderts
Hanna Baro

Das Forschungsprojekt untersucht, inwiefern sich Künstler des 20. und 21. Jahrhunderts mit Vergänglichkeit und Verfall in ihren Werken auseinandersetzen, um damit nicht nur die Temporalität des Materials an sich zu hinterfragen, sondern auch den metaphysischen Diskurs aufzuzeigen, den Alterungsprozesse in Kunst und Gesellschaft hervorrufen. Darüber hinaus wird die Produktivkraft des Verhältnisses von Kunst, Zeitlichkeit und Ereignis fokussiert und die Frage verfolgt, inwieweit die Vergänglichkeit von »Kunstobjekten« als performative Dimension ihrer Materialität entsprechende Konzeptualisierungen verlangt.

## Die profane Wandmalerei im spätmittelalterlichen Tiroler Raum
Marcello Beato



*Parzival, Gawein, Iwein* (?), um 1400, Secco-Fresko-Mischtechnik. Bozen, Burg Runkelstein, Sommerhaus (Foto: Stiftung Bozner Schlösser)

Ziel der Studie ist die grundlegende Aufarbeitung des Bestandes der spätmittelalterlichen profanen Wandmalerei im Tiroler Raum. Dort lässt sich vom Beginn des 13. bis zur zweiten Hälfte des 15. Jahrhunderts bzw. von der Entstehung der ersten bekannten Monumente bis zum Regierungsantritt Kaiser Maximilians I. eine erstaunliche Dichte an noch erhaltenen Objekten nachweisen. Anhand der Untersuchung einzelner Denkmäler werden bisher übersehene Querverbindungen zwischen den Werken aufgezeigt und der Niederschlag historischer Weichenstellungen – wie etwa die 1363 stattgefundene Übergabe der Grafschaft Tirols an die Habsburger und die Unterdrückung der Autonomie-Bestrebungen des Tiroler Adels in den ersten Jahrzehnten des 15. Jahrhunderts – in der Produktion profaner Wandmalerei dargelegt.

## Arte e colonialismo in Italia tra Otto e Novecento. Dinamiche politiche e strategie visive nella prima Guerra d'Africa
Carmen Belmonte

Il progetto ha indagato la cultura visiva del primo colonialismo italiano in Africa Orientale, segnato dalle due sconfitte di Dogali (1887) e di Adua (1896). Lo studio della produzione artistica nata in relazione alle politiche coloniali della nazione, nelle sue diverse forme (pittura, scultura, arti applicate, fotografia, stampa illustrata), ha permesso di individuare le strategie visive adottate per diffondere una narrazione manipolata degli eventi, come nel caso della sconfitta di Dogali. L'analisi delle immagini e degli oggetti artistici coloniali del tardo Ottocento, così come lo studio della loro ricezione e sopravvivenza nei decenni successivi, ha inoltre dimostrato la permanenza nella *longue durée* di miti e stereotipi propri dell'immaginario ottocentesco relativo all'Africa, che riaffiorano nella propaganda coloniale fascista così come in altri ambiti figurativi e letterari che esulano da un'accezione coloniale.

## Der Kuss als Agens des Bildes in der Florentiner Malerei des Quattrocento
Georgios Binos

In der Florentiner Malerei des Quattrocento erfährt das spannungsvolle Verhältnis zwischen der Unmittelbarkeit einer im Kuss gemeinschaftlich geteilten Sinnlichkeit und ihrer Sichtbarkeit entscheidende Innovationen, die den Kuss ins Zentrum einer politischen Ikonologie des Friedens rücken. Das Projekt erarbeitet deren Hintergründe in den italienischen Friedensbewegungen und untersucht, auf welche Weise die verschiedenen juridischen, theologischen und poetischen Traditionen in den Bildern des Kusses neu bestimmt werden. Die so entworfenen Formen der Sinnlichkeit des Kusses werden in einer Reihe von Fallstudien auf ihre spezifische Sichtbarkeit hin befragt, und darauf, welche Teilhabe diese an der Florentiner *communitas* als »Gemeinschaft des Friedens« seit den 1430er Jahren propagieren.

## Die verlorene Spur. Studien zu einer frühneuzeitlichen Geschichte der Schraffur
Elvira Bojilova

Die Forschung zur Schraffur basiert bisher weitgehend auf der Feststellung, dass eine schriftliche, aber auch bildnerische Reflexion selbiger vor der Etablierung des *Connoisseurship* im Frankreich des 18. Jahrhunderts nicht existierte. In dieser erstmals erfolgenden systematischen Untersuchung wird weniger einer formal-stilistischen »Entwicklungsgeschichte« der Schraffur als bloßer technischer Möglichkeit graphischer Künste nachgegangen als der Versuch unternommen, Facetten des Phänomens in seiner dezidiert frühneuzeitlichen Ausprägung aufzuzeigen. In einzelnen Studien werden Fähigkeiten der Schraffur wie visuelle Verdichtung, Dynamisierung, Erzeugung von Licht, Schatten und Farbwerten aus kunsttheoretischer, bildnerischer, philosophischer oder optisch-perspektivischer Sicht in den Blick genommen.

## Battle and Representation in Cinquecento Art and Theory
Francesca Borgo

Renaissance war scenes have long been marginalized in art historical narratives as evidentiary illustrations of military events. Yet »How to Represent a Battle« is a recurrent chapter in sixteenth-century art treatises. This project examines the emergence of a critical discourse that developed around battle painting during the Cinquecento. It situates battle scenes within the context of contemporary artistic, rhetorical, scientific, and literary theories, turning to the major figurative episodes of the period to reinsert them into a history of the genre. The resulting account elucidates how battle scenes were conceptualized and received by restoring them to their privileged position in the history of painting as formulated by early modern art theory.



Girolamo da Treviso (attr.), *Parade Shield*, c. 1535, wood, linen, gesso, gold, pigment, 61 cm (diameter). Philadelphia Museum of Art, inv. 1977–167–751

## Modernism for America: Negro Art and Primitivism at the Barnes Foundation, 1917–1951
### Alison Boyd
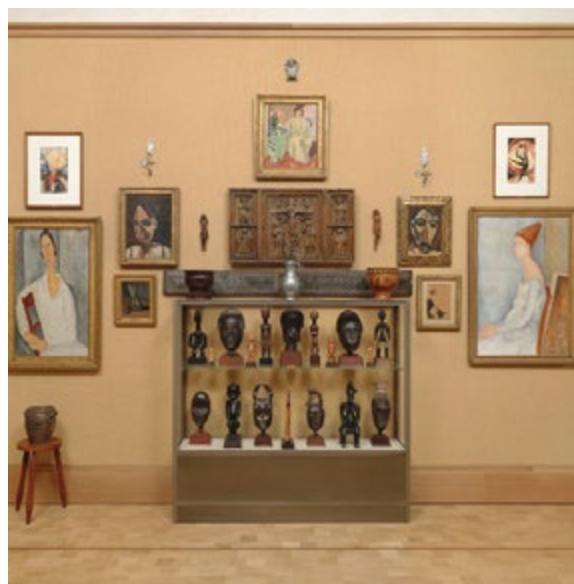


The Barnes Foundation, gallery 22, south wall

This dissertation analyzes how the collector Albert Barnes (1872–1951) arranged and taught various »primitive« arts – African American spirituals, African sculpture, Native American art, and Pennsylvania Dutch crafts and furniture – to foster American modernism and American democracy. Although he is best known for his modern art collection, Barnes's displays brought heterogeneous arts into close proximity in zealously symmetric ensembles that organized objects by their formal qualities, their »light, line, color and space.« This insistent visual formalism, however, has obscured the importance that race and American identity had in the organization of the displays. Barnes formed his understanding of race in aesthetic terms, so that his thinking on race was inextricable from his formal approach to art.

## Rethinking the *nkishi* Sculpture
### Bruno Brant Sotto Mayor

The project aims to analyze the concept of *nkishi* in Central Africa as a variational matrix of aesthetic forms, post-human relations and multinatural perspectives. Its presence in territories across the Nile/Congo/Zambezi watersheds challenges the idea of equivalence between unity of style and ethnic totality. In fact, the contemporaneity of *nkishi* in ritual, remediation, and power processes is often obfuscated. Departing from Chokwe sculptures of Angola and DRCongo, one needs to rethink ancient images (1800–1920), formerly described as »ancestor«, »fetish«, »idol«, and representation of the mythical character »cibinda ilunga«. The images are understood according to the efficacy, role and ontology attributed to them by indigenous dynasties (*munyaci*). Bridging the gap between ancient and contemporary styles, the focus lies on the dizzying invention of images over the remains of modern wars.

## Naturing the Nation: Art and Design in India, 1870s–1970s
### Sria Chatterjee

*Naturing the Nation: Art and Design in India, 1870s–1970s* probes the relationship between art and design and the politics of nature in colonial and postcolonial India. The project examines two art and design institutions – Rabindranath Tagore's *Santiniketan-Sriniketan* project (established in early 1900s British India) in Bengal, and the National Institute of Design funded by the Indian government and the United States-based Ford Foundation (established late 1950s, after independence in 1947) in Ahmedabad. Taking into account the networks that emerged between the two institutions, this project shows how ideas of nature were embedded in artistic practices and aesthetic discourses, and how both of these were tied to politics and practices of nation-making in pre- and post-independence India.

## Narrative Fresco and Ritual: Filippo Lippi, Domenico Ghirlandaio and the Performative Properties of Religious Art in Quattrocento Florence
Agata Anna Chrzanowska

The project, which has been concluded in 2017, aims to shed light on the relationship between fresco decorations and religious spectacle in fifteenth-century Florence. It describes artists' participation in the activities of Florentine religious confraternities and analyses the patterns of religious storytelling shared by narrative frescoes and sacred performances. During the research also the iconography of the Tornabuoni chapel was analysed, which resulted in two publications on the subject.

## The Egyptian Conjecture: Material Crossovers in Early Modern Antiquarianism
David Horacio Colmenares Gonzalez

The project examines early modern scholarly practices dedicated to art of the Americas, subsumed under the notion of Antiquarianism. These practices can be understood as the forerunners of modern critical methods and were sites of rich intellectual speculation. The expansion of the antiquarian's archives beyond the Greco-Roman world led to innovative techniques, hypotheses, and narratives. Antiquarians revisited forms and fields of knowledge and explored new cultural geographies. For the Paduan Lorenzo Pignoria (1571–1631), inspecting Egyptian antiquities opened unexpected paths for the study of material cultures of the East and West Indies. The project aims to the re-situation of artifacts coming from the New World within a European matrix of visual practices and discourses.

## Injured Palaces: Fame, Reputation and Preservation in Renaissance Italy
Nele De Raedt

In fifteenth- and early sixteenth-century Italy, individuals, families, clans and factions defiled, plundered and destroyed houses of opponents in conflict. Contemporary with such assaults, architectural theorists argued that the aesthetic quality of a building directly affects the beholder in a way that actually prevents him from attacking the building he looks upon. This project studies the interaction between violence and architectural theory in the period. It reveals the agency of palaces in conflict as well as the rationalization of this agency in texts. It argues that contemporary reflections on vision, emotions and affect created a framework for authors to rethink the way beholders engage with buildings, and moreover, that such reflection had a direct impact on the formulation of design principles for palace architecture.

## Practice, Representation, and Perception: *Iustitia* and the *bonum commune* in Florentine Administrative Spaces before 1348
Leah Faibisoff

How communal administrators in fourteenth-century Florence negotiated politics and law within their everyday work settings has to be explained from different perspectives. The dissertation project examines imagery in public spaces as performative forms of institutional sociability practiced by the administrative workforce. Scholarship traditionally considers *pittura infamante* as passive, public didacticism prescribing communal norms for casual observers. I argued instead that this imagery contributed to a dynamic dialogue between administrators employed to serve evolving forms of Florentine authority. Specifically, I considered civic imagery of *Fortuna* (who shares many iconographical characteristics with the allegorical figure of *Justitia*) as illustrative of a change from corporate to oligarchic forms of authority.

## The Chinese Translation of a Selection of Giorgio Vasari's *Vite*
Ming Gao

Following in the footsteps of the new German edition of Vasari's *Vite*, this project offers a Chinese translation of select parts of Vasari's text, based for the first time on the original Italian editions of 1550 and 1568. It includes the preface to the third part and the biographies of Leonardo, Giorgione, Correggio and Piero di Cosimo, as well as a commentary based on the German edition, updated to include subsequent research. The project also furnishes an analysis of 300 key artistic terms, chosen by means of a rigorous selection process. The entry on each term is divided into three parts: (1) etymology; (2) an overview of the term's use in Vasari and in Renaissance art literature more broadly; (3) images of artworks that illustrate the meaning of the term in question.

## Walking on the World: The Depiction of the Earth on Mediterranean Floors
Irene Gilodi

Mosaic floors in the Mediterranean area, featuring – in the broadest sense – representations of the earth, and the physical experience of these floors are at the center of this research. The main focus of the project lies in questioning if and how the act of walking informed the perception, reception, and use of these floors. This is especially relevant when they represent an earthly geography/topography, such as the cityscapes of Umm-ar-Rasas or Madaba in Late Antiquity or the floor of Turin in the twelfth century. Taking an anthropological approach to the act of walking and mindful of art historical reception studies, the project is nonetheless anchored within the specificity of the two timeframes under consideration: the sixth to the eighth century and the eleventh to the thirteenth century.

## Hans Fries and Niklaus Manuel: Evidence, Inquiry, and Knowledge in Swiss Painting, 1430–1530
Tamara Golan

This dissertation explores the parallels between artisanal and juridical productions of knowledge in the work of Hans Fries, Niklaus Manuel, and other early modern artists working in Switzerland and southwest Germany. In light of the growing impetus to verify miracles and visions through judicial examination, artists in this region developed innovative strategies of representation that embraced, navigated, and adapted to new concepts of the sacred redefined by the judicial *inquisitio*. Their work addressed the growing desire to test the sacred by verifying it through empirical examination. The research thus considers how material experimentation and artisanal labor of the artist could impart an evidentiary status to images, one that met juridical standards of proof.

## Des Künstlers Laster. Neid in Kunst und Kunstliteratur der Frühen Neuzeit
Jana Graul

Wie kein anderes Laster wurde der Neid in der Frühen Neuzeit zum prototypischen Widerpart exzellenten Kunstschaffens stilisiert. Die Studie erschließt erstmals zusammenhängend das umfangreiche Bild- und Textmaterial zu diesem Thema, das ideen- und emotionsgeschichtlich verortet wird. Untersucht werden die ab dem 15. Jahrhundert fassbaren ikonographischen Visualisierungsstrategien des Neids in den allegorischen Selbstinszenierungen der Maler, Bildhauer und Architekten sowie seine Bedeutung als Denkfigur im zeitgenössischen Kunstdiskurs. Der thematische Zugang fördert nicht allein neue Erkenntnisse zu mitunter gut erforschten Einzelwerken zu Tage, sondern arbeitet gerade in der Zusammenschau die Sonderrolle des Lasters bei der Identitätskonstruktion der frühneuzeitlichen Künstler heraus.

## Florentiner Sgraffito-Dekorationen des 14. und 15. Jahrhunderts. Erfindung, Technologie, Bedeutung
### Andreas Huth

Die Dissertation widmet sich dem Florentiner Sgraffito, einer in der Forschung seit langem bekannten, aber kaum mehr behandelten Form der Außengestaltung von Bauwerken. Untersucht werden die Geschichte der Technik von ihrer Erfindung um 1300 bis zum Ende des Quattrocento, Fragen der Technologie und der praktischen Ausführung, ihre Bedeutung als aus- und kennzeichnende Architekturdekoration und ihr Status als Architekturbild. Berücksichtigung finden außerdem die Sgraffito-Dekorationen in anderen Städten Italiens. Der 34 Nummern umfassende Katalog ergänzt und erweitert das knappe, von Christel und Gunther Thiem zusammengestellte Verzeichnis (*Italienische Forschungen* 3, 1964) um Neufunde, Korrekturen, Untersuchungen zum Auftragskontext und zur Technologie sowie um zahlreiche neue fotografische Aufnahmen.

## Visual Ideals of Law and Justice: An Iconological Inquiry into Belgian Nineteenth-Century Legal Imagery
### Stefan Huygebaert

Imagery and visual art play a constitutive role in citizens' conception of the abstract notions of law and justice. This project scrutinizes how the Belgian legal and political elite used public art to convey meanings of law and justice during the nineteenth century (1830–1914). In particular, this research focuses on the iconography of the Belgian Constitution, criminal law and the administration of justice, engaging with late-romantic monumental paintings in the Antwerp *cour d'assises* (1886–1893) in the context of the objectivist-subjectivist debates in criminal legal doctrine.

## Metamorphosen des Souveräns: Politische Ikonologie des Manierismus
### Felix Jäger

Der Manierismus unterläuft gängige Interpretationen der politischen Ikonographie. Das Projekt untersucht Strategien anti-klassischer Herrscherrepräsentation, die apotropäische, karnevaleske und karikatureske Formen für politische Ziele mobilisiert. In unähnlichen Porträts, Groteskrüstungen und labyrinthischen Palästen wurde das fürstliche *decorum* zunehmend von visuellen Effekten überspielt, die nicht zu Räsonnement aufforderten, sondern affektiv auf den Betrachter einwirkten. Das Kalkül dieser Gestaltwandlungen wird vor dem Hintergrund einer Personalisierung von Herrschaft rekonstruiert, die künstlerische Objekte körperpolitisch einsetzte. Die zu beobachtenden Verformungen gilt es, mit politischer Theorie, Erziehungslehre und Medizin abzugleichen.



*Morosini Helm (Sturmhaube mit Maskenvisier)*, ca. 1550/60, Eisen oder Stahl, vergoldet und versilbert, 30,5 × 23,3 × 35,4 cm. Washington DC, National Gallery of Art, Inv.-Nr. 1942.9.356

## Ordnung und Gemeinschaft. Die Florentiner Augustinereremitenkirche Santo Spirito
Claudia Jentzsch

Das Projekt erforscht die Raumordnung und -ästhetik der Kirche mit dem Ziel, dem bisher auf den Architekten Brunelleschi zentrierten Narrativ weitere Perspektiven hinzuzufügen. Der Schwerpunkt liegt auf der Untersuchung von Santo Spirito als Hauptkirche und als wichtigstem Ort für die politische Repräsentation der Quartiersgemeinschaft. Erörtert wird die durch Vereinheitlichung, Harmonie, Symmetrie und Ordnung geprägte Raumästhetik vor dem Hintergrund der, auch von Mitgliedern des Konvents geführten, gesellschaftlichen Debatte um die beste Staatsform sowie ein gutes und gerechtes städtisches Zusammenleben, womit sich ein Wertehorizont eröffnet, der moralische Dimensionen von Architektur anspricht.

## Guercinos autonome Zeichnungen – subtil und subversiv
Lisa Jordan

Das Dissertationsprojekt ist Guercinos eigenständigen Zeichnungen von enigmatisch-komischem Charakter gewidmet. Anhand ausgewählter Blätter wird die darin wiedergegebene, vordergründig profan-genrehafte Lebenswelt des Künstlers auf einen tieferliegenden Sinn hin durchleuchtet. Eine Leitfrage ist, ob sich in der Gesamtschau der Blätter eine thematische und konzeptionelle Programmatik erkennen und sich das Bild Guercinos als eines tendenziell regelkonformen Malers um subversive Facetten erweitern lässt. Ziel ist es neben einer inhaltlichen und ikonographischen Analyse, die Blätter im Abgleich mit zeitgenössischen künstlerischen Entwicklungen und theoretischen Diskursen zu kontextualisieren und ein umfassenderes Verständnis von Gedanken und Haltung eines literarisch schweigsamen Künstlers zu erhalten.

## Lorenzo Lotto: Bilderverehrung – Bildskepsis – Bildwitz
Henry Kaap



Lorenzo Lotto, *Porträt des Andrea Odoni*, 1527, Öl auf Leinwand, 104 × 116,6 cm. London, Royal Collection, Inv.–Nr. RCIN 405776

Projektziel ist es, ausgehend von der Tiefenanalyse des *Porträts des Andrea Odoni*, konkrete Aussagen über die von Lotto im Medium Malerei getroffenen kunsttheoretischen Reflexionen treffen zu können. Dazu rücken ferner Gemälde sakralen wie profanen Sujets in den Fokus, die es erlauben, ein ganzheitliches Bild des Lottoschen Kunstverständnisses zu zeichnen. Die Studie schlägt einen Bogen zwischen den Kunstauffassungen des Malers Lotto und des Kunstsammlers Odoni, was unter den Leitbegriffen Bilderverehrung, Bildskepsis, Bildwitz erfolgt. Die genannten Aspekte durchwirken sich unweigerlich gegenseitig, weshalb ihr ambivalentes Verhältnis die Gesamtstudie durchzieht. Sind Bilderverehrung und -skepsis zwei Seiten einer Medaille, so vermag es Lotto beide qua Bildwitz miteinander zu »versöhnen«.

## Praktiken und Diskursivierung der fotografischen Retusche von 1839 bis 1900
Dagmar Keultjes



*Autorenporträt (Autotypie)*, 13,4 × 10,3 cm, in: Clara Weisman, *A Complete Treatise on Artistic Retouching, Modeling, Etching, Art and Nature, Art and Photography, Character, Style and Individuality*, Saint Louis 1903

Gegenstand der Dissertation ist die Verwendung der Retusche auf Papier- und Glasnegativen sowie ihre Diskursivierung in Handbüchern und Fachzeitschriften des 19. Jahrhunderts. Aufgrund seiner Materialität und der noch heute identifizierbaren Retuschen ist das Negativ eine wichtige Quelle, um Intentionen des Bildgebrauchs zu rekonstruieren. Anhand der Durchsicht verschiedener Auflagen von Retuschehandbüchern lassen sich neben der Weiterentwicklung praktischer Anleitungen veränderte theoretische Konzepte zur Retusche erkennen, wie etwa die Schwerpunktverschiebung von der Kolorierung hin zur Negativretusche (Grasshoff [1868–1922]). Durch Negativretusche bewahrte der positive Abzug seine materielle Homogenität, da die Überarbeitungen darauf nicht als solche erkennbar waren. Retuschen konnten aber auch als Stilmittel eingesetzt werden: Die Retuscheurin Clara Weisman zeigt in ihrem Handbuch (1903) ihr Porträt, auf dem die Hintergrundretusche im Abzug erkennbar blieb.

## Pierre Belons *L'histoire de la nature des oyseaux* im bildhistorischen Kontext. Ornithologie im Übergang von Tiersymbolik zu Taxonomie und Empirie zwischen dem 15. und 17. Jahrhundert
Christine Kleiter

Im Fokus des Dissertationsprojekts steht Pierre Belons Vogeltraktat (1555), eine der ersten bebilderten naturhistorischen Abhandlungen. Das Traktat soll als innereuropäisches Bindeglied bei der Neuausrichtung bildlicher Darstellungsmodi verortet werden, wobei allegorische Naturdeutung und empirische Naturdarstellung in der Kunst und Wissenschaftsillustration der Frühen Neuzeit gegeneinander abgewogen werden. Neben dem Traktat und den involvierten Akteuren (Zeichnern und Holzschneidern) sowie Verbindungen zu anderen Naturforschern der Zeit werden Aspekte der Materialität der Forschungsobjekte hinsichtlich der Abbildungsformen sowie des Porträtbegriffs analysiert. Ausgewählte Fallbeispiele dienen der Sichtbarmachung der Entfaltung des erworbenen enzyklopädischen Wissens in der Kunst.

## The Periodical *Pan* (1895–1900): Print Culture, Applied Arts and the Politics of the Senses
Max Koss

This project tells the story of the Berlin-based literature, art and design magazine *Pan* through the lens of the applied arts movement, thereby positioning it as a crucible of modern design. To this end, the project examines the material dimensions of periodical publishing at the fin-de-siècle: production, circulation and reception. A particular focus is on the multifaceted uses of paper in, but

also around the magazine. Paper with its material and metaphorical qualities emerges in this project as an essential medium in the development of a modern sensorium, paving the way for an experiential paradigm which permeates both art and commerce in the twentieth and twenty-first centuries.

## Das fotografische Werk Lyonel Feiningers als Konstrukt und Reflexion der Moderne
Franziska Lampe

Das Projekt widmet sich dem fotografischen Werk Feiningers, das als eigenständiger Teil seines Gesamtwerks bestimmt sowie in den kunstästhetischen und theoretischen Diskursen der Moderne verortet werden soll. Das Konvolut von ca. 20.000 Foto-Objekten ist visueller Beleg seiner intensiven Auseinandersetzung mit fotografischen Praktiken. Ausgehend von der individuellen Materialität fotografischer Bilder diskutiert das Forschungsprojekt die unterschiedlichen bildgebenden Techniken, die Feininger eingesetzt hat. Als biografischer Akt, Experimentierfeld künstlerischen Ausdrucks oder als Dokument des eigenen Schaffens in Form von Werkreproduktionen übernimmt das mediale Dispositiv zentrale Funktionen in seinem Werk. Diese lassen sich auch in der Sammlungsgeschichte der Archive ablesen, in die diese Fotografien Eingang gefunden haben.

## Der Heilige im Gehäuse. Die Grabstätte des hl. Bernhardin in L'Aquila im Kontext der Heiligenverehrung des 15. und frühen 16. Jahrhunderts
Pavla Langer

Das Dissertationsprojekt untersucht die Grabstätte und insbesondere das Mausoleum des Franziskaner-heiligen Bernhardin von Siena in L'Aquila – eines der wenigen freistehenden monumentalen Heiligen-grabmäler aus der Zeit um 1500 – in polyfokaler Perspektive.

Im Berichtszeitraum lag der Fokus auf der vertieften Analyse der Sakraltopographie L'Aquilas und der ungewöhnlich ausführlichen Epitaphien, die vielfältige Bezüge zur Hagiographie und Ordensgeschichte sowie einen selbstbewussten Vergleich mit Künstlern der Antike enthalten. Daneben konnten die Motive für das Fehlen einer Liegefigur des Verstorbenen und die eminente Bedeutung des Johannes von Capestrano als Förderer des Bernhardinkultes und Initiator der Aquilaner Grabkirche herausgearbeitet werden.



Silvestro di Giacomo und Mitarbeiter, *Maria mit dem Jesusknaben zwischen dem hl. Bernhardin von Siena, dem Stifter und Johannes von Capestrano*, Detail, 1505, Kalkstein. L'Aquila, S. Bernardino

## The Figure and the Threshold: Devotional Overdoors in Medieval and Renaissance Italy
Francesca Marzullo

Portal decoration in the medieval West is commonly associated with stone sculpture. This study identifies an alternative, hitherto overlooked tradition that took shape in Italy around the twelfth century and flourished there through the early Renaissance. Arising in the mediums of fresco and mosaic, the images the project examines are iconic, half-length portrayals of holy figures that occupied tympana

or other lunettes above doorways. Their makers included celebrated painters such as Giotto and Fra Angelico and the thresholds they surmounted were not just church doors but also the doors of monasteries, baptisteries, bell towers, and spaces outside the ecclesiastical sphere. Accounting for a wide array of poorly documented examples, this project provides an analytical and theological framework for understanding an artistic practice that turned the crossing of a threshold into an occasion for intimate devotional experience.

## Zwischen Innovation und Konservierung. Objekte der Nationalbruderschaft der Hl. Katharina aus Siena in Rom (ca. 1523–1667)
Lilla Mátyók-Engel

Ziel der Dissertation ist die erste kunst- und bildgeschichtliche Analyse jener römischen Sakralobjekte, die im Kontext der sienesischen Nationalbruderschaft der Hl. Katharina des 16. bis 17. Jahrhunderts verwendet wurden. Das Auferstehungs-Altarbild von Girolamo Genga (um 1523), eine mit bemalten Kopf- und Fußtafeln geschmückte Totenbahre von Baldassare Peruzzi (1. Viertel des 16. Jahrhunderts) sowie ein Prozessionskruzifix von Rutilio Manetti (um 1625) bilden den Nukleus des Projekts. Die Arbeit untersucht die Wechselwirkung von Kontinuität und Diskontinuität im Umgang mit Tradition, die zum einen in der Konservierung von Formen und Riten, zum anderen in innovativen ikonographischen Lösungen sowie in der devotionalen Praxis zum Ausdruck kommt.

## Gazing at Palestine/Israel. Visual Geographies of German-Jewish Women Photographers after 1933
Anna Sophia Messner

In the history of photography, there is a decisive gap, resulting from the exclusion of a generation of German-Jewish women photographers from its canon. These photographers participated in and shaped the avantgarde movements of the Weimar Republic. Forced to escape Nazi-Germany in the 1930s, they went into exile in Palestine where they transferred their aesthetic languages to the new environment, thus formulating narratives of yet missing perspectives on the Zionist nation-building-process and the »Orient«. Against the background of extended fieldwork in Israel and by applying methods and theories of photography, postcolonial studies, gender, exile, art and agency as well as cultural transfer this project seeks to inscribe the life and work of these forgotten women photographers into the history of research.

## Artistic Production, Material Culture, and the University in Renaissance Bologna
Ariella Minden

This project provides a critical reassessment of the visual arts in Bologna between 1490 and 1530 in the context of the creation and dissemination of knowledge as shaped by the city's University. An evaluation of the University's sustained socio-political prominence offer new insights into the rise of an artistic culture that stood at the intersections of a longstanding local tradition and a transient scholarly community. Within this framework the project considers exchanges between artists including Amico Aspertini, Marcantonio Raimondi, and Parmigianino with scholars such as Alessandro Achillini and Berengario da Carpi in order to nuance our understanding of the city's vibrant artistic production.

## Conrad Wilhelm Hase. Bauforscher oder Historist? Eine Positionierung in der Denkmalpflege des 19. Jahrhunderts
Michelle Möhle

Der Architekt Conrad Wilhelm Hase (1818–1902) ist vor allem als einer der Begründer der »Hannoverschen Schule« und somit als eifriger Verfechter des neugotischen Bauens weit über Norddeutschlands Grenzen hinaus bekannt. Doch neben seinem Schaffen als Architekt des Historismus bestimmte die Arbeit auf dem Gebiet der Denkmalpflege Hases berufliches Leben. Durch eine umfassende Untersuchung ausgewählter Restaurierungen Hases soll seine Rolle in der theoretischen und praktischen Denkmalpflege in der zweiten Hälfte des 19. Jahrhunderts erforscht werden. Zudem soll beleuchtet werden, inwieweit seinen Arbeiten theoretische Ansätze zu Grunde lagen. Ziel des Projekts ist es, Hase in der Entwicklungsgeschichte der Denkmalpflege in Deutschland zu positionieren.

## The Architectural Transformation of the Ottoman Provinces under Tepedelenli Ali Pasha, 1788–1822
Emily Neumeier

This study documents the flourishing of architectural production on the empire's western frontier under Tepedelenli Ali Pasha, who governed what is now Greece and Albania for more than thirty years (r. 1788–1822) during the so-called »Age of Revolutions.« Ali Pasha could be considered part of a new class of provincial power-holders that began to emerge throughout the empire in the eighteenth century. By tracing the governor's capacity to commission Western-style portrait paintings or to construct urban architectural complexes including palaces, mosques, and even Christian monasteries, this project demonstrates that this shift in the political order translated into new, localized strategies for representation that both responded to and challenged conventions of architectural patronage established in Istanbul.

## Ottomans Abroad: The Translation and Circulation of Nineteenth-Century Portrait Photography from Istanbul to Europe and the United States
Erin Hyde Nolan

This dissertation project examined Ottoman identity through the circulation of nineteenth-century portrait photographs between Ottoman and Euro-American worlds. In studying photographs that question categories of cultural identity, this study departs from the conventional belief that Ottoman photographs operate in opposition to Western modernism and positions Ottoman photography in conversation with European photography, proving that image making is a reciprocal and intercultural process. Showing that these images can be understood across disciplinary borders and interpreted in various academic contexts, the project argued for the importance of Ottoman photographic portraits as historical and visual objects, which help to establish Istanbul as akin to European and American cities of similar size and cosmopolitan fervor like Paris, Vienna, and New York. In, it shatters the one-way lens from West to East.

## *Le Bellezze di Artimino* – Female Social Networks in Florence, c. 1600
Linda Olenburg

The so-called *Bellezze di Artimino*, a little studied portrait series commissioned ca. 1599–1606 for the villa known as *La Ferdinanda* in Artimino, is remarkable for its size – 65 portraits of *gentildonne*. As extant inventories fail to list the names of the sitters, mentioning only the origins of the ladies'

houses, it is unclear which portraits in possession of the Polo Museale Fiorentino belong to the original set. This study aims to identify possible sitters and to clarify the role of the *gentildonne* in the social and political context of the Medici court. Furthermore, the project aims to reveal the purpose of the series' commission and thus to investigate how the patrons of the series represented themselves through the display of the portraits of *gentildonne*.

## A French Royal Reliquary with Multiple Functions, the *Libretto*
Izumi Florence Ota

This project aims to clarify the functions and characteristic features of a French reliquary, the so-called *Libretto*, ordered by the French King Charles V as a gift to his brother Louis I and made in Paris in the late fourteenth century. It contains relics of the Passion of Christ, venerated in the Sainte-Chapelle in Paris. The first purpose of this project is to survey primary sources especially in Florence. The second goal is to argue for its two different aspects, religious and secular. It was used for private devotion, since it bears an image of the *arma Christi*. At the same time, it functioned as testimony of its possessor's power stemming from the royal family. The third goal is to relate this work to similar cases in order to survey the fusion of religious and secular characteristics of works in court treasuries in this period.

## Il volto e gli affetti. La ritrattistica fiorentina nella serie delle *Bellezze Ovali* per la corte medicea
Giada Policicchio

Sul finire del Seicento il genere del ritratto assume un ruolo di primo piano alla corte fiorentina, allineandosi alla formula internazionale che si stava diffondendo in Europa; soprattutto sulla scorta del gusto francese riconducibile a Pierre Mignard. Un importante riscontro di tale tendenza si rintraccia nell'esecuzione di una serie di ritratti di belle dame, commissionata da Violante Beatrice di Baviera, tra il 1690 e il 1691 al lucchese Antonio Franchi (1638–1709) e ad altri pittori, la maggior parte dei quali ancora anonimi. I dipinti che compongono la serie, noti anche come »Bellezze in ovale« per il loro formato, oggi custoditi nei depositi di Palazzo Pitti, sono qua esaminati da un punto di vista stilistico, storico e sociale nella prospettiva di arricchire gli studi sul mecenatismo mediceo di fine Seicento.

## Das zivile Luftbildwesen in Deutschland bis 1945
Marco Rasch

Das Dissertationsprojekt behandelt die Entwicklung und Etablierung des zivilen Luftbildwesens in Deutschland von den Anfängen bis zum Zweiten Weltkrieg. Nach einer kurzen medialen und einer umfangreicheren historischen Betrachtung dieser Entwicklung fokussiert die Arbeit in einem zweiten großen Abschnitt auf die Motivation der Bild-hersteller beziehungsweise der Auftraggeber, das heißt auf die zivile Verwertung. Ausgangspunkt dieser fotohistorischen Arbeit ist ein im Bildarchiv Foto Marburg befindliches Luftbildkonvolut, das von Albert Speer zusammengetragen wurde und Deutschlandbilder aus der Zeit zwischen 1922 und 1943 beinhaltet. Das Projekt steht kurz vor dem Abschluss und wird von Prof. Hubert Locher in Marburg betreut.



Leipziger Augustusplatz mit dem Neuen Theater und dem Hauptbahnhof, 1943. Quelle: Foto Marburg, Aufn.-Nr. 931.875

## Architektur nach dem Subjektverlust
Achim Reese

Anhand der Bauten und Schriften des US-amerikanischen Architekten Charles W. Moore (1925–1993) wird eine als Humanisierung (oder »Re-humanisierung«) beschriebene Tendenz der Architektur untersucht, die von der Mitte des 20. Jahrhunderts an darauf abzielte, den Unzulänglichkeiten einer als unmenschlich empfundenen Moderne zu begegnen. Ausgehend von dem zentralen und in Moore Texten wiederkehrenden Begriff des »Ortes« können insbesondere Erkenntnisse über das Menschenbild des Architekten sowie dessen Umsetzung in der Architektur gewonnen werden: Sie erlauben eine übergreifende, kritische Betrachtung der Antinomie von Moderne und Postmoderne.

## Unsichtbares sichtbar machen. Darstellungsstrategien des göttlichen Himmels in der italienischen Malerei des 14. und 15. Jahrhunderts
Malena Rotter



Giovanni da Modena, *Himmel und Hölle*, um 1410, Fresko. Bologna, San Petronio, Cappella Bolognini

Das Projekt untersucht verschiedene Lösungen der italienischen Malerei des 14. und 15. Jahrhunderts, den göttlichen Himmel – einen laut Theologie nicht darstellbaren Gegenstand – zu verbildlichen. Als Folge der Aufwertung des leiblichen Sehens durch vermehrte Beschäftigung mit antiken Schriften zur Optik, zeigen die Darstellungen des überirdischen Raumes bereits im Trecento deutlich die Auseinandersetzung mit perspektivischer Bildillusion. Diese Tendenz setzt sich fort und wird nicht zuletzt durch das bildtheoretische Postulat einer »Malerei des Sichtbaren« Leon Battista Albertis vor neue Herausforderungen gestellt. Um die Ergebnisse der Analysen ideengeschichtlich einzuordnen und eine Systematik der Bild-lösungen aufzuzeigen, bindet eine interdisziplinäre Untersuchung zeitgenössische theologische Literatur ein.

## Fashioning of a Mughal City: Fatehpur Sikri
Priyani Roy Choudhury

The Mughal Emperor Akbar founded the city of Fatehpur Sikri in 1571 as the new capital. Abandoned shortly after its completion fifteen years later, the city offers a visual manual of new aesthetic mores that would quickly become idiomatic. It reveals an expanded repertoire that reflected the Mughal dynasty's central and south Asian inheritances and accommodated a growing awareness of the larger sixteenth-century world. This project analyzes the aesthetic, architectural and tropological stratagems that presented the city as a cogent manifestation of Akbar's vision and kingship; offered a burgeoning sense of identity to the multiplicities that made up the Mughal nation; and articulated the new imperial ambitions of the emerging Mughal Empire.

## Genese und Ausdifferenzierung neuer Bildformen für Heilige im Italien des 15. und 16. Jahrhunderts

Jasmin Kreszentia Sawicki
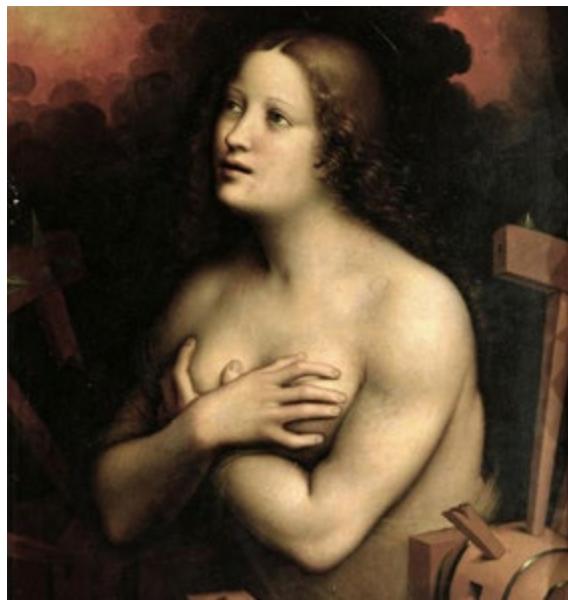


Giampietrino, *Heilige Katharina*, um 1525, Öl auf Leinwand, 64 × 50 cm. Florenz, Gallerie degli Uffizi

Im Quattrocento entsteht mit der selbstständigen Einzeldarstellung Heiliger in Halbfigur eine neue Bildform kleinformatiger Tafelmalerei. Im Gegensatz zur funktionalen Engführung des häufig bedienten Terminus »Andachtsbild« indiziert die visuelle Evidenz der Werke das Potential einer multiplen Nutzung. So werden die Körper der Heiligen häufig lasziv inszeniert oder die Identifizierung der Figuren durch die Negation visueller Erkennungsmerkmale erschwert. Das Promotionsprojekt verortet die Genese und Ausdifferenzierung des Heiligenbildes im häuslichen Kontext als einem semi-öffentlichen und multifunktionalen Raum. Anhand von Fallanalysen werden die rezeptionsästhetischen, auf die Aktivierung der Betrachter abzielenden Strategien analysiert und mit den Topoi der Ähnlichkeit, Ambiguität und Körperlichkeit verknüpft.

## Antike im Futur: Zur Antiken- und Mythenrezeption im Werk Giorgio de Chiricos

Stephanie Schlörb

Die bildkünstlerischen Werke Giorgio de Chiricos zeugen von einer innigen Beziehung zur antiken Kunst; verbal differenziert er in seinen Schriften zwischen einer griechischen und einer römischen Welt. Erstmals soll systematisch untersucht werden, wo die Vorbilder seiner Antikenbezüge liegen und welche Funktionen diese im Œuvre erfüllen. Zur theoretischen Untermauerung seiner Bildfindungen betätigte er sich wiederholt als Autor. Bild- und Schriftkünste dienten ihm zur »Automythographie« – der Mythenrezipient (v)erklärte sich selbst zum Mythos. Eine Analyse der Begrifflichkeiten »Mythos«, »Mythen« und »Mythenbild« sowie eine daraus abgeleitete Terminologie für die Kunst de Chiricos soll zu einer neuen methodischen Herangehensweise und einem neuen Verständnis der *pittura metafisica* führen.

## Infiltrating Artifacts: Florence and Tuscany in their Mediterranean and Global Entanglements and Transmedial and Transmaterial Dynamics

Vera-Simone Schulz

Premodern Tuscany and Florence were characterized by artistic responses to a variety of artifacts imported from afar. Ceramics, textiles, and metalwork, were incorporated into façades, evoked on marble pavements, or represented in paintings. This project investigates the impact of artifacts on diverse media such as architecture, objects of material culture, and painting, with a special focus on issues of transmediality and transmateriality, i.e., practices transgressing various media and materials. Seeking to question and to break up categories such as »high« and »applied arts«, and going beyond binaries such

as East and West, the case studies analyzed in this project bridge art historical sub-disciplines ranging from the Mediterranean to Sub-Saharan Africa, the Middle East and Asia. These are studied both from an empirical-historical and a methodological perspective; and they show the awareness of, and artistic interaction with, a wider world in Tuscany and Florence.

## The Sacred and the Market: Reliquaries and Urbanism in Medieval Cologne
Andrew Sears

In 1106, during the expansion of Cologne's walls, the purported mass Roman grave of St. Ursula and the Eleven Thousand Virgins was discovered. The martyrs' bodies were excavated and exported on a commercial scale, and by the fourteenth century they began figuring in the local economy. Relics were gifted, traded, and in some instances sold. Churches in the rapidly urbanizing Rhineland began commissioning new types of sumptuous reliquaries fashioned with artisanship tied to local craft industries and secular labor. Cologne's patron saints became both patrons of economic activity and products of it. This project explores such socio-economic functions of medieval treasury arts.

## Treasuries, Invention, and the Teodelinda Chapel in Monza
Laura Maria Somenzi

The goal of this dissertation is to understand the public role of painting in fifteenth-century Italy from the vantage point of artistic creation. It seeks to demonstrate how painters' processes and techniques served as mechanisms for connecting past to present and people to places. The research focuses on a chapel in the Basilica of San Giovanni in Monza dedicated to its founder, the Longobard queen Teodelinda. By the fifteenth century, this chapel housed the queen's sarcophagus and her life was painted on its walls between 1441 and 1446 by the Milanese workshop of the Zavattari family. The Zavattari's paintings culminate a century-long process that sought to bring to the surface and stabilize the presence of Teodelinda in an otherwise evolving site.

## *Oltre il colore*. Die Farbreduzierte Wandmalerei zwischen Humilitas und Observanzreformen
Katharine Stahlbuhk

Das abgeschlossene Promotionsprojekt untersuchte die figürliche, einfarbige Wandmalerei sakralen Sujets des 14. und 15. Jahrhunderts. Die sog. *verdeterra*-Malerei konnte gesellschaftshistorisch sowie glaubensgeschichtlich verortet und ein Netzwerk, von Padua bis Neapel, rekonstruiert werden. In letzterem bildeten die Monochrommalereien das bildliche Gegenstück zur Reformpolitik der Kurie. Das Hinterfragen der Materialsemantik sowie der Farbvalenzen hat es außerdem ermöglicht, auf ein bildliches Verfahren aufmerksam zu machen, das auf ein signifikantes »Farberleben« abzielt und somit gerade über den Farbentzug eine neue Dimension der (grünen) Farbigkeit entstehen konnte, in der neben ästhetischen auch dezidiert therapeutische Aspekte zutage traten.



Paolo Uccello, *Sintflut*, 1439. Florenz, Santa Maria Novella, Chiostro Verde (aktueller Aufenthaltsort: Refektorium)

## At Home with Modernity: Exploring Place-Making on the Margins of Casablanca
Cristiana Strava

I used an ethno-historical approach to explore how a cluster of buildings on the margins of Casablanca has become the center of transnational networks concerned with Modernist heritage. By documenting and analyzing how various actors appropriate their aesthetic and material aspects, the project shed light on some of the political and social functions of this built heritage. In particular, the study illuminated how marginalized communities appropriate heritage discourses in their struggle for livelihoods. The project, which resulted in the publication of a peer-reviewed article and is to be published as a book, argued for a more nuanced and dynamic understanding of cultural transformation through the prism of material culture, and offers new insight into the role of lower class aesthetics and architectural forms as part of alternative knowledge-production processes.

## Unveiling Baubo. The Making of an Ancient Myth
Frederika Tevebring

This project traces how the mythical figure Baubo was constructed in nineteenth-century German discourse about the ancient past. Associated with the act of lifting her skirts and exposing herself to the goddess Demeter, Baubo would come to embody questions of what is appropriate to reveal about the ancient Greeks. Baubo did not exist as a consistent mythical figure in antiquity. Rather, the modern notion of Baubo was constructed though responses to a disparate array of modern and ancient sources, mostly centering on the notion of vulgar sexuality. Considered together, philological, archaeological, and literary responses to Baubo sheds light on a little understood figure while offering a holistic mapping of changing notions of ancient Greece in the nineteenth century.

## Umayyad Visions: Charting Early Islamic Attitudes Toward Visual Perception
Theodore van Loan

The artistic traditions of the Umayyad Dynasty (661–745 C.E.) inaugurated a time of active experimentation and innovation in the visual arts that resulted in new understandings of the ontological and subjective status of the viewer, the artwork, and the gaze between them. The first part of the study assesses the modern reception of the period by tracing its normative narratives and articulating some of their restrictions. The second part offers conceptually driven formal analyses of select monuments and artworks to understand how »the viewer« came to be an embodied subject. The third part examines ways in which »meaning« and »form« were conceived and artistically »worked through,« this involved the semiotic empowerment of images, a willingness to experiment with them, and to actively question the very premises of sight itself.

## Studien zu einer Kreuzigung im Louvre. Malerei nach Giotto in Unteritalien und Kunst am Anjou-Hof
Katharina Weiger

Das Promotionsprojekt untersucht die Kunst Unteritaliens aus der Zeit nach Giottos Aufenthalt in Neapel. Ausgangspunkt ist ein Kreuzigungsbild, das Giottos neapolitanischer Werkstatt zugeschrieben und auf 1332/33 datiert wird. Giotto hat das Bild begonnen und die Ausführung an einen Mitarbeiter, dem die Kunst Sienas und Assisis vertraut war, delegiert. Die Datierung ergibt sich aus der Debatte um die *visio beatifica Dei*, die den Hof Roberts von Anjou stark beschäftigt und die Gestaltung der

Tafel beeinflusst hat. Dass die Kreuzigung, wie die *Stuttgarter Apokalypse*, die ebenso dem Anjou-Hof zuzuordnen ist, eine zweifache Rezeption – zeitnah in der höfischen Buch- und einige Jahrzehnte später in der Wandmalerei des Königreichs – erfuhr, ist mit der Kunstpolitik Roberts zu erklären.

## Massimiliano Soldani Benzi und die Sammlungen des europäischen Adels um 1700
Carina Anja Weißmann

Massimiliano Soldani Benzi (1656–1740), Münzmeister und Medailleur am Hof der Medici, zählte zu den bedeutendsten Bronzebildnern des Florentiner Spätbarock. Zwischen 1678 und 1682 ließ ihn Cosimo III. de' Medici in Rom und Paris zum *Maestro de' Coni e Custode della Zecca* ausbilden. Durch sein breites Formen- und Figurenrepertoire schuf er weit über die Münzkunst hinaus ein umfangreiches Œuvre, das von Goldschmiede-arbeiten und Reliquiaren über mythologische, allegorische und religiöse Kleinbronzen, Antiken-kopien und Bildnisbüsten bis zu Kapellen-ausstattungen und Grabmälern reicht. Diese Sammlungsstudie widmet sich den drei wichtigsten Auftraggebern des Florentiner Bronzebildners – Cosimo III. de' Medici, Johann Adam I. von Liechtenstein und John Churchill, First Duke of Marlborough – und fragt nach der Funktion von Soldanis Bronzen, insbesondere seiner Antikenkopien, innerhalb der Repräsentations-strategien dreier Fürsten in Florenz, Wien und London. Darüber hinaus wird in einem Auswahlkatalog das Werk des Künstlers sammlungshistorisch und stilkritisch erschlossen.

## Menschenrechtliche Dimension ikonoklastischer Kulturgutzerstörung
Leva Wenzel

Durch die Vielzahl islamistisch motivierter Angriffe insbesondere auf das international geschützte Weltkulturerbe im Nahen und Mittleren Osten stellt sich die Frage nach dem rechtlichen Status von Kulturgütern und deren Schutzmöglichkeiten erneut und verschärft. Der Anschlag auf Kulturobjekte bedeutet die Zerstörung der symbolischen Infrastruktur verschiedener Identitäten, was mit einer Traumatisierung vergleichbar ist. Das internationale Kulturgüterrecht wertet diese Anschläge lediglich als Sachbeschädigung, worin es deren menschenrechtliche Dimension gänzlich verfehlt und hinsichtlich diesbezüglicher Inter-ventionsmaßnahmen weitestgehend wehrlos bleibt. Ziel ist es, Kulturgütern eine menschenrechtliche Dimension zu zuerkennen und sie als Entität zwischen Rechtsobjekt und Rechtssubjekt im völkerrechtlichen Rahmen neu zu positionieren, um ihren Schutzstatus wirksam zu erhöhen.

## Art in India's »Age of Reform«
Tom Young

The project investigated the art produced under the East India Company between 1813 and 1858, arguing that it was implicated in the political process by which the conquests of a trading venture were legislated and »reformed« to become the colonial possessions of the British Nation. Collaborative work with the group *Objects in the Contact Zone – The Cross-Cultural Lives of Things* informed how the project addressed the ways in which objects have formed the material basis for social practices through which individuals and their cultures have interacted. In the colonial context of India, such practices provided a space within which individuals could question the significance of race in civil society.

# Postdoctoral Research Projects

## Cities upon Cities: The Reconquista and the Colonization of the Aesthetic
Doron Bauer

The project examines the Occidentalization-Christianization of Islamic cities in Iberia and Africa after the Christian conquest, as manifested in changes to public monuments, private spaces, the urban fabric, and material culture. The project uses a comparative approach to map and analyze the various modalities of »aesthetic colonization« of conquered Islamic cities. It takes the city, in all its material manifestations, as the unit of analysis and examines the process of »aesthetic colonization« from the moment of the medieval military conquest to the present day. The project's overarching goal is to explore the relation between identity and aesthetic regimes in multi-cultural societies and to contribute to discussions on the preservation of heritage in Iberia and beyond.

## The End of Time in the Medieval Mediterranean: The Rise of Eschatological Thought and Imagery between 691 and 1204
Armin Bergmeier

This project investigates the emergence of the eschatological imagery in the early Medieval Mediterranean and its subsequent spread throughout the Middle Ages. It compares visualizations of eschatological thought in Western, Byzantine, and early Islamic cultures. In the course of this project, it will be argued that ancient (circular) concepts of time survived much longer into the Middle Ages than has been thus far been assumed by scholars; they significantly outlasted the advent of Christianity. While it is commonly believed that eschatological tropes inform the visual culture of the late antique and early medieval world, it will be shown that this is not the case, and that the end of time only entered the visual realm in the course of the Middle Ages, most forcefully around the eleventh and twelfth centuries.

## Displaying the Spoils of War: A Comparative Study of the Museographies of the Royal Objects of Benin City Taken in 1897
Felicity Bodenstein

In 1897, over three thousand objects from Benin City arrived on the market for ethnographic objects in London, Hamburg and elsewhere. These trophies of a so-called »punitive expedition« were objects of great aesthetic value. Carried away by the British army during a raid on the royal palace, they are now in more than ninety museums around the world. They are regularly the subject of restitution requests from

various Nigerian, Edo or diaspora actors. This project examined in a comparative way how museums have reacted to this by considering the display histories of some of the most important collections in London and Berlin, but also e.g. Stockholm or Liverpool. The focus was on how new narratives are constructed around these objects and how the question of the »colonial encounter« is presented to explain their presence in the context of an ethical turning point in museum and collection history.

## »Your country? How came it yours?«: Divergent Artistic and Political Claims for the »Soil« in America in the 1930s–1940s
Alison Boyd

This project analyzes how specific American artists related to the soil in the 1930s–1940s: the African American artist Horace Pippin, the Hopi-Tewa potter Nampeyo, and the Mexican artist Diego Rivera. Although the term »the soil« is associated with mainstream nationalism, these artists rerouted that discourse to make their own political claims. Crucially, they did this by constructing the meaning of »the soil« according to their own histories and world-views. These artists framed the soil as the progenitor of their art, while also using their art to shift the meaning, temporality, and boundaries of what constituted the American soil. This project examines the uses and depictions of the soil as a locus point for labor, gender, political, and ecological concerns in art and art history.

## Painting as a Modern Art in Early Renaissance Italy
Robert Brennan
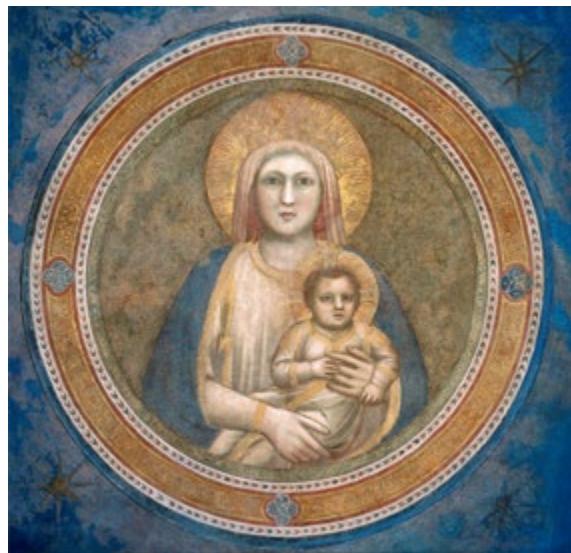


Giotto, *Madonna and Child*, c. 1305, fresco. Padua, Arena Chapel

Following Giorgio Vasari, many historians have looked back to Giotto as the founder of *arte moderna*, but few have asked what it meant to be »modern« in Giotto's own time. This project shows that discussions of »modern art« were in fact widespread in the thirteenth and fourteenth centuries. According to the broad, medieval definition of »art« (*ars*) that encompassed activities as diverse as poetry and grammar, painting and carpentry, to make an art »modern« meant setting it on a new foundation in »science« (*scientia*) and rationalizing it accordingly. Florentine writers began to apply this principle to Giotto around 1400, shedding light not only on the work of the artist and his followers, but also on the way Giotto's legacy shaped the prerogatives of early Renaissance artists.

## Paesaggio culturale dell'Appennino sismico
Giovanna Ceniccola e Antonio Di Cecco

La ricerca, che vede coinvolta l'architettura e la fotografia, indaga il paesaggio appenninico urbano e naturale, e ne restituisce una stratificazione dettata dal susseguirsi dei sismi. L'»Italia di mezzo« a ridosso della dorsale appenninica è luogo di frequenti terremoti, che sono addirittura aumentati negli ultimi cinquant'anni. In particolare, gli eventi del 2016 e 2017 hanno richiesto una nuova fase d'emergenza per operare su un paesaggio profondamente trasformato. Lo studio, condotto lavorando nei luoghi e sui luoghi, propone di considerare elementi spesso non al centro dell'attenzione, riflettendo

sulla connessione tra i segni dell'uomo, passati e presenti, e l'ambiente naturale. Il lavoro si propone anche come azione attiva di sensibilizzazione verso i potenziali pericoli insiti nella fase di ricostruzione, utilizzando le esperienze del passato come moniti per il presente.

## Pompei e la Rivoluzione Industriale: architetti, pitture murali, costruzioni in ferro
Gabriella Cianciolo Cosentino



J. I. Hittorff, *Maison decouverte en MDCCCXX en Pompeia*, XIX secolo, acquarello. Parigi, Institut de France, Ms 4643 002

Questo progetto è nato nell'ambito della cooperazione *Pompeii Arch&Lab* (Archivio di Restauro e Laboratorio Espositivo), che ha come oggetto la storia del restauro, della musealizzazione e della ricezione di Pompei dal 1748 ad oggi. L'indagine prende in esame l'impatto di Pompei sull'architettura europea dopo la rivoluzione industriale, analizzando il modo in cui gli architetti dell'Ottocento hanno interpretato le pitture murali pompeiane e le hanno adattate alle esigenze del proprio tempo. Una selezione di casi di studio (che include opere di Karl Friedrich Schinkel, Henry Labrouste e Gottfried Semper) illustra questa forma di dialogo con la città antica e mostra come i cosiddetti »arabeschi« pompeiani siano stati trasformati in elementi tridimensionali in ferro a varie scale che vanno dal dettaglio decorativo al supporto strutturale.

## Die Kunstwissenschaft um 1900 als »transkulturelle« Betrachtung der Kunst *avant la lettre*
Maria Teresa Costa

Das Forschungsprojekt nimmt die Kunstwissenschaft um 1900 (sowohl im kunstgeschichtlichen Schreiben, als auch in der Museums- und Ausstellungspraxis) als Modell für eine transdisziplinäre und transkulturelle Kunstgeschichte heute in den Blick. Dabei soll ein Überblick über die materielle Kultur um 1900 und deren Epistemologie entstehen. Ferner sollen die technischen und materiellen Bedingungen, durch die Bilder zirkulieren und sich in neuen kulturellen Kontexten verwandeln, rekonstruiert werden. Untersucht wird die historische Perspektive der Fachgeschichte mit der heutigen kritischen Befragung des Faches angesichts einer *Global Art History*, in deren Zentrum die Erweiterung der Disziplin aus einer kulturgeografischen Perspektive sowie die Frage nach der Anwendbarkeit ihrer Methoden liegen.

## Classisizing Ruins in Non-Western Contexts: The Middle East, Eurasia, Mesoamerica
Igor Demchenko

This project aims at codifying the strategies employed by professional preservationists, active outside Europe, to consolidate rubble into recognizable architectural monuments – ruins. It argues that these approaches charge monuments with the aesthetics of intentional incompleteness, which originally served to constitute Greco-Roman antiquity as an *alter ego* of European modernity. Yet in non-Western contexts, this generates numerous voids and misleading references that make monuments both

illegible and arcane. The rapture between the sign (that is the monument itself) and the signified (its historic reference) creates the aura of the mysterious and the illusion of universally shared typologies.

Even though this effect was not necessarily intended by restorers, the study of its genealogy is essential to the understanding of the modern – and now global – cult of monuments.

## Shadows of the Subject: Revitalizing the Dead in Capuchin Charnel Houses
Jason Di Resta

This project interrogates art historical methods for interpreting the ethical, material, and metaphysical stakes of utilizing human remains as an artistic medium for the creation of Christian art and architecture in the late sixteenth and seventeenth centuries. By focusing on the bone-encrusted mortuary chapels of the Capuchin Order in Europe

and Latin America, it investigates how the materiality and display of ossified ornaments engaged Counter-Reformation views about the preservation and dissolution of individual identity after death. It also explores how the transformation of the deceased into sacred art played a part in shaping the Capuchin Order's corporate identity.

## Drawing and Process in the Making of Architecture
Dario Donetti

The project focuses on the study of architectural drawing interpreted as a specific form of non-verbal thinking: one that illuminates the »allographic« (Goodman 1968) nature of the art of building and its dependence on a system of notation in order to ensure the final work's compliance to the initial plan. Comprised of in-depth studies of exemplary cases that span from the sixteenth to the twentieth centuries – from the Sangallo family and the circle of Michelangelo Buonarroti to the radical movements of the 1960s and the methodological implications of their graphic experiments – this process-oriented approach to the history of architecture aims to illuminate architectural modes of production, such as the organization of work, the strict relationship between financial strategies and measurable products, and the crucial factor of time management.



Giuliano da Sangallo, *Project for the Façade of the Church of San Lorenzo in Florence*, 1516, stylus, compass, black chalk, pen and ink, wash ink, on paper, 17,9 × 32,5 cm. Florence, Gabinetto dei Disegni e delle Stampe delle Gallerie degli Uffizi, inv. 281 A

## Raimondi's Linguistic, Diplomatic and Managerial Expertise within the Roman Orientalist Milieu
Sara Fani

The project centers on the publication of original documents related to the activities of the *Typographia Medicea* (Rome, 1584–1614) and the study of lexicographic documents and works copied or produced by Giovanni Battista Raimondi, scientific director of the printing house. The documents refer

to Raimondi's involvement in the diplomatic affairs of the Holy See with the Persian Empire. They also address the well-known Spanish case of the *Laminae Granatenses*, as well as Raimondi's involvement in the management of the *Typographia Vaticana*.

## The *Typographia Medicea* in Context: Raimondi and the *Grammatica Syriaca* by George Amira
Margherita Farina

This research focused on two main lines tasks: the selection and publication of archival documents delivering information on the cultural and scientific interests of the director of the *Typographia Medicea* (Rome, 1584–1614), Giovanni Battista Raimondi, and the study of the *Grammatica Syriaca* of the Maronite George Amira, printed by Raimondi in 1596. This text is analyzed in its linguistic contents and in its broader cultural context, as a link between the Oriental Syriac tradition and pre-Modern Western ethnolinguistic and philosophical interests.

## Sanctity and Spatial Authority: Neʿmatollahi Sufi Networks and Material Culture between Early Modern Iran and India
Peyvand Firouzeh

This research analyses the interplay between Sufism (generally defined as »Islamic Mysticism«), authority, and monumentality. It focuses on political and religious power as represented in and shaped by hitherto understudied sacred sites (and the objects made for them) associated with the followers of the Sufi-poet Shah Neʿmatollah Vali (d. 1431) in India and Iran. The project is shaped around Sufis' agency in developing artistic and intellectual networks, and their role as agents of cultural transmission in a global context, a largely neglected area of research.

## Constructing Legitimacy Along Sea Routes: Things and Ideas between Fifteenth-Century Deccan India and Iran
Peyvand Firouzeh

This project explores the power of objects and knowledge in motion in the eastern Islamicate world. It focuses on fifteenth-century Deccan India under the Bahmanids, the region's first independent Muslim dynasty from 1347 to 1528, and the circulation of images and perceptions of the built environment that materialized temporal and geographical distance across the Indian Ocean. It examines how this circulation allowed the dynasty to place themselves in relation to a pre-Islamic past and an Islamic present. This interdisciplinary and transregional approach elucidates the history of an understudied region, traditionally considered a periphery of the Islamic world under Persian influence, by engaging with questions such as the interplay between politics and material culture, identity formation and migration, and the history of Islamicate societies in a global context.

## Art and the Indulgences in Italy
Corinna T. Gallori

Studies on indulgences have multiplied in recent years, providing a more nuanced understanding of the role they played in late medieval and early modern European society. Research on their relationship with art has concentrated generally on the places and images that granted indulgences. This project focuses instead on the artistic production related to indulgences more generally, in Italy, a country that is usually overlooked in the scholarship. While the most common indulgenced images and the media used throughout the peninsula to promote pardons will be discussed, special attention will be given to how their function was visually conveyed, and what imagery was used to this purpose. Images made after the Counter-Reformation to the present – less-explored periods – will also be considered.

## The Poetry of Artists at the Court of Florence
Diletta Gamberini

In Renaissance Italy, the artistic milieu of mid and late Cinquecento Florence witnessed an unprecedented engagement with literary practices. The painters, sculptors, architects, and goldsmiths active under Cosimo I and Francesco I de' Medici penned a great many writings, but while their prose works have long shaped our knowledge of the arts of the age, their extensive poetic output remains severely underexamined. What does this corpus of verse tell us about its authors' intellectual models, cultural networks, professional relationships, and search for patronage? What kind of relationship exists between works of art and poetry? My project lays the groundwork for the first extended study of Medicean artists as poets.

## Contesti locali e globali nel Mediterraneo normanno-svevo: l'area adriatica in una prospettiva transculturale
Francesco Gangemi



La costa adriatica tra Termoli e Peschici, in: Pīrī Re'īs, *Libro del mare (Kitāb-i bahriye), XVII secolo. Baltimora*, The Walters Art Museum, Ms. W.658, fol. 198a

Questa ricerca si propone di misurare l'impatto di un profondo cambiamento politico-istituzionale sull'architettura sacra del Mezzogiorno adriatico nel passaggio dall'età normanna a quella sveva (fine XII–inizi XIII secolo). Con l'ausilio della storia economica e sociale, i monumenti saranno interpreti dell'ideale rovesciamento del territorio, che, dopo una secolare tensione verso Nord, con l'età sveva viene trascinato a Sud quale centro propulsivo (e produttivo) di un nuovo governo centralizzato. In un dialogo tra micro e macrostorie, sarà ricostruito il processo formativo di un laboratorio artistico, determinato da migrazioni che hanno imposto sulla regione litoranea non solo scambi – con le coste dalmata e tirrenica, l'Oltremare e l'Oltralpe – ma anche formule di colonialismo culturale, del quale si esamineranno le conseguenze locali e le proiezioni su scala mediterranea.

## Multi-, Paraline, Perspectival, and Photographic Views: Travelling Images of the Islamic Pilgrimage and Visitation Sites
Sabiha Göloğlu

In the late Ottoman Empire, Mecca, Medina, and Jerusalem as well as their sacred sites and structures were depicted via a variety of visual modes including multi-, paraline, perspectival, and photographic views. The travelling of religious imagery across different media and settings was accelerated by international networks and transregional contacts to which Ottoman artistic and architectural cultures made their own innovative contributions. This project examines four modes of representation with a fresh look outside traditional frameworks by demonstrating how they were technically constructed, materially utilized, and spatially mobilized in unison. It shows that these modes did convey spatial information in different ways and could suit a particular medium, setting, and use.

## *Mira marmora depicta:* The Origin, Development, and Significance of Fictive Marble Decoration from the Middle Ages to the Renaissance
Giacomo Guazzini

This project investigates the complex decorative systems imitating marble which, after an initial diffusion in the classical period, flourished in Italy between the Middle Ages and the Renaissance. Although this type of decoration is particularly widespread, occasionally yielding such spectacular results as Giotto's Arena Chapel in Padua, it has often been treated as a marginal phenomenon and has only recently drawn critical attention. The project will analyze the complex interplay between an iconic and figurative components in decorative systems imitating marble, the relationship between ancient and contemporary models for their creation, the significance of materials within these systems, and the correlation of those materials with actual architecture. Additionally and more broadly, various modes of perception, the development of framing structures, specific pictorial techniques, and the economic dynamics of artists' working methods that relate to these decorative systems will be addressed.

## La geniale viennese – Edyth von Haynau (1884–1978)
Lisa Hanstein

Im Kreis der Florentiner Futuristen hochgeschätzt und von F.T. Marinetti als »genial« betitelt, kreierte die unter dem Pseudonym Rosa Rosà bekanntgewordene Künstlerin Edyth von Haynau in ihrer futuristischen Phase unter anderem Gemälde, Pastelle und Keramik, in einem vom Aufkommen des Feminismus, der Suche nach einer Erneuerung der Kunst sowie einem starken Interesse an paranormalen Phänomenen geprägten Klima. Ihre Verbindung zum Futurismus wurde von ihrer Familie kritisiert und führte nach ihrem Tod zu einem fast vollständigen Verlust dieser Werke. Das Projekt folgt den Spuren der Künstlerin von Österreich nach Italien und strebt eine Dokumentation ihrer bildnerischen, literarischen und bisher kaum bekannten fotografischen Werke an, um das Wirken von Haynaus innerhalb der künstlerischen Strömungen ihrer Zeit neu zu verorten.

## Potentielle Artefakte. Zum Status von Goldschmiedezeichnungen im 16. Jahrhundert
Henrike Haug

Das Forschungsvorhaben analysiert Zeichnungsbücher, die im Kern auf Giulio Romano zurückgehen. Als Hofkünstler in Mantua schuf er ab 1524 für Federico II. Gonzaga eine Vielzahl von überraschenden Entwürfen für Goldschmiedearbeiten. Leider hat sich heute kein einziges Werk erhalten, das als direkte Ausarbeitung einer *invenzione* des Meisters gelten kann. Die Zeichnungen hingegen sind im Original und in Kopien überliefert und haben als Musterbuch und Vorlage, beispielsweise durch ihre Weiternutzung und Verbreitung durch Jacopo Strada, eine breite Rezeption erfahren. Ihre Umdeutungen und Anreicherungen, ihr Ort in den frühneuzeitlichen Sammlung, ihr Status als potentielle Werke der Goldschmiedekunst und ihre unterschiedlichen Neukontextualisierungen stehen im Mittelpunkt des Projekts.



Giulio Romano, *Zeichnung eines Wasserbeckens,* vor 1542, Papier, lavierte Federzeichnung, 29 × 43,7 cm. Devonshire, Chatsworth Collection, Inv. 104

## The Image of the Master: Notions of Artistic Mastery in European and Chinese Art Theory, 1200–1600
Christiane Hille

This project is concerned with a critique, in a transcultural perspective, of the paradigm of the artist-master as a figuration of individual exceptionality in China and Europe between 1200 and 1600. The representation of mastery is understood in its ambiguous sense as the visual portrait of a »master« and in a wider sense as a topos of literary, historical, and art theoretical writing that was central to both cultures' conceptualization of tradition and innovation. Focusing on »training« and »mastery« as idioms of artistic self-cultivation, the project assesses and compares a discourse on »talent« as the biographical configuration in which each culture negotiated individual exceptionality and its relation to previous generations. The project, thus, develops a critical framework that questions chronotopical concepts of art history configured in Chinese and European art theory.

## The Transregional Context of the Indo-Iranian Style Paintings of Kucha (Fifth to Seventh Century)
Satomi Hiyama

One of the major scholarly problems in the history of early Buddhist art in Central Asia is the debate about two regional painting styles which coexisted in some monastic sites in the Kucha area, namely the so-called First and Second »Indo-Iranian styles«. While they have been conventionally dealt with in a chronological framework, this project aims to consider a new research question: do the cave temples decorated with each style of paintings reflect different cultural identities? By analyzing the repertoire of both narrative and non-narrative motifs which are specific to each style, the differences of the two modes are investigated from historical, socio-cultural, narrative, and ritual points of view. This leads to considerations on what the »style of art« can mean in the religious culture of Buddhism in Central Asia between fifth to seventh century.

## Mapping Art Collecting and Circulation in British India: The Connoisseur and Dealer L. A. Waddell
Regina Höfer



Stele of Simhanada Lokeshvara, 11/12th century, grey phyllite, Bihar, Eastern India, I 576, 56 × 26 × 7 cm. Museum für Asiatische Kunst – Staatliche Museen zu Berlin

The project maps the entangled landscape of art connoisseurship, collection and trade in colonial South Asia and the ways artifacts have reached Indian and Western collections. Therefore, the colonial infrastructure of archaeologists, collectors, British officials, dealers, museums and other colonial institutions in British India are studied. One of the most important protagonists is Laurence Austin Waddell (1854–1938), a British surgeon, officer, collector and scholar, who sold to museums worldwide including the Asian Art Museum and the Museum of Ethnology in Berlin. The project investigates the different, often problematic, ways – including war booty – Waddell used for acquiring objects and thus contributes to the field of provenance research.

## »Protorenaissance« und Leon Battista Alberti zur Halbzeit der Moderne
Berthold Hub



Joseph Frank, *Leon Battista Albertis Cappella Rucellai in San Pancrazio, Florenz*, um 1910, aquarellierte Zeichnung. Wien, Technische Universität, Universitätsarchiv

Das Forschungsprojekt fragt, ausgehend von den drei Wiener Architekten Oskar Wlach, Oskar Strnad und Josef Frank, erstmals in komparatistischer Perspektive nach den Gründen, Kontexten und Konsequenzen der Auseinandersetzung mit der toskanischen bzw. Florentiner »Protorenaissance« und Leon Battista Alberti im Jahrzehnt vor dem Ersten Weltkrieg. Mit der Erforschung dieser bisher wenig beachteten Rezeption der Frührenaissance zu Beginn des 20. Jahrhunderts soll ein Beitrag zur Rekonstruktion der genetischen Ursprünge der Moderne geleistet und deren schon nach dem Ersten Weltkrieg einsetzende Selbstdarstellung als »geschichtslos« hinterfragt werden.

## The Long Life of Magical Objects. A Study in the Solomonic Tradition
Allegra Iafrate

This study focused on a series of items that are associated with King Solomon, mostly via extra-canonical textual sources, that find interesting parallels in Christian, Jewish and Islamic cultures: the ring, used to control demons, the bottles/containers in which he was said to constrain evil forces, the so-called Solomon's knot, a decorative/apotropaic device with a complex and multi-layered history, the *shamir*, mythical creature/object, known for its ability to cut through stone, and the flying carpet. This collection has resulted in several articles and a monograph, which will be published by Penn State University Press in 2019.

## Schattenkünste. Klandestine Bildpraktiken am Übergang zwischen Früher Neuzeit und Moderne
Fabian Jonietz

Bereits antiken Künstlern wurde vorgehalten, die Natur zu »bestehlen«. Doch auch jenseits metaphorischer Wendungen war die künstlerische Praxis stets von klandestinen Handlungsweisen bestimmt. Geläufige Aspekte wie das »Werkstattgeheimnis« oder der Abschluss eines Werks durch seine »Enthüllung« weisen auf den Umstand hin, dass ein bedeutender Teil künstlerischer Produktion im Verborgenen stattfand. Die Hauptthese des Forschungsprojekts geht jedoch darüber hinaus: Neben der Entstehung sind auch wichtige Bereiche des Sammelns und der Rezeption in einem heimlichen, irregulären und teilweise verbotenen Untergrund verortet – woraus gefolgert werden darf, dass nicht allein die ubiquitäre Zugänglichkeit von Bildwerken, sondern gleichfalls der Reiz des Absenten konstitutiv für den modernen Kunstbegriff ist.



*Antiquitet= oder Müntz=Narr*, in: *Centi-Folium Stultorum Jn Quarto* […], Nürnberg 1709

## Cosmopolitan Craftsmen and Sacred Space in Medieval India
Subhashini Kaligotla

The book project *Cosmopolitan Craftsmen and Sacred Space in Medieval India* is interested in what it means to »make« in early medieval Deccan India, 500–800 CE, and looks at the material and metaphoric resources available to a range of makers. These include temple and image makers, poets and scribes, and ruling houses and patrons who fashioned cities and kingdoms. Engaging with the analytical framework of cosmopolitanism, courtly ideas about ornament and aesthetics, and South Asian notions of place and power, the work situates Deccan choices in the visual realm alongside transregional practices in the linguistic, ritual, political, and landscape spheres.

## The Lives of Qur'anic Manuscripts from Eleventh Century CE Khurasan: Palimpsests of Religious and Political Meanings
Alya Karame

Qur'anic manuscripts copied in the Eastern Islamic World between the fourth/tenth and sixth/twelfth centuries have not been studied as a group. Their codicological study is important, so is approaching them as objects of material culture. By adopting a diachronic perspective, this research uncovers the layers of meanings these Qur'ans accumulated in their afterlives by examining their travels and observing the ways in which their roles and usage have changed. The project captures the social, religious and political factors that shaped the past and present forms of the Qur'an manuscript widening our methodological understanding of its study.

## Neukonfigurationen einer Ausgrabungsstätte: die Schutzdächer
Pia Kastenmeier



Luigi Bazzani, *Mosaikbrunnen mit temporärem Schutzdach in der Casa di Virnius Modestus* (IX 7, 16), Detail, Pompeji, unmittelbar nach der Freilegung, signiert Pompeji 13. Juni 1882. London, Victoria and Albert Museum, D.1074-1886

Schutzdächer, die heute eine Gesamtfläche von mehr als 20.000 qm decken, haben das Erscheinungsbild von Pompeji kontinuierlich verändert und die Wahrnehmung der Stadt maßgeblich geprägt. Sie geben uns ein Pompeji zurück, das weitgehend von Architekten und Restauratoren vom 18. Jahrhundert bis heute »geschaffen« wurde. In diesem Teilprojekt des Kooperationsprojekts *Pompeii Arch&Lab* geht es um das Zusammenspiel von archäologischem Befund, Restaurierung, Musealisierung und Rezeptionsverhalten. Am Beispiel der Schutzdächer wird eine historische Perspektive auf die Wechselbeziehung zwischen Materialität und Funktionalität und die sich verändernden akademischen Interpretationen Pompejis eröffnet. Es wird gezeigt, wie sehr wissenschaftliche Interessen, neben technischen Neuerungen und zeitgenössischer Restaurierungstheorie, die selektiv vorgenommene Errichtung von Schutzdächern in Pompeji beeinflussen können.

## Das unvollständige Haus: Mies van der Rohe und die Landschaft der Moderne
Albert Kirchengast

Das Projekt untersucht Aspekte des Verhältnisses der klassischen Architekturmoderne zur Landschaft: An ausgewählten Wohnbauten des deutsch-amerikanischen Architekten Ludwig Mies van der Rohe wird eine spezifische räumliche Beziehung zwischen Haus, Garten und Landschaft deutlich, bei der die landschaftliche *Ferne* ästhetisch inszeniert wird. Die ideengeschichtliche Analyse nimmt ihren Ausgang bei der ungewöhnlichen Verbindung moderner Wohnkonzepte mit einer Landschaftsauffassung des 18. Jahrhunderts. Im Zentrum steht die ästhetische Naturerfahrung der Bewohner von Mies' »Landhäusern« durch die Korrelation von Konstruktionsform, Raum und Landschaft. Die 2017 abgeschlossene Dissertation befindet sich in Vorbereitung zur Publikation.

## Überlieferung und Darstellung buddhistischer Bildmotive in den Wandmalereien Kučas (Xinjiang, VR China) am Beispiel der im Museum für Asiatische Kunst, Berlin, aufbewahrten Gemälde der Höhle 178 in Kızıl
Ines Konczak-Nagel

Im Mittelpunkt des Projektes stehen Wandmalereien der Kızıl Höhle 178, die im Jahr 1907 in Einzelteile zersägt von der dritten deutschen Turfan-Expedition nach Berlin gebracht wurden. Durch Auswertung des am Museum für Asiatische Kunst, Berlin, aufbewahrten Archivmaterials werden die Fragmente ihrer ursprünglichen Position in der Höhle zugeordnet und die Ausgestaltung der heute bildleeren Cella größtenteils rekonstruiert. Die Untersuchung der dargestellten Bildinhalte und ihrer textlichen Grundlagen ergab die Identifizierung von drei bisher ungedeuteten Malereien. Aus der Analyse von Ursprung, Entwicklung, Verbreitung und Umwandlung der gezeigten Bildmotive, insbesondere der im buddhistischen Kontext dargestellten Hindu-Gottheiten, deren Ikonographie in Indien und Kaschmir entwickelt wurde, ließen sich wichtige Hinweise für die Datierung der Malereien ins ca. 7. Jahrhundert ableiten.



*Buddha-Predigt*, Kızıl bei Kuča (Xinjiang), Schluchthöhle (Höhle 178), III 8725 c. Museum für Asiatische Kunst – Staatliche Museen zu Berlin (Foto: Jürgen Liepe)

## Repräsentation und Präsenz. Fotografie und sakrale Bildlichkeit in Italien, 1861–1915
Moritz Lampe

Das Projekt untersucht die Frage, welche Funktionen Fotografien in der katholischen Frömmigkeitskultur besaßen: Mit welchen Intentionen und von wem wurden Fotografien von Kultstätten, Kultbildern oder Heiligen hergestellt, erworben, modifiziert und weitergegeben? Wie wurde ihr Gebrauch fototheoretisch legitimiert und im katholischen Schrifttum und der bürgerlichen Anthropologie bewertet? Und wie generierten Fotografien als dreidimensionale Objekte mit einer individuellen Biographie, Materialität und *agency* dadurch neue Formen topographischen, religiösen und politischen Wissens? Der zeitliche Rahmen der Studie, die sich als Beitrag zur Sozial- und Bildgeschichte der Moderne versteht, wird dabei von der Gründung des Königreichs Italien und dessen Eintritt in den 1. Weltkrieg gebildet.

### Renaissance/-s. The Polyphony of the Canon between the 1930s and 1940s
Marco M. Mascolo

The principal goal of this project is to investigate the discourse about the Italian Renaissance in the United States during the 1930s and '40s and to investigate that discourse by focusing on exchanges between university scholars and museum professionals. What, at the time and for example, was the dynamic between art historians working to enrich American museum collections and art historians teaching in American higher education? What role did German émigrés to the United States, whose impact on the redefinition of art history has often been emphasized, play in these zones of contact? Finally, the project aims to examine the exchanges between modernism and the concept of the Renaissance, investigating overlaps and tensions between modernist discourse and histories of Early Modern Italian art.

### Context and Evidence of Antiquarian Visual Culture in Late Palaiologan Mystras 1348–1463
Andrea Mattiello

The research project has highlighted antiquarian aspects of the visual artistic production of the city of Mystras and shown its connection with the ancient city of Sparta. By considering the unique design solution adopted for the visual rendition of the architectural backdrop in the fresco of the Annunciation in the church of the Pantanassa, it developed original connections with the survey campaigns that Ciriaco d'Ancona conducted throughout the Peloponnese in the first half of the fifteenth century. D'Ancona's diary entries and Giuliano da Sangallo's reproductions of his drawings allowed for comparative analyses with iconographic renditions of fountains, to be found in different repertoires. Through these examples, the complex visual antiquarianism shared between humanists at the court of Mystras and those related to Italian courts were discussed.

### The Reception of the Classical Past in the Archdiocese of Tarragona between Civic Memories and Social Identities (Sixteenth Century)
Ida Mauro

My research contributes to the study of the antiquarian culture of the kingdoms of the Crown of Aragon during the Renaissance. The prominent presence of Roman ruins in early modern Tarragona, together with the circulation of books, patrons, and artists in this historical milieu, makes it possible to speak of a local Renaissance inspired by a small group of learned clergy, lawyers, and merchants. The project pays particular attention to the *Libro de las grandezas de la ciudad de Tarragona* (1563, published in 1572) by Lluís Pons d'Icart – often considered the father of archaeology in Tarragona – to analyze whether the Roman imperial architecture described in this work could have inspired local forms in the second half of the sixteenth century.

### Site and Narrative: Story-Shaping, Early Islamic Sacred Space and the Legacy of Pre-Islam in Jerusalem
Heba Mostafa

This project aims to examine the assimilative role of narrative in establishing spaces and sites of sacrality in early Islam by focusing on the role of preaching and story-telling in the construction of Islamic Jerusalem. Relying heavily on pre-Islamic folklore and poetry as well as Christian and Jewish texts, state-sponsored storytellers-cum-preachers (*qussas*) helped forge an Islamicised map of sacred geography through exegetical narrative. The project analyzes these accounts by considering specific Qur'anic verses

and exegeses that allude to sites and architectural elements mobilized in Umayyad caliphal legitimacy, such as the mihrab. A central concern is the synthetic process played by »exegetical storytellers« in the overlaying of an Islamic identity on to late antiquity's sacred sites and rituals.

## Iranian Art in the 1960s: An Alternative Modernity?
Combiz Moussavi-Aghdam
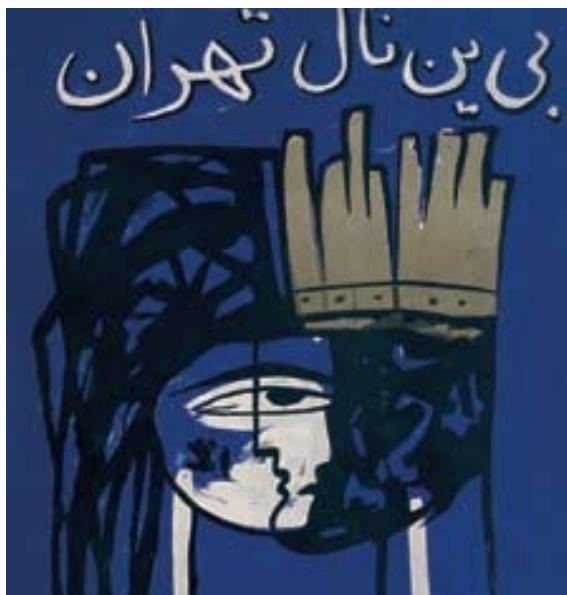


Cover of the first Tehran Biennial Catalogue, detail, 1958. © National Library of Iran Archives

In the historical context of »modern art«, the project examines how modernist aesthetic values are perceived, appropriated and transformed within the socio-cultural context of Iran. Since the development of modern nation-state in early twentieth-century Iran, art is produced in relation to the »other« West in search of indigenization and authenticity. Combining local concerns with modernist values lead to the formation of »modern« art during the 1960s that reflect the power dynamics between the Pahlavi state, the intelligentsia and the laypeople. Aesthetic and socio-political axioms of modernism are adopted and translated by Iranian artists and cultural custodians, developing »national art« associated with »alternative modernism«. The focus lies on what »alternative modernism« has been and could be, meanwhile examining the applicability of post-colonial and post-structuralist theories.

## Il convento fiorentino fuori Porta San Gallo dei frati Eremitani di Sant'Agostino
Tommaso Mozzati

In un'ottica interdisciplinare, l'indagine ha raccolto informazioni sullo stato originale del convento di San Gallo, sede a Firenze fra XV e XVI secolo di una comunità agostiniana Eremitana, ricostruendone il patrimonio artistico e collocandone la parabola in un più articolato quadro cronologico e culturale. La mia ricerca condurrà alla composizione di una monografia dedicata al complesso, un cantiere favorito da Lorenzo il Magnifico, ampliatosi negli anni della prima Repubblica. Distrutto nel 1529 in previsione dell'assedio che la città avrebbe subito, il cenobio eremitano è un capitolo perduto fra i più rilevanti per la scena intellettuale ed artistica del Rinascimento fiorentino: restituirne l'eccezionalità mira a gettare nuova luce sulle vicende municipali di quegli anni.

## The Representations of Elderly People in the Scenes of Jesus' Childhood in Tuscan Paintings, Fourteenth to the Sixteenth Century
Welleda Muller

Old people regularly appear in the entourage of the Christ Child in early modern Tuscan paintings. They were depicted in two contexts: in narrative scenes and in the *sacra conversazione*. In both cases, there are three (sometimes more) generations represented. This study (published in 2016) considered the intergenerational relationships in Tuscan paintings from the fourteenth to the first half of the sixteenth century. Demography in Renaissance Florence is better known thanks to twentieth-century's studies of the *Catasto* (1427). Moreover, the period saw the emergence of new questions about human life and

its stages. The study compared the written sources and the images, in order to understand if the change of paradigm concerning senescence observed by the demographers was also visible in Tuscan painting of the same period.

## Trasformazioni grafiche e traduzioni scultoree nel dialogo premoderno tra Europa e Asia orientale
Marco Musillo

Questa indagine perlustra e approfondisce l'elaborazione e la fabbricazione delle figure sacre del Bodhisattva Guanyin e della Vergine Maria, dedicandosi alla produzione scultorea cinese in avorio e legno del sud della Cina e delle Filippine, dalla fine del Cinquecento fino al termine del Settecento. Un secondo soggetto di ricerca, raccordato a quanto sopra descritto, guarda alla raffigurazione a stampa seicentesca di numi buddisti, presentati nelle forme di soggetti principeschi europei. Tale indagine si ripropone di mettere in luce una precisa successione storico-artistica nel contesto grandemente dibattuto di una storia dell'arte diffusa oltre confini nazionali.

## Re/Membering the World: Global Knowledge in the Medici Armory
Sean Nelson

In the sixteenth and seventeenth centuries, the Medici dukes assembled an international collection of arms and armor, with objects imported from the Ethiopia, Persia, New Spain, and Japan. The Medici armory, once installed in the Uffizi, displayed knowledge of the world for the grand dukes. While recent studies on the global connections of the Medici have analyzed binary geographic relationships (i.e., to the New World, China, or the Ottoman Empire), few scholars have attempted to understand how the armory once offered connected narratives that break rigid modern geographic divisions. This study reopens this early modern site, engaging with the Histories of Art, Science, and Anthropology, to investigate how the Medici used arms and armor to fashion cross-cultural knowledge.

## Richard Serra und die moderne Perspektivkritik
Magdalena Nieslony

Ausgehend von Richard Serras frühen installativen und filmischen Arbeiten (etwa 1966–1979), die das zentralperspektivische Dispositiv des Sehens und der Darstellung thematisieren, verfolgt das Projekt die Frage, inwiefern die Entgrenzung des Bildes als eine Konsequenz der Perspektivkritik und der damit einhergehenden Neukonzeption der Wahrnehmung zu begreifen wäre. Serra steht hier nicht allein, sondern um 1970 befassen sich viele westliche Künstler in ihren Arbeiten mit diesem Darstellungsdispositiv. Serras Werk kann so etwa mit dem Schaffen von Michael Snow, Robert Smithson und Nancy Holt verglichen werden, die sich im zeitlichen Kontext der Medientheorie von Marshall McLuhan und der Medienkritik in der Nachfolge der Frankfurter Schule erneut mit der Frage der Perspektive auseinandersetzten.



Richard Serra, *Live Animal Habitat,* 1965–1966, in der Ausstellung *Richard Serra*, Galleria La Salita, Rom, 1966

## Out of Sight, Out of Mind: Mapping Middle Eastern Photography Archives in European and American Museums
Erin Hyde Nolan

While it might seem an obvious line of inquiry in our globalized world, this project identifies unknown archival stories about photographs from the nineteenth-century Middle East. By reading these photographs and the people pictured in them as subjects of institutional detainment and historical recollection, it proposes is a different history of photographic circulation, one of immobility and obscurity that broadens our current understanding of global exchange and institutional development from 1869 to 1923. In so doing, this study theorizes new methods of archival categorization by tracing native photographic histories in European and American museums today. Ultimately, a digital platform will visualize these theories and data, mapping geo-spatial relationships that connect real and imagined places, human experience and socio-political structures. It will trace continuities and contradictions between images in museum collections and their own changing institutional milieu, thus, materializing these objects as products of a transnational history patterned by individual collectors, institutions, and cultural exchange at the beginning of the machine age.

## Meyer Schapiro's Critical Debates
Oliver O'Donnell

This project aims to produce the first single-authored monograph about the wide-ranging thought of the American intellectual and art historian Meyer Schapiro, whose scholarship developed at the intersection of three of the great languages of art historiography: German, French, and English. Each chapter of the book isolates the origins, culmination, and aftermath of Schapiro's thinking on one debated theme and thus traces a single thread of his thought concerning a far-reaching intellectual controversy. As Schapiro's engagements with these debated themes often occurred across languages, the book analyzes both how Schapiro himself and the linguistic traditions in which he was steeped shaped art historical discourse during his career.

## Seminal Trecento: Art Theory and Practice
Luca Palozzi

This project seeks to contextualise art-making within the highly interconnected knowledge society of fourteenth-century Italy, which was characterised by close contiguity between artists and makers, as well as with intellectuals and »scientists.« My research investigates whether Trecento artists had any access to popular or partial versions of both ancient and medieval art-related writing, as well as to the artistic musings of contemporaries and the knowledge produced by other branches of contemporary thought, e.g., medicine, botany, and optics. If so, learning as to what extent this accessibility had an impact on the production of art would be of great scholarly value.

## The Middle Ages at the Margins. Artistic Traditions and Transformations in the First Caribbean Experiences. *La Hispaniola* (1492–1540)
Elena Paulino Montero

This project focuses on the first experiences of artistic exchanges and processes of adaption, transformation, integration, or resistance in the decades following the conquest of the Caribbean by the Spaniards. It deals with methodological problems, such as the perception of the island as a marginal place, or the consideration of artistic movements exclusively coming from Europe towards

the new colonies, without taking into consideration the reception of objects, ideas, and materials making their way into the »Old World.« This project studies the production and transformation of the space (physical and symbolic) after the discovery of *La Hispaniola*, taking into consideration the pluri-directionality of artistic exchanges. It analyses processes of mixing and crossing in a transcultural perspective.

## Quale Antico? L'eredità islamica in architettura e l'identità della Corona e delle élites nel Rinascimento a Siviglia
Carlos Plaza

A fronte di un'interpretazione del Rinascimento spagnolo tradizionalmente impegnata a quantificare l'assimilazione della cultura all'antica mutuata dai repertori italiani, questo progetto si interroga sull'impiego intenzionale in architettura di forme di radice islamica. Riflettendo sul significato per tale contesto delle categorie di »antichità« e »identità«, la ricerca ha inteso riconsiderare il Rinascimento di Siviglia e si è concentrata su tre esempi di architettura legati alla Corona e alla committenza aristocratica di maggior levatura: i palazzi di Pedro I nell'Alcázar e Dueñas, e quello conosciuto come Casa de Pilatos. La nuova interpretazione ha così consentito di meglio definire i significati di *antico* e *umanesimo* per il Cinquecento sivigliano, in una chiave identitaria e locale.

## Global Modernity, Material Worlds, and the Migration of Form
Sophia Prinz

Things are neither passive instruments in a course of action nor mere expressions of a society. Rather, they themselves are actively involved in the formation of meanings, practices, and cultural patterns of perception. Following from this observation, the research project intends to illuminate global modernity from a practice theory perspective. It is guided by two basic assumptions: First, that global modernity should not be read as a single Western export product but must instead be regarded as a heterogeneous and contested result of a centuries-old history of interconnectedness. Second, that social modernization processes are not only associated with broad socio-structural and discursive changes – such as processes of rationalization, differentiation, and individualization – but also correlate with the emergence of specific material and visual cultures.

## Making History with Cloth: The Red Bandana as Symbol and Artefact around the World
Meha Priyadarshini

In several places around the world, communities use a square, red, cotton textile decorated with the paisley motif, which is identified as part of each culture's local tradition. It is known as *glarner tuechli* in Switzerland, *boerenzakdoek* in the Netherlands, *paliacate* in Mexico and bandana in the English-speaking world. These various textiles all trace their history back to square printed kerchiefs made in India. The project compares how this textile has been appropriated in such diverse places and investigates how it is that in each instance its history as a foreign item from India has been forgotten. Thus, the project bridges the global-local divide that has become a concern for scholars in recent years. The research on the *paliacate* in Mexico has furthermore led to broader research questions about the trade and consumption of Indian textiles in colonial Mexico.

## Wood, Image, Holy Matter within and beyond Italy, ca. 1100–1500
Jessica N. Richardson



*Tavola di San Domenico,* detail, St Dominic flanked by friars, 13th century. Bologna, Santa Maria e San Domenico della Mascarella, Chapel of St Dominic (photo: archivio fotografico Soprintendenza BSAE e Pinacoteca Nazionale di Bologna e di Ferrara, Bologna)

This project engages with the image-relic relationship and the potentialities of panel painting and sculpture through investigation of wooden images (ca.1100–1500) that trace the origins of their support to sacred trees or are themselves wooden relics. Research began with the study of a long wooden table, the setting of a miracle of St Dominic, painted in the thirteenth century with a depiction of the miracle itself. Through examination of diverse images and legends within medieval Italy and beyond, the project considers the broader phenomena of the interest in the material properties of wood, wooden relics, and wooden images within the Christian tradition. This use of holy wood as medium raises issues of materiality and representation, questioning the ontological relationships between materials and making and, connected to these, ideas of sacred presence.

## Colored Marbles and Image Making
Jessica N. Richardson

This research centers on the dynamic intersections between marble's natural properties and artistic creation. Work focused on two objects of red African marble, the subject of separate studies: a fourth-century onyx sarcophagus from Brescia and a fifteenth-century marble pax with an exquisitely gilded frame, today in Florence. The first discusses how the material and aesthetic qualities of stone emphasized the object's subject matter, the Crossing of the Red Sea, and how this relates to transitional aspects in its funerary context. The latter contains an image of the Virgin within its veined surface that together with its frame represents a vision of the first Roman emperor. Showing how this small-scale portable liturgical work links to a church and its monumental images, the study situates the pax within wider trends in sixteenth-century art, and the longer tradition of miracles involving marble and of images seen in marble.

## *To show or not to show?* Zur Darstellung weiblicher Frauenakte in der Frühen Neuzeit
Mandy Richter

Das Forschungsvorhaben geht dem häufig schmalen Grat zwischen »Anständigkeit« und »Anstößigkeit« in Darstellungen weiblicher Frauenakte in der italienischen Malerei, Druckgrafik und Skulptur auf den Grund. Im Zentrum der Untersuchungen stehen Mittel und Zonen möglicher piktorialer Grenzüberschreitungen: Neben inszenierten Handlungen, Mimik und Gestik rücken im Rahmen dieses Projektes besonders der in den kunsthistorischen Forschungen meist verschwiegene Schambereich und weibliches Körperhaar in den Fokus. Diese selten im größeren Zusammenhang diskutierten Aspekte helfen, die ganz unterschiedlich intendierten Darstellungen weiblicher Akte pointierter im jeweiligen Kontext zu verorten und teilweise neu zu bewerten.

## The Imported Renaissance. Western Europe and the New Russian Architecture (Fifteenth–Sixteenth Century)
Federica Rossi

In the debate on the Renaissance, marked by a strongly global perspective, Russia is inexplicably neglected. There was, however, a »Renaissance« phase in Russia, characterized by the introduction of new architectural forms and schemes – a multicultural koine of architects from Italy, England, the Holy Roman Empire, and the Polish Lithuanian Union. The project aims to modify the current understanding of Russian architecture, through an analysis of fifteenth- and sixteenth-century Russian architectural language, seen within a broader cultural framework. The history of the perception of Russian »Renaissance« architectures as well as their revivals and restorations is a promising line of study.



Church of the Assumption of Christ. Kolomenskoe (Moscow)

## New Words for a New Architecture. The Formation of the Russian Artistic Lexicon (Seventeenth–Eighteenth Century)
Federica Rossi

A new language of cultural heritage was shaped in seventeenth- and eighteenth-century Russian, thanks predominantly to Polish, Italian, and French loanwords. *Architektura Civil'naya* (1699), the earliest known treatise on civil architecture in Russian – an unpublished manuscript in the RGADA Archive in Moscow – is one of the objects of analysis. By crossing disciplinary boundaries in the fields of history of architecture, history of art criticism, and philology, this study aims to investigate the formation of the new artistic lexicon together with the renovation of architectonic language in Russia.

## Engaging Preclassic Maya Visual Configurations at San Bartolo, Guatemala
Sanja Savkić

The research project examines how the Maya of the ancient city of San Bartolo interacted with their past via materialized forms. It focuses on the »Las Pinturas« architectural complex of eight constructive phases built throughout the centuries (ca. 500/400 BC–AD 60). This built environment was conceived as a setting for social interaction and activity, relating to both the mundane world and to sacred rituals. The project considers the ways in which the ancient Maya created narratives – through architecture, sculpture, and mural paintings – as means of making contact with ancestors, thereby formulating connections between the past and the present.

## Aby Warburg und der Alte Orient
Babette Schnitzlein

Das öffentliche Interesse am mesopotamischen Altertum war bis in die 1930er Jahre groß, dies gilt auch für Aby Warburg. Tafel I des Bilderatlas *Mnemosyne* von 1929 ist altorientalischen Artefakten gewidmet. Durch die Sichtung der unpublizierten Korrespondenz sowie des Bestandes

der Kulturwissenschaftlichen Bibliothek Warburgs lässt sich die langjährige Beschäftigung des Hamburger Gelehrten mit dem Themenkomplex nachweisen. Das im Atlas verwendete Bildmaterial spiegelt damalige Forschungsergebnisse wider, mit

denen sich Warburg beschäftigte. So hinterließen Methodik und Fragen der Altorientalistik Spuren im Werk Warburgs wie auch bei anderen deutschen Kulturwissenschaftlern zu Beginn des 20. Jahrhunderts.

## Hittite Perception of Space
Vladimir Shelestin

The research project aims to understand the basic principles of a Hittite geographical thinking from the perspective of space perception. It examines the features of the Hittite perception of space both from a textual and visual point of view in order to expose the underlying principles of a Hittite spatial outlook. In the course of the investigation, the difference between two Hittite systems of directionality were

explored. One of them, which had the longest tradition, follows the movements of the sun. The other uses the names of the winds to design compass directions and seems to have been borrowed from Mesopotamia. These two competing concepts can be traced in Hittite prayers and rituals. The projects investigates how the Mesopotamian concept of the »four winds« itself was changing in Anatolia.

## Architektur und Öffentlichkeit
Brigitte Sölch

Das an den Schnittstellen zwischen Architektur- und Bildgeschichte angesiedelte Forschungsfeld umfasst drei Schwerpunkte: Die abgeschlossene Habilitation analysiert Rezeption und Nachleben der antiken Forumsidee – die noch im Berliner Humboldt Forum nachwirkt – aus einer diachronen Perspektive. Die Studie versteht sich als Beitrag zu einer historisch-kritischen Auseinandersetzung mit dem Paradigma und den Ursprungsmythen der »europäischen« Stadt sowie der Konstruktion und Ökonomisierung »demokratischer Öffentlichkeit«. Damit ist zugleich das zweite Themenfeld berührt: Eingangs- und Fassadenlösungen, das heißt Übergänge zwischen Architektur und Stadt, werden am Beispiel von Rechts-, Gerichts- und militärischen Räumen erörtert und auf ihre emotive Aufladung durch Motive des Schreckens hin befragt. Dazu

zählt der Einsatz der menschlichen Stützfigur, die den Betrachterinnen und Betrachtern als scheinbar lebendiges Pendant gegenübertritt. Darüber hinaus steht die Beziehung zwischen Stadt und Museum im Fokus der Forschung: Zum einen werden die Galerien der Vatikanischen Museen des 17./18. Jahr-hunderts als Bewegungs- und Erfahrungsräume diskutiert, deren bildliche Ausstattung auf mobile Medien – vor allem die päpstlichen Architekturmedaillen – Bezug nimmt und damit die Bau- und Architekturgeschichte Roms einer sorgfältig orchestrierten Wahrnehmung zuführt. Zum anderen wird der Einfluss der Forumsidee auf Museumskonzepte der 1950er bis 1970er Jahre erörtert, die Kunst als Bestandteil öffentlicher Räume der Stadt und der Demokratisierung von Gesellschaft begreifen.

## In Pursuit of Magnificence: Art and Literature in Medieval Sicily
Kristen Streahle

This research frames Sicily as a magnet of competing political desires in the thirteenth and fourteen centuries: for the Kingdom of Aragon, it was a means for recuperating the legacy of Norman hegemony in the Mediterranean; for the Angevins of Naples, it provided a strategically-placed military asset; and,

for the Papacy, it was a treasure stolen and tumbling towards perdition. The project intends to offer a critical and multidisciplinary entry into Sicilian art and socio-political history, bringing together architectural and urban studies with literary criticism and detailed iconographic analysis. Above all, the

project seeks to shift this understudied historical region and moment from the periphery of medieval studies to a central position in the history of Italian art and architecture on the cusp of the Renaissance.

## Tradurre la storia dell'arte
### Giovanna Targia

Anche nella storia dell'arte, come in altre discipline, la critica alle inadeguatezze della – pur necessaria – attività del tradurre rappresenta un *topos* sempre ripetuto. Il tema della traduzione degli scritti sull'arte è spesso evocato dalla disciplina, e tuttavia non è mai stato affrontato in modo analitico, riunendo le competenze di traduttori, teorici della traduzione e storici dell'arte. Poiché ad oggi manca ancora una riflessione sistematica che tracci coordinate storiche e teoriche per studiare il ruolo del tradurre in quel particolare dominio della letteratura, questo progetto intende avviare un ragionamento critico sul tema, a partire da esempi situati cronologicamente tra il Settecento e i giorni nostri e collocati in una prospettiva interdisciplinare.

## Animal Encounters in the Qing Court: Pictorial Monuments and Political Narratives, 1740–1790
### Lianming Wang

During the reign of the Qianlong Emperor (r. 1735–1799), the Qing Empire experienced a territorial expansion achieved by military actions and political alliances with ethnic tribes in the borderlands. This research project addresses the role that tribute animals played in the creation of the political narrative and in strategies of nation building, by looking at the making of Qing commemorative portraits on a monumental scale. Focus will be given to the phenomena of multiplicity, the intertwining of meanings, transmediality, and the size of these so-called »pictorial monuments« – which are large systems of images displayed in hybrid spaces of cultural and diplomatic encounters or spaces of political negotiation. The propagandistic nature of the images is highlighted, monumentalizing the formation of the new tribute system, and essentially new world order, established by the Qing Empire.

## Exchanging Gazes. Between China and Europe 1669–1907
### Matthias Weiß



*Saucer* (Royal porcelain manufacture Meissen), around 1723, porcelain with under- and overglaze painting. Kunstgewerbemuseum – Staatliche Museen zu Berlin (Photo: Dietmar Katz)

Starting with research on prints and photographs, the project soon broadened its view towards the reciprocal cultural exchange between China and Europe, taking its cue from the background of visual cultures in the eighteenth century. The results were presented as an exhibition at the Kunstbibliothek – Staatliche Museen zu Berlin. Featuring almost one hundred objects, and accompanied by a catalog including six essays by Cordula Bischoff, Wang Ching-Ling and others, this project was a decisive contribution to the vivid scholarly debate on early modern and modern European images of China and the predominant images of Europe in China. It has lead to an increasing appreciation of the reciprocity – and sheer variety – of cultural exchange between China and Europe over the course of 250 years.

## Bilderfahrzeuge und Skalierungseffekte
Reinhard Wendler

Aby Warburg hat mit dem Begriff der Bilderfahrzeuge die Migration der Bilder und ihrer Passagiere zugleich aber auch eine historische Entwicklung gekennzeichnet, die sich bis heute fortsetzt: Mit der Beschleunigung der Reproduktionsgeschwindigkeit von Bildern gehen grundlegende Veränderungen der europäischen und später globalen Bildkulturen einher. Die Ruckartigkeit dieser Veränderungen wurde im Projekt auf die konzeptuelle Grundlage der Skalierungseffekte zurückgeführt: abrupte Systemwechsel, die durch kontinuierliches Wachstum verursacht werden. Das Projekt ist dieser Bedeutung des von Warburg geprägten Konzepts der Bilderfahrzeuge sowohl durch das Studium schriftlicher Quellen als auch durch die Analyse von Bildern nachgegangen, die solche Entwicklungen thematisiert haben.

## Gerichtsbücher und ihre dekorierten Einbände im Staatsarchiv von Florenz (1343–1502)
Ruth Wolff



Einband des Gerichtsbuchs des Notars Pietrobono aus Bologna, 1343. Florenz, Staatsarchiv, Podestà 41

Das Projekt zielt auf Gerichtsbücher, die unter den auswärtigen Gerichtsrektoren von Notaren in Florenz geschrieben wurden. Die Einbände der Bücher sind mit den Wappen der Rektoren und den Zeichen der Stadtviertel von Florenz dekoriert und weisen zusätzlich zahlreiche Zeichnungen auf. Der Bestand ist den Sieneser *Biccherne* vergleichbar. Es wurden Fragestellungen zur Untersuchung der Gerichtsbücher entwickelt, die das Verhältnis von Schrift, Bild und Zeichen, die wechselseitige Beziehung von Original und Kopie sowie das Thema des Stils als Mittel der Authentisierung betreffen und an ausgewählten Beispielen verifiziert. Insgesamt geht es darum, dieses für Kunst und Recht gleichermaßen bedeutende Material erstmals zu erfassen und die Medien der Zeichnung und Miniatur in Florenz aus einem transdisziplinären Blickwinkel zu untersuchen.

## *Insculpta imago* – Das Siegel als Paradigma eines Bildkonzepts des Mittelalters und der Frühen Neuzeit
Ruth Wolff

Das Projekt verdeutlichte die reziproken Antworten theologischer, juridischer und kunsttheoretischer Argumentationen zum Siegel als plastischem Bild, die einen umfassenden Bilddiskurs des Mittelalters und der Frühneuzeit bezeugen. Das Siegel selbst, aber auch seine sprachliche und bildliche Rezeption hatte eine Katalysatorfunktion, die zur Multiplikation seiner *imagines* in Texten und Bildern drängte. Diese wurde unter anderem an der Porziuncola-Tafel des Franziskusmeisters untersucht, die die Wundmale des Heiligen als authentisierende Siegel ihrer in Urkundenform gehaltenen Inschriften veranschaulicht. Die Tafel erwies sich als ein sich selbst und nachfolgende Abbildungen des Heiligen authentisierendes Bild, dessen Entstehung ebenso wie diejenige der Franziskusfresken der Unterkirche von San Francesco in Assisi in unmittelbar zeitliche Nähe zu den Franziskusviten Bonaventuras datiert werden muss.

## Ritual Smoke: Incense Burners and the Senses in Chinese Ritual Performances during the Ming and Qing Dynasties
Ning Yao

This research project examines Chinese incense burners of the Ming and Qing dynasties (1368–1911). In addition to exploring their use, function, and meaning in ancestral, religious and daily worship, this research also considers the sensorial dimensions around incense smoke. It draws from contemporary paintings, woodblock prints and pictures with the depictions of incense burners that provide clues about the space and narrative of usage, function and placing of incense burners in various worship rituals. It deploys new and productive ways in which to think about the interactions between concepts of ritual and art.

## Reframing Portrait Paintings in Late Imperial China
Ning Yao



*Portrait of the Ming Emperor Xizong* 熹宗 (the Tianqi 天啟 Emperor, 1620–1627), detail, unidentified painter, Ming dynasty (1368–1644), hanging scroll, ink and colors on silk, 111.2 × 75.7 cm. Beijing, The Palace Museum, GU 6209

This project examines the role of literati as active agents in the process of reshaping Chinese portraiture from ca. 1600 to 1800. By investigating the dynamics of cultural, economic, and artistic aspects, the project explores how and why the new sub-genre – Chinese literati portraiture – emerged. The project was developed as part of the exhibition *Gesichter Chinas. Chinesische Porträtmalerei der Ming- und Qing-Dynastien* (Berlin, 2017–2018), co-curated by Klaas Ruitenbeek and Ning Yao.

# Projects of Researchers with External Funding

### Die Weltzeitalter in der Malerei und Graphik, 1500–1836
Maria Aresin | Gerda Henkel Stiftung

Dem Mythos der Weltzeitalter zufolge vollzieht sich die Entwicklungsgeschichte der Menschheit in vier Stufen – ausgehend vom paradiesischen Goldenen Zeitalter bis hin zur Eisernen Endzeit. Das Promotionsprojekt untersucht die Umsetzungen dieses Mythos in der Kunst Italiens, Frankreichs, Deutschlands, der Niederlande und der Vereinigten Staaten für den Zeitraum zwischen ca. 1500–1836. Parallel zur Auseinandersetzung mit ausgewählten Einzelwerken sollen historiographische Fragestellungen nach zeitgleich entstehenden oder gültigen historiographischen Periodisierungsmodellen im Zentrum der Analyse stehen. Ziel ist es die Weltzeitalterdarstellungen im Spannungsfeld der sich verändernden Welt- und Zeitbilder zu verorten.

### Healing Walls: Visualizing Bodily and Social Care in the *Pellegrinaio* Frescoes of the Hospital of Santa Maria della Scala in Siena
Margaret Bell | Samuel H. Kress Foundation

This project examines the frescoes in the central ward of the Hospital of Santa Maria della Scala in Siena. Painted from 1439 to 1444 the frescoes depict scenes from the institution's history and daily life and are rare examples of in situ early modern hospital decoration. Drawing on architectural and medical treatises and the hospital's archival documents, it is argued that the murals created environments of spiritual edification and visual delight – central to period practices of healing – and conceptually bound the processes of healing to the structure itself. The dissertation presents new research on the central role of the visual arts in Renaissance medical care that will be of interest to scholars of art and architectural history, and the history and sociology of medicine.

### Drawing Connections: Cesare da Sesto's Sketchbook and the Production of Style
Elizabeth Bernick | Samuel H. Kress Foundation

The project centers on the Milanese artist Cesare da Sesto's extraordinary sketchbook, in which he recorded inventions by Leonardo da Vinci, Raphael, Michelangelo, and Peruzzi. This dissertation reconstructs the material history of the sketchbook (with folios now scattered across several collections), which in turn allows me to shed new light on Cesare's biography and itinerary. Tracing his movements between Milan, Rome, Naples, and Sicily, I demonstrate how Cesare used the drawings in his sketchbook to create a heterogeneous painting style, one that challenges traditional accounts of the historiographical and geographical origins of the »High Renaissance style.«

## Landscapes of Salvation: Architecture and Memory in the Latin Kingdom of Jerusalem
Megan Boomer | Samuel H. Kress Foundation

The twelfth-century monuments of the Latin Kingdom of Jerusalem attracted pilgrims from across the Christian world. The project investigates how architecture, decoration, and liturgy structured the desired encounters between medieval viewers and the places where biblical events were thought to have occurred. The Church at Abu Ghosh, the Latin Church of the Holy Sepulchre, the Church of Abraham in Hebron, and the Church of the Nativity in Bethlehem were designed to make the sacred past present. In this charged landscape, space, image, text, and ritual were used to negotiate sacred and secular power among viewing communities. This study considers how the monuments responded to, and shaped, medieval understandings of sacred topography and time.

## Experimentation and Specialization: The Glazed Terracotta Sculpture of the Della Robbia Workshop, ca. 1430–1550
Rachel Boyd | Samuel H. Kress Foundation

Luca della Robbia's invention of glazed terracotta sculpture inaugurated a family workshop that produced objects following his methods for over a century. The focus of this study is the dynamic role of the three-generation Della Robbia workshop. The project investigates the sculptors' methods for the codification and transmission of their distinctive technology and style, and examines their success in maintaining a consistent visual identity while expanding into new genres. Building upon recent work by conservators and materials scientists, a new account of the effects the Della Robbia strove for is provided. Furthermore, the attractions that the materials and aesthetics of their glazed terracotta works held for Renaissance viewers are explored.

## Making Modernity in Fabric Architecture: Imperial Tents in the Late Ottoman Period
Ashley Dimmig | University of Michigan

This project analyzes the varied roles played by imperial tents in the performance of modernity in the Ottoman Empire from the mid-eighteenth century to the end of the empire in the early twentieth century. Analyzing contemporary archival records, photographs, printed ephemera, as well as extant tents, the dissertation demonstrates that fabric architecture was an important socio-political tool for claiming and constructing modernity in the Ottoman state. To that end, tents served as vehicles of self-historicization vis-à-vis the dynasty's nomadic origins and, at the same time, heralded the sultans' modernization efforts, such as the construction of the Hijaz Railway. Thus, both within the empire and beyond through state visits and international expositions, the imperial tent served to anchor the empire's future in its storied past.

## Ästhetisches Utopia. Adolf von Hildebrands Künstlerhaus San Francesco di Paola in Florenz. Untersuchungen zu seiner Geschichte und Bedeutung
Felicitas Ehrhardt | Ernst von Siemens Kunststiftung

Das Forschungsprojekt widmet sich erstmals der Geschichte des Florentiner Künstlerhauses Adolf von Hildebrands, das im ausgehenden 19. Jahrhundert als bedeutender Inspirationsort gefeiert wurde. Analysiert wurden im Rahmen der Untersuchung zahlreiche Dokumente aus öffentlichen und privaten Archiven sowie die zu großen Teilen noch erhaltene künstlerische Ausgestaltung des Anwesens. Einen

inhaltlichen Schwerpunkt bildet die Frühphase des Künstlerhauses, als sich das aufgelassene Kloster San Francesco di Paola in ein Künstlerdomizil verwandelte und für kurze Zeit Schauplatz einer bemerkenswerten Künstlerfreundschaft zwischen Adolf von Hildebrand, Hans von Marées und Conrad Fiedler wurde, die hier eine temporäre Lebens- und Arbeitsgemeinschaft gründeten.

## Experiencia de tiempo histórico en imágenes visuales de la segunda mitad del siglo diecinueve en Colombia

Wilson Ferney Jiménez Hernández | Universidad de Los Andes



Grabado de Antonio Rodríguez, *Corona del Genio: Alejandro Magno, Julio Cesar, Napoleón y Bolívar* (composición y dibujo de Alberto Urdaneta), detail, in: *Papel Periódico Ilustrado* 5/103, Octubre 28 de 1886, p. 97

En el siglo diecinueve, en Colombia, imágenes visuales configuraron la relación con el tiempo histórico. Símbolos y significados difundidos en imágenes de prensa, pintura, estampillas y papel moneda establecieron una experiencia de tiempo que reformuló el equilibrio entre pasado, presente y futuro. El tiempo histórico legitimó la ruptura con el pasado cercano y remitió a una continuidad con el momento fundacional de la república y la nación. Los conceptos de progreso y tradición fundamentaron la idea de futuro dependiendo del contexto político. Las imágenes visuales establecieron principios de legitimidad política en la esfera pública mediante la convergencia de construcciones de sentido, anacronismos y experiencias estéticas con disposiciones de recepción de la cultura visual y escrita.

## The Illustrated Greek Herbal and its Reception

Andrew Griebeler | Samuel H. Kress Foundation

This research project recovers the history of botanical illustration in Byzantium between antiquity and the modern era. Deploying methods from art history, codicology, and the history of science, it examines illustrated copies of Dioscorides' *De materia medica* dating from the sixth to the fifteenth century. It shows how plant pictures were used to create visual knowledge about plants and how they played a vital role in the transmission and transformation of botanical knowledge between antiquity and the Renaissance. It examines how plants are depicted and traces evidence for the use of the pictures through study of copies and marginalia. The study aims to shed light on the relationship between visual art and science as well as between nature and culture in the Middle Ages.

## Procedimientos técnicos, materiales y métodos utilizados en los talleres pictóricos de la Corona de Aragón (siglos XV–XVI)

Miquel Àngel Herrero-Cortell | Ministerio de Educación y Cultura, Spain

La investigación se centra en un momento técnico de gran complejidad en la historia de la pintura (reintroducción del fresco, evolución de la témperas al óleo, e introducción del lienzo), en un territorio complejo como la Corona Aragonesa, receptiva ante los avances que se desarrollaron en la pintura italiana y flamenca. Este trabajo implica el uso de documentación notarial histórica, literatura crítica, recetarios, tratados, manuales de materiales y técnicas, así como pruebas científicas físicas y químicas. Es, de hecho, un nuevo enfoque hacia una compresión holística de la pintura en ese eje

de tiempo y espacio: sus resultados sirven, además de para fines de conservación y restauración, para comprender el proceso de la evolución técnica de la pintura hacia la era moderna. El proyecto se inscribe

dentro de las actividades del grupo de investigación »Arte y Cultura de Época Moderna«, financiado por la Generalitat de Catalunya y el Ministerio de Educación, Cultura y Deporte.

## Der Camposanto in Pisa und die Terra Santa-Legende
Rahel Meier | Schweizerischer Nationalfonds

Das Forschungsprojekt ist dem Pisaner Stadt-friedhof, dem Camposanto, und der mit ihm verbundenen Terra Santa-Legende gewidmet. Die Legende besagt nicht nur, dass der Camposanto auf Heiliger Erde errichtet wurde, die aus Jerusalem stammt, sondern spricht dieser Terra Santa auch die Fähigkeit zu, die darin bestatteten Körper innert kürzester Zeit zu zersetzen. Die Studie rekonstruiert anhand einer Analyse von Pilgerberichten aus dem 5. bis ins 16. Jahrhundert den Entstehungskontext der Vorstellung einer raschen Zersetzung des Leichnams im Zusammenhang mit dem Bestattungsort Akeldama im Süden Jerusalems. Darüber hinaus untersucht sie die Verbreitung der

Terra Santa-Legende im 13. Jahrhundert und die Bedeutung derselben für die Pisaner.



Ruine des Akeldama in Jerusalem (legendärer Ursprungsort der Heiligen Erde im Camposanto zu Pisa), 13. Jahrhundert (?)

## *Idea del tempio della Pittura* (1590) by Giovanni Paolo Lomazzo. Critical Study and Portuguese Translation with Commentary
Gabriela Paiva de Toledo | São Paulo Research Foundation

The project is devoted to Giovanni Paolo Lomazzo's *Idea del Tempio della pittura*, published in 1590. Along with the *Trattato dell'arte della pittura* (1584), the text makes up the main textual corpus of the theory of art formulated by this Milanese painter and academic. It contains his more philosophic reflections: attempts to develop a theory of painting that would satisfy the distinctive

demands of his time. Few studies approach the *Idea* monographically, making analyses of its artistic concepts, organization, and theoretical foundations scarce in general, and inexistent in Brazil. My project will result in a Brazilian translation of the text with commentary, interrogating its relation to other theorists of the time, and especially the question of the artist's personal *maniera*.

## *Vera amicizia* y el retrato de la esposa virtuosa en el Cinquecento
Laura María Palacios Méndez | Ministerio de Educación y Cultura, España

En el Quattrocento y el Cinquecento la *vera amicizia* era el concepto sobre el que se construía el vínculo de amor e interdependencia de los cónyuges que garantizaba el éxito de su matrimonio. La responsabilidad principal de la esposa en sostener dicha amistad queda directamente relacionada con las virtudes que se demandan de ella, que quedan materializadas en multitud de retratos de formas diversas. Entre ellos destacan las controvertidas

*half-length women* de Tiziano como la *Flora* de los Uffizi y otros de iconografía pareja que han sido consideradas: prostitutas, imágenes de la belleza ideal o esposas. Dentro de esta corriente se incluyen sus investigaciones de tesis doctoral que se centran en interpretar aspectos particularmente discutidos como el seno descubierto, el gesto de la mano, el ofrecimiento de unas flores etc. dentro del discurso vigente en el momento de la *vera amicizia*.

## Tizians *Venus von Urbino* und ihre Rezeption vor dem Zeitalter der Photographie

Andreas Plackinger | Verein zur Förderung des Kunsthistorischen Instituts in Florenz e.V.

Tizians *Venus von Urbino* war früh Gegenstand lang nachwirkender Legendenbildung. Bis heute kolportiert die Forschung scheinbare – in der Tat jedoch historisch kaum haltbare – Gewissheiten zur berühmtesten weiblichen Aktfigur der venezianischen Malerei. Im vollen Bewusstsein dieser Problemlage untersuchte das Projekt die wechselnden Präsentationskontexte und damit einhergehenden Funktions- und Bedeutungswandel des Gemäldes bis zum Aufkommen erster photo-mechanischer Reproduktionen des Bildes. Dabei wurde der kunsttheoretische Diskurs ebenso in den Blick genommen wie das reiche literarische und visuelle Nachleben von Tizians Bilderfindung. Die Ergebnisse der Recherchen am Kunsthistorischen Institut in Florenz sowie in Florentiner Archiven und Sammlungen werden im Winter 2019 in Form eines wissenschaftlichen Artikels im *Münchner Jahrbuch der Bildenden Kunst* publiziert.

## Flying and Floating in Early Modern Sculpture

Ivo Raband | Swiss National Science Foundation

A central question of this research project is how sculptors dealt with the subject of elevation as they began to experiment more freely with the image of the human body after 1500. When, for example, Giambologna cast his *Mercury* he managed to loosen the tight grip between the statue and its plinth. This project brings together different media (art theoretical treatises, sculptures, prints, literature) to investigate why artists, artisans, and scientists began simultaneously to investigate the possibilities and concepts of elevation. My hypothesis is that sculpted art works reacted to innovative, new theories and publications while at the same time being an important artistic medium to achieve the illusion of elevation itself.

## Art and Power in the Eleventh Century. The Andalusi Taifas in the Mediterranean Context

Víctor Rabasco García | Ministerio de Economía y Competitividad, España

This project investigates the conceptualization of eleventh-century artistic production in al-Andalus. The political configuration of the Taifa kingdoms remarkably impacted the architectural aesthetic: some Taifa kingdoms looked to the Umayyad legacy, while others re-formulated the artistic languages that had emerged from Mediterranean cross-cultural exchanges with solutions still unseen in the Iberian Peninsula. Thus, the goal is to understand the role played by the arts in the path to legitimation, but also within the wider ideological and identity discourses.

## Otto Hettner (1875–1931). Ein Künstler der Moderne zwischen Dresden und Europa

Kati Renner | Graduiertenakademie der Technischen Universität Dresden

Im Zentrum des Projektes steht Otto Hettners zentrale, bisher nicht erforschte Schaffensphase in Florenz zwischen 1905 und 1911. Vor dem Hintergrund der sich für moderne Strömungen allmählich öffnenden Stadt verarbeitet Hettner wichtige Einflüsse der Pariser Avantgarde und entwickelt unter dem Eindruck der Florentiner Renaissancekunst seine Malerei zu einem einzigartigen »expressiven Idealismus« weiter. Außerdem wirkt er als Vermittler zwischen Florenz und den Zentren Paris, Berlin sowie Dresden. Mit einem Fokus auf der Aufarbeitung sowohl

biografischer Daten Hettners, seiner lokalen Vernetzung als auch seiner Ausstellungstätigkeit soll untersucht werden, welchen Stellenwert der Florenzaufenthalt in seinem Gesamtwerk einnimmt und welche Impulse von Hettner für den internationalen Ideentransfer ausgehen.

## *Limen.* Poetiche della visione
Vega Tescari | Fondo Nazionale Svizzero

Attraverso un approccio comparatistico e interdisciplinare, tra filosofia, estetica e arti, è stato esaminato il concetto di spazialità »sospesa« in ambito visivo e letterario, con particolare attenzione per l'opera di Pier Paolo Pasolini. La soglia, la frontiera e il margine (spaziali e metaforici); i luoghi di transito o in cui si attiva una dinamica di attraversamento; i luoghi della transitorietà e dell'indefinito urbano e paesaggistico, tematizzano una complessità non solo spaziale, ma anche temporale, sensoriale e cognitiva, connessa con l'archeologia dell'immagine, la fenomenologia dello sguardo e della ricezione. La frontiera e il passaggio, cui il termine »limen« allude, riguarda sia il piano concettuale investigato, sia la soglia e le relazioni tra discipline e mezzi espressivi.

## Vor-Bildliches Sterben. Der Tod der Kleopatra als bildtheoretisches Motiv
Hui Luan Tran | Deutscher Akademischer Austauschdienst

Das Promotionsprojekt untersucht anhand frühneuzeitlicher Bilderfindungen des Todes der Kleopatra das bild- und kunsttheoretische Potential des Motivs. Die Figur der ägyptischen Herrscherin eignet sich dafür in besonderer Weise. Antiken Quellen zufolge bemächtigt sie sich subversiv – qua Freitod – der Kontrolle über ihren letzten Anblick, der laut Plutarch und Cassius Dio zu einem tatsächlichen Bildwerk wurde. Die Arbeit beleuchtet anhand von Fallbeispielen die Beziehung dieses letzten Anblicks zum Bildwerk, das daraufhin im augusteischen Triumphzug mitgeführt wurde. Die Bildlichkeit des Todes der Kleopatra erlaubt es dabei das Werden von (Ab-)Bildern und deren Verhältnis zu Vor(stellungs-)Bildern oder (Ur-)Bildern zu diskutieren.

## Sandro Botticelli and the Paintings with the Story of Nastagio degli Onesti
Alexandre Vico Martori | University of Girona



Sandro Botticelli, *Second Episode in the Story of Nastagio degli Onesti*, detail, 1482–1483, tempera on panel, 82 × 138 cm. Madrid, Museo del Prado

After his return from Rome and at the apex of his reputation, in 1483 Sandro Botticelli painted for the Pucci family four furniture panels (*spalliere*) of Boccaccio's *novella* of Nastagio degli Onesti. The painter was the first to transcribe to a wooden support a story that had less success in comparison to the other *novelle* of the *Decameron*. This study aims to analyse Botticelli's utterly licentious version of the subject. Considered the Apelles of his time, Botticelli clearly modified the actions of the story. He embellished his composition with numerous recognisable references to the Florentine oligarchy, including also allusions from other literary sources.

# Individual Research
## Visiting Scholars

*Puma de Piedra*, Tenochtitlan (Mexiko), undated, Basalt. Mexico City, Museo del Templo Mayor, Sala Flora y Fauna (Photo: Lucy Jarman)

## Study on the Avalokiteśvara Imagery of Turfan in the Qočo Uighur Period
Cheng Aifeng

The project investigates collections within China and abroad regarding the Avalokiteśvara imagery from the Turfan area, focusing on the paintings of Avalokiteśvara – the Lord who gazes down (on the world) – from the grottoes around Turfan (Xinjiang Autonomous Region, China). The aim is a classification and closer dating for the imagery of the female form of Avalokiteśvara. To confirm the interdependency of Avalokiteśvara images in the grottoes, they are compared to the main cave (Bezeklik Cave 14) while analyzing the subject matter and composition. Similar Sutra paintings and images with traditional depictions of the Bodhisattva are included in the study. The analysis of the Avalokiteśvara image painting style serves for comparisons with similar images of the surrounding area, and their interactions.



Mural fragment from the 14th cave in Bezeklik. © Academia Turfanica

## Künstlerische Interaktionen entlang der venezianischen Seewege im späten Mittelalter
Michele Bacci

Das Projekt erforscht Dynamiken künstlerischer Interaktion, die sich im 14. und 15. Jahrhundert entlang der venezianischen Seewege in Richtung des östlichen Mittelmeerraums entwickelten, und erarbeitet neue Ansätze zur Untersuchung der sogenannten »italo-byzantinischen Ikonen«, indem es nach ihrer Bedeutung und Materialität, ihrer Verbreitung sowie ihrer Funktion für die private Andacht fragt. Es untersucht ferner, ob und inwieweit die Tafeln durch ihr ambivalentes Aussehen lateinischen wie griechischen Betrachtern ermöglichten, in ihnen sowohl die Autorität der byzantinischen Ikonen zu erkennen als auch einen empathischen Zugang zu den dargestellten heiligen Personen und Ereignissen zu erleben.

### Reliquie nascoste nei muri, nelle colonne e nei capitelli nell'architettura religiosa medievale
Xavier Barral i Altet

Leone Marsicano, cronista dell'abbazia di Montecassino, offre un lungo passo dedicato alla deposizione di reliquie negli altari della nuova chiesa abbaziale voluta dall'abate Desiderio e consacrata il 1 ottobre del 1071. Il passo chiude con un elenco di reliquie, e inoltre fa riferimento all'introduzione di queste in elementi architettonici durante la costruzione della chiesa. All'interno dei capitelli delle colonne della navata erano state infatti poste le reliquie dei santi Giovanni e Paolo, Nicandro e Marciano destinate a rimanere celate per sempre. Questo spiega come nell'ottica della scrittura cronachistica monastica, fosse fondamentale la conservazione e trasmissione di tale deposizione. Il progetto di ricerca analizza il fenomeno delle reliquie nascoste da una prospettiva globale, e cerca di offrirne nuove interpretazioni.

### La peinture au miroir de l'armure
Diane Bodart

This book-project investigates the pictorial detail of reflection as an encounter between two new artistic technologies in the early fifteenth century: the medium of oil painting and metal plate armor. While the polished surface of armor became as shining as a mirror, painting mastered the technical tools that allowed for the representation of such optical effects. The book analyzes reflections on armor as an emblem of representation in painting (*détail-emblème*, as defined by Daniel Arasse), in the sense that they reveal, optically and metaphorically, what lies behind the picture. On the whole, the study explores the implications of pictorial representation in Italy, Spain, and the Netherlands by tracing out the first history of armor in painting.

### Italienische Zeichnungen des 15. und 16. Jahrhunderts aus der Sammlung der Kunstakademie Düsseldorf im Museum Kunstpalast
Sonja Brink

Die Sammlung der Kunstakademie Düsseldorf enthält etwa fünfzehntausend Zeichnungen und fünfundzwanzigtausend Blatt Druckgraphik, die einer kontinuierlichen Bearbeitung zugeführt werden. Das Sammlungssegment der frühen italienischen Zeichnungen fand bislang nicht die gebührende Aufmerksamkeit. Seit 2011 widmet sich das Projekt daher diesem Teilbereich. Erfasst wurden etwa 500 Zeichnungen aller Kunstlandschaften, deren stilistische Zuschreibung vorgenommen und, so möglich, der ursprüngliche Werkzusammenhang ermittelt wurde. Dabei konnte eine Vielzahl bislang unpublizierter Zeichnungen vorgestellt werden, darunter eine Gruppe von Zeichnungen des Venezianers Jacopo Palma il Giovane, aber auch vereinzelte Zeichnungen, etwa von Fra Bartolommeo. 2017 konnten die Forschungsergebnisse in zwei Bänden veröffentlicht werden.

### Scandal and Decorum: Memorable Gifts between Constantinople and Tabriz
Sinem Casale

This project focuses on the incendiary diplomatic exchanges between the founder of the Safavid dynasty, Shah Ismail, and his contemporary Ottoman Sultan Selim. In the lead-up to the famous Battle of Chaldiran in 1514, each ruler prompted the other with provocative letters, accompanied by objects, to challenge his adversary's masculinity, religious orientation, and political legitimacy. Equally important, a series of later historical reflections on these exchanges skillfully combine fiction and fact,

manipulating, embellishing, and misrepresenting actual exchanges in a war of words over the legacy of the conflict and the scandalous exchange of letters and gifts. Intriguingly, although the battle itself ended in a decisive victory for Selim, these later narratives downplay the importance of the battle, and instead highlight Selim's diplomatic victory through his skillful use of gifts to humiliate his opponent.

## Fifteenth-Century Painting in Italy
Diane Cole Ahl
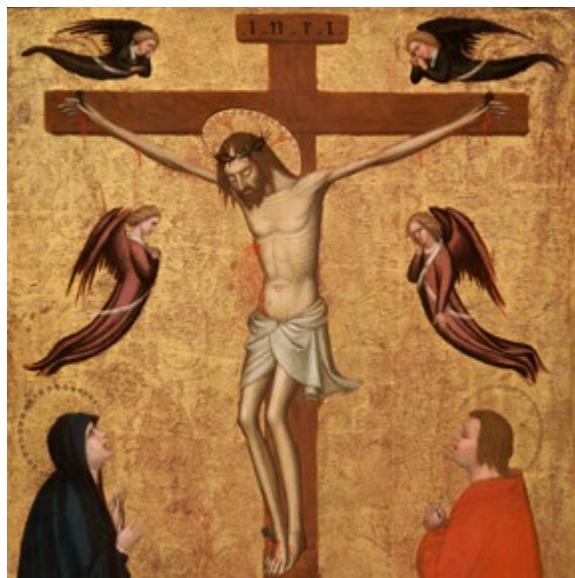


Stefano da Verona, *Crucifixion*, detail, ca. 1394–1397. New York, Metropolitan Museum of Art

The scope of the stay at the Kunsthistorisches Institut in Florenz was to write an »Introduction« to *Painting in Fifteenth-Century Italy* (Yale University Press/ Pelican History of Art) to explicate the book's new conceptual and theoretical approaches. It addresses the book's organization, which begins in the north with Milan, includes regional locales generally dismissed as inconsequential, and concludes with Sicily. It identifies crucial material and artistic exchanges between Italy, Adriatic territorial possessions, the North, and Mediterranean societies. It further underscores how painters responded to local visual culture as they traveled, a more significant phenomenon in the Quattrocento than has been recognized. Finally, the »Introduction« emphasizes the scientific concerns that engaged painters, whose practice was rooted in chemistry.

## The Duchess's Garden: Eleonora di Toledo and the Early History of the Boboli Gardens
Bruce Edelstein

This project investigates the Duchess of Florence, Eleonora di Toledo, as the principal patron of the Boboli Gardens. The gardens were from the outset intended to serve as a vast estate within the very heart of Renaissance Florence. They constitute a pivotal moment in the history of the aristocratic palace, for here traditional relationships between architecture and landscape in the urban setting were inverted: extensive, elaborate gardens now assumed the role of protagonist, with the palace initially relegated to a secondary role. This study is for a book that focuses on the history of the garden's design and the intended iconography of its fountain sculptures, which, as the primary means through which the garden conveyed meaning to visitors, celebrated Eleonora, the Medici, and the prosperity their rule brought to the city of Florence.

## Architekturtheorie. Eine Geschichte von der Antike bis zur Gegenwart
Dietrich Erben

Absicht des Projekts ist es, Architekturtheorie in den jeweiligen Epochen in die Entwicklungen der Ideen- und Gesellschaftsgeschichte einzubinden und damit zugleich ihre kommunikativen Entstehungsbedingungen herauszuarbeiten. Das Buch ist dabei als Übersichtswerk konzipiert, das mit Vitruv in der Antike einsetzt, wenngleich der Schwerpunkt im 19. und 20. Jahrhundert liegt. In Florenz wurden weitgehend die beiden letzten Kapitel zur Architekturtheorie der Nachkriegszeit verfasst.

## Raffaello, artista dell'»ottimo universale« e del futuro globale
Marzia Faietti

Raffaello è il punto di riferimento intorno al quale ruotano diverse prospettive di ricerca: dal concetto di eredità analizzato nell'interazione tra testimonianze delle fonti e risposte individuali degli artisti, all'emergere di scarti significativi tra finalità dell'artista e gusti del committente o del collezionista; dalle ricerche spaziali che adombrano il superamento della finestra aperta albertiana e aggiungono nuovi spunti al tema della metafora finestrale, all'importanza per l'artista urbinate della dialettica tra parola e immagine e tra poesia e volto, quest'ultimo percepito come l'Imago della stessa pittura. Le ricerche si sono concretizzate nella curatela di due mostre tenutesi a Roma (2015) e a Mosca (2016) e nella collaborazione a una esposizione inaugurata a São Paulo (2018), nonché in diversi congressi internazionali. Tali ricerche confluiranno in una più ampia mostra monografica (Roma, 2020).

## Lust, Kontrolle und Schmerz. Dimensionen des Bildraums um 1600
Robert Felfe

Um 1600 scheinen sich in der Europäischen Kunstgeschichte signifikante Differenzierungen und Adaptationsprozesse zu vervielfachen und zu beschleunigen. Der Transfer von Wissen und Technologien sowie zunehmend globale Kontakte und Interaktionen erweitern den Kreis ästhetischer Interessen und Optionen beträchtlich: Bilder werden in zugespitzter Form Versuchsfeld für wissenschaftliche Modelle sensitiver Vermögen wie auch für die prekären Balancen von Passionen und Gefühlen; Sujets wie die Landschaft und das Stillleben etablieren sich als eigenständige Bildgattungen. Das Projekt versucht die Dynamiken dieser Konstellation an exemplarischen Fällen aufzuzeigen. Besonderes Interesse gilt neuen Bildräumlichkeiten in der Malerei in ihren Relationen zur Praxis der Falknerei.

## The Aesthetics of Marble: from Late Antiquity to the Present
Dario Gamboni

Although numerous studies, conferences, exhibitions and publications have explored the origin, the extraction, the transportation, and the use of marble and other veined stones, relatively little has been done on the resulting compositions, their meanings, effect and reception, in short on the aesthetics of marble. This book project (edited together with Gerhard Wolf and in collaboration with Jessica N. Richardson) aims at mapping this emerging field of research. It intends to take a culturally and chronologically ample view of the phenomenon and to bring together a broad array of approaches from the history of art, architectural history, archaeology, material and conservation studies, anthropology and psychology. My own contribution endeavors to explain marble's capacity to transcend the opposition between iconophily and iconophobia.

## Going West to Find the »East«: Japanese Architect Itō Chūta's Travels Throughout the Ottoman Lands (1904–1905) and His Thought on »Oriental« Architecture
Miyuki Aoki Girardelli

Travel accounts always provide different perspectives on supposedly »known« objects. In the case of the Middle East and the Ottoman Empire, most of the examples are limited to those written in local or western languages. Very few sources from further East are present in Western academia. In this sense, the Japanese architect Itō Chūta's (1867–1954) drawings, photographs, and written accounts on his world trip – his thoughts on world architecture elaborated during and after his travels – can be

considered as an example of how mobility across cultural borders affects the interpretation and perception of history, art, and architecture in global context. As an »Oriental« looking at the Middle East, Chuta's gaze challenges many aspects of the Orientalist discourse.

## The Architecture of Diplomacy and the Political Landscape of Pera (Istanbul)
Paolo Girardelli

This project is part of a broader reflection on continuities, ruptures, and contextual reworking of meanings and forms in the evolution of several »cosmopolitan« environments in the Eastern Mediterranean on the eve of modernity (late eighteenth to mid-nineteenth century). The district of Pera (presently, Beyoglu) is a site of diplomacy and international settlement developed outside the walls of Galata (the Genoese merchant town of medieval origin). Inhabited and constructed by diverse communities and actors, it can be read as a layered, contested landscape: a living palimpsest where local and »imported« elements, from architectural forms to street patterns, from dress codes and material culture to social behaviors and rituals, gain peculiar relevance and meaning in relation to the surrounding regime of identitarian expressions.

## The Worlds and Possessions of the Portuguese Merchant-Banker Emmanuel Ximenes (1564–1632) in Early Seventeenth-Century Antwerp
Christine Göttler (conducted in collaboration with Sven Dupré, Utrecht University)



Peter Paul Rubens, *Arch of the Mint* (back face), detail, 1635, oil on wood, 104 × 71 cm. Antwerp, Royal Museum of Fine Arts

The Ximenes d'Aragão were one of the great Portuguese converso families who participated in the carreira da Índia, and whose overseas trade network extended to India, Africa, Brazil, and the Spanish Americas. The main protagonist of this project is Emmanuel Ximenes (1564–1632). Emmanuel's Antwerp residence included a »distillation and alchemy chamber«, a porcelain chamber, and a library of considerable size with especially strong holdings in alchemy, medicine, astronomy, and astrology. Using a broad variety of archival sources, this research investigates the various roles, identities, commercial and epistemic interests of Emmanuel Ximenes. The project concerns the role of the Portuguese converso family within the intellectual, commercial, artisanal, and religious culture of Antwerp. In addition, the family had close links with Medici Florence, which will be extensively explored.

## Portraits of Unbelonging: Photography, the Ottoman State, and the Making of Armenian Emigrants
Zeynep Gürsel

*Portraits of Unbelonging* is the first in-depth exploration of the official role of photography in the history of Armenian emigration to the United States, one of the earliest examples of photography being used to police borders. It investigates Armenian families who emigrated from the Ottoman Empire through a collection of one hundred photographs taken between 1905 and 1908. Armenian Ottoman

subjects received their passports on the explicit condition that they renounce their nationality and never return to the Empire. *Portraits of Unbelonging* presents a double-sided history of migration. Like each individual photograph, the project faces two directions: the Ottoman past and an American future. It is a history of mass migration on an intimate scale.

## Europa jenseits der Texte. Deutungen der Geschichte Europas nach dem Euro-Zentrismus
Bernhard Jussen



Justinian II, Solidus mit Ikone Christi, 692–695, Konstantinopel, Gold, Durchmesser: 0,19 cm. Washington DC, Dumbarton Oaks Collection

Seit dem Ende des Kalten Krieges suchen die Geisteswissenschaften Wege zu neuen, post-eurozentrischen Deutungsmustern. Im Rahmen dieser Perspektive nimmt das Projekt einen makrohistorischen Blick auf die Geschichte des nachrömischen Europas (bis ins 16. Jahrhundert) und trifft eine strikte Materialentscheidung: Es benutzt nur Material, das traditionell zum Feld der Kunstgeschichte gehört. Wenn visuelles Material die geschichtswissenschaftlichen Narrative nicht mehr nur bereichert, verdichtet oder authentifiziert, sondern selbst konstituiert, so zeigt dies, wo die überkommenen Deutungsmuster sitzen, und hilft, sie aufzubrechen.

## Studi su Baccio Bandinelli
Noriyuki Kai

La ricerca, condotta insieme a Midori Sewake, prende in esame la prima parte dell'attività di Baccio Bandinelli, dal secondo al quinto decennio del Cinquecento: in particolare, essa si concentra sull'analisi dei monumenti funebri a Leone X e Clemente VII, nella chiesa di Santa Maria sopra Minerva a Roma. Inoltre, l'esplorazione degli Archivi di Stato di Firenze e Siena e l'Archivio Segreto Vaticano, vuole ricostruire le ragioni della scelta del cognome Bandinelli da parte dello scultore, così come il suo reale rapporto con l'omonima famiglia senese. Ma, soprattutto, intende verificare tramite riscontri documentari i fatti descritti nel *Memoriale* della Biblioteca Nazionale Centrale di Firenze: un testo che finora si riteneva dettato direttamente dall'artista al figlio Cesare, ma che più recentemente è stato attribuito al nipote.

## Theory, Poetics, and Ethics in Cafer Efendi's Book on Early Modern Ottoman Architecture (1614)
Gül Kale

This project is the first sustained and critical analysis of *A Book on Architecture*, written by Cafer Efendi, on Ottoman architecture and on the life of its chief architect, Mehmed Agha, who was the builder of the Sultanahmet Mosque (1617) in Istanbul. Through an interdisciplinary approach and close reading of the text, the project sheds new light on architecture's relationship to diverse modes of knowledge, scientific learning, and architectural/artistic practice as they intersected with the wider intellectual, visual, and

material cultures of the sixteenth and seventeenth centuries. Contributing to the scholarship on global art and architectural history and theory, the project not only brings to light a unique manuscript from the early modern Islamic world but also places it within the broader cross-cultural context of the Mediterranean world.

## Facade Decorations in Sicilian Architecture and the Mediterranean between the Eleventh and the Thirteenth Centuries
Lev Kapitaikin

This research on façade decoration in Mediterranean religious architecture proceeds in two paths. First, it offers a critical analysis of Sicilian churches, namely: Palermo, Cathedral and Santa Maria dell'Ammiraglio; Casalvecchio Siculo, SS. Pietro e Paolo, and within a comparative framework with selected monuments in Campania (Salerno, Cathedral and Palazzo Terracina), Basilicata (Melfi, bell tower), and Calabria (Rossano, S. Maria del Patir), and in Andalusi-Maghribi architecture (Córdoba, The Great Mosque; Tunis: the Zitouna mosque). Second, it explores the architectural iconography (or meaning) of chromatic façade décor in churches and striped ablaq in Islamic monuments through comparison with architectural imagery in illuminated manuscripts and in ekphrastic texts. The latter path draws on the recent studies by M. Tabanelli, P. Peduto, H. Maguire, and H. Šedinová.

## Colonial Gothic in Contemporary Art
Susanne Leeb

This project discusses to what extent the Gothic genre is linked to colonial histories by employing references to contemporary art. Specifically focusing on the video work entitled *Heat Archer* (2012) by the Tel Aviv-based artist Uri Nir, the lecture explores how, despite the lack of an explicit mention of colonial issues, the video can be characterized by the term »colonial gothic« quite well. It is the particular setting of *Heat Archer* that seems responsible for activating this connection. The video was shot in the Rockefeller Museum in Jerusalem, which was constructed as an archaeological museum by Austen St. Barbe Harrison during the times of the British Mandate in Palestine. During the stay in Florence the project will investigate in what way and by which means art articulates the flipside of archaeological objects of knowledge and is part of a longer research and planned publication on the topic of Colonial Gothic in Archaeology and Contemporary Art.

## Holy Mountains in the Hierotopy and the Iconography of the Christian World
Alexei Lidov

The project tackles the subject of holy mountains and their role in the making of sacred spaces, mostly in the medieval tradition, with a focus on the Byzantine world. In addition, other related Christian and non-Christian phenomena are considered within their wide historical and geographical context. The project explores the particular spatial imagery embodied in the sacred landscapes (like the famous *sacri monti*) and various iconographic devices, as well literary texts. The spatial imagery of Holy Mountains falls outside the scope of traditional fields of study. At the same time, we know precisely from the written sources that such imagery appeared in liturgical services and in church decoration. It was a kind of »spatial icon« and »image-paradigm«, to use the hierotopic terms to describe these phenomena beyond the realm of flat pictures.

## Artistas Sudamericanos en la Firenze del Risorgimento
Laura Malosetti Costa

Durante la segunda mitad del *Ottocento* hubo en Florencia una presencia constante de americanos del sur que no ha sido considerada en su conjunto. Mi proyecto examina el rol de la formación en Florencia – en la Accademia y en el taller libre de Antonio Ciseri – en varios artistas que renovaron los lenguajes del arte en Sudamérica a lo largo de la segunda mitad del siglo XIX: el peruano Luis Montero, el uruguayo Juan Manuel Blanes, los argentinos Angel Della Valle y Lucio Correa Morales entre ellos. Esta perspectiva apunta a una discusión de los estilos en relación con nuevas funciones y públicos. Una nueva sensualidad en las escenas históricas, un realismo que acercaba los »grandes asuntos« al melodrama y la sensibilidad de los nuevos espectadores urbanos fue tal vez el aporte más potente y duradero de los grandes maestros florentinos al arte de la América del Sur.

## Painting and the Affairs of the World: Reforming Literati Painting in Eighteenth-Century China
Michele Matteini

This research explores a shift in the practice of Chinese literati painting at the end of the eighteenth century. The discovery of unknown ancient artefacts and the consolidation of a new, empirical method of inquiry put under scrutiny traditional fields of knowledge, changing the ways the past was understood in relation to the present. For literati painting – a practice anchored on the artist's capacity to express himself or herself by appropriating past styles – that meant destabilizing the conceptual and aesthetic foundations that for centuries had structured the very idea of painting. Experimental painters of the time – known today as »Eccentrics« – sought to confound the fixed chronologies of canonical literati painting, promoting a capacious notion of painting as embedded in the experience of the everyday. This aspect, as will be shown, had a deep impact on the development of ink painting through the nineteenth and twentieth centuries.

## Rethinking the Comparative Aesthetics in Uneven Globalizing Times
Parul Dave Mukherji

This research project entails a rethinking of the methodology of comparative aesthetics in current times. While comparative approaches in which different cultures are brought together is an inescapable condition of our globalizing world, it is imperative not to valorize it as a given method. It is crucial to question the tools of comparison and to explore their inherent asymmetries. For instance, in the case of the Sanskrit term, *anukrti* and the Western term, mimesis, the former is usually italicized, while the latter is not. Mapping such differences of marked and unmarked »naturalism«, a cross-cultural comparison might be worked out. This approach provides a lens to view the frescoes of Ajanta (third to fourth century) that employ conventions of creating volume on flat surface that are different from the techniques of cross hatching and chiaroscuro associated with the paintings of European Renaissance art.

## I Segni nel tempo. Dibujos españoles de los Uffizi
Benito Navarrete Prieto

Gracias a este proyecto fue posible reconstruir la procedencia original de los dibujos españoles de los Uffizi, reunidos en Madrid en torno a 1745–1746 por el comerciante florentino Giovanni Filippo Michelozzi (†1777), evidenciando un temprano gusto y aprecio de los coleccionistas italianos por el

dibujo español. Nuevas investigaciones en Florencia permitieron reconstruir por vez primera la figura fundamental de Emilio Santarelli (1801–1886) quién donó parte de esta colección a los Uffizi en 1866. Este proyecto fue financiado por la Fundación Mapfre y realizado con el Gabinetto Disegni e Stampe delle Gallerie degli Uffizi y el Kunsthistorisches Institut in Florenz.

## Dibujo italiano y español del siglo XVI en la Biblioteca Nacional de España
Benito Navarrete Prieto

La Biblioteca Nacional de España cuenta con una de las colecciones de dibujos más importantes desde el punto de vista de la calidad así como por la variedad de procedencias. Este proyecto, realizado con Gonzalo Redín Michaus (et al.) y financiado por el Ministerio de Economía y Competitividad del Gobierno de España, intentará avanzar en el conocimiento de la colección desde el punto de vista de la historia del gusto, el proceso creativo de los artistas españoles e italianos del siglo XVI y la definición de un lenguaje creativo común como forma de expresión global.

## Raphael and the Renaissance Arts of Collaboration
Lisa Pon

The paradigm of »Renaissance rivals« – towering geniuses competing furiously – has fruitfully described some interactions between, for example, Michelangelo and Leonardo. Yet it fails to capture many achievements of their contemporary Raphael, who was known for working with others. This project explores Raphael's artistic collaborations by analyzing period personae Raphael inhabited: the courtier within a cosmopolitan context; the friend to a wide range of men and the lover of many women; the architect, newly so named, in a workshop and on a construction site. In each of these cases, an individual held significant agency within a network, but not absolute authority. The research thus studies Raphael's exquisite skill not only in artmaking but also in cultivating productive collaborations.

## Paisaje y fotografía en Colombia, 1840–1910
Carlos Rojas Cocoma

A finales del siglo XIX y comienzos del siglo XX, Latinoamérica inspiró a un grupo de fotógrafos locales y extranjeros a dar cuenta de lo exótico y de la forma del paisaje americano. Sin embargo, ante la falta de tradición visual, el territorio americano planteaba el reto de producir una iconicidad de región inexistente hasta entonces. Junto con la creación de lugares de memoria, la imagen fotográfica contribuyó a establecer una primera iconicidad »genuina«.
El proyecto busca analizar y profundizar sobre la configuración cultural de los emblemas visuales reproducidos a través de la fotografía. A través de un cuidadoso inventario, se busca entender la manera cómo se configuró una visualidad fotográfica del paisaje colombiano.

## Renaissance Art in the Nineteenth Century
Patricia Rubin

Recurrence and revision could be said to characterize my work at the Institute in 2017–2018. »Revision« related to seeing my book, Seen from Behind: *Perspectives on the Male Body and Renaissance Art*, through its final phases for publication by Yale University Press in November 2018. Recurrence marked my return to considering nineteenth-century writing about art (specifically Italian Renaissance art) and the connections between collecting, the art market, and the development of modern art history. My research

at the Kunsthistorisches Institut in Florenz resulted in an essay on *George Eliot, Lady Eastlake, and the Humbug of Old Masters* and one about *»Pictures with a Past«: Botticelli in Boston*, which deals with the successive rediscoveries of Botticelli in the course of the nineteenth century that led to what became a virtual cult of the artist. The Kunsthistorisches Institut's position as a protagonist in the history of art history made it a particularly rich and rewarding resource for my research on those topics.

## Bernoulli-Euler Online (BEOL)
Tobias Schweizer

Im Rahmen eines vom Forschungsfonds der Universität Basel gesprochenen Förderbeitrags wurde von Juni 2015 bis Februar 2016 das Forschungsprojekt Bernoulli-Euler Online (BEOL) vorbereitet. BEOL integriert die Schriften von Leonhard Euler und Mitgliedern der Bernoulli-Dynastie in eine Plattform. Diese basiert auf generischen Komponenten, so dass die entwickelte Funktionalität auch anderen Projekten zur Verfügung steht und umgekehrt. Der Aufenthalt am Kunsthistorischen Institut in Florenz war der Frage gewidmet, wie Systeme über Schnittstellen kommunizieren können. Für BEOL stellen sich in Bezug auf die Anbindung an andere Editionsplattformen vergleichbare Fragen wie für das Kunsthistorische Institut in Florenz in Bezug auf die Anbindung an Europeana.

## Fotogenia della catastrofe
Tiziana Serena

La ricerca analizza l'orizzonte di senso fra documento fotografico e interpretazione »artistica« ad inizio del Novecento. Il caso di studio è dato dalle fotografie prodotte a seguito del terremoto di Messina e Reggio nel 1908, primo evento mediatico di grande portata nella storia culturale italiana. In particolare vengono analizzate le immagini dei fotografi della Società fotografica italiana e dei sismologi italiani e stranieri; la loro circolazione in pubblicazioni specializzate; la ricezione negli ambienti della fotografia artistica e della scienza. Il filo rosso sotteso a questa ricostruzione storica è il cortocircuito che si è generato fra gli sguardi diversi di arte fotografica e scienza e i rispettivi valori assegnati alle immagini.

## I viaggi fotografici di Eugène Piot
Tiziana Serena

Lo studio verte sull'analisi di un corpus eccezionale di negativi di carta e stampe al sale di Eugène Piot (1812–1890), collezionista d'arte celebrato da Baudelaire e fotografo solo per un breve periodo. Attivo anche in Francia, Svizzera e Grecia, aveva una predilezione per la Penisola, per la quale concepì il primo libro fotografico (*L'Italie monumentale*, 1851), che rimase però incompiuto. Lo studio è caratterizzato da un taglio metodologico incentrato sui valori della materialità delle fotografie. Verranno pertanto presi in considerazione aspetti minori delle fonti fotografiche, legati soprattutto ai negativi di carta, che possono mettere in luce il processo ideativo e produttivo de *L'Italie monumentale*.

## Le fotografie istituzionalizzate
Tiziana Serena

Nel corso dell'ultimo decennio, una serie di nuovi studi internazionali ha trasformato lo *status quaestionis* sulla fotografia, con un nuovo interesse per gli usi sociali della stessa. I temi delle pratiche di istituzionalizzazione della fotografia – il suo ruolo nella costruzione di ideologie nell'epoca dei nazionalismi, la cultura e l'attività dei photo-club nella costruzione di un'identità nazionale in relazione

al patrimonio storico, il ruolo degli archivi di fotografia – costituiscono lo sfondo dal quale muove la ricerca. Essa è dedicata all'istituzionalizzazione della fotografia in Italia fino agli anni settanta del Novecento, indagando le ambizioni culturali sottese, le politiche e le promesse di futuro insite in ogni progetto di archivio.

### Studi su Baccio Bandinelli
Midori Sewake

La ricerca, condotta insieme a Noriyuki Kai, prende in esame la prima parte dell'attività di Baccio Bandinelli, dal secondo al quinto decennio del Cinquecento: in particolare, essa si concentra sull'analisi dei monumenti funebri a Leone X e Clemente VII, nella chiesa di Santa Maria sopra Minerva a Roma. Inoltre, l'esplorazione degli Archivi di Stato di Firenze e Siena e l'Archivio Segreto Vaticano, vuole ricostruire le ragioni della scelta del cognome Bandinelli da parte dello scultore, così come il suo reale rapporto con l'omonima famiglia senese. Ma, soprattutto, intende verificare tramite riscontri documentari i fatti descritti nel *Memoriale* della Biblioteca Nazionale Centrale di Firenze: un testo che finora si riteneva dettato direttamente dall'artista al figlio Cesare, ma che più recentemente è stato attribuito al nipote.

### The Social Significance of Medieval Georgian Art as a Visual Marker of the Process of the Unification of Georgia and the Establishment of Royal and National Identities
Nino Simonishvili

Focusing on the artistic heritage of medieval Georgia, this project seeks to show the specific character of its visual expression in the contexts of religious, political, and social history with regard to the closely related Eastern Mediterranean context. The monuments included in the project will offer new perspectives on a range of critical art historical issues, from the formation of sacred space and landscape to the meaning and use of the material past. Study focuses on the second half of the tenth century, the period of the foundation of the Georgian feudal state and the beginning of the unification of the country. A case study of the sculpted decorative program of the main church of the monastery of Oshki (963–976) illustrates how artistic imagery could serve both to store inherited memories and to prompt new ideas.

### Leonardo da Vinci 1519–2019
Stefania Tullio Cataldo-Morand

Nel 2019, il Louvre organizza una monografica su Leonardo, a cura di V. Delieuvin e L. Frank. L'istituzione possiede la più importante collezione di dipinti dell'artista al mondo, e i restauri degli ultimi anni hanno fatto luce su alcune inedite peculiarità della sua pratica pittorica, che l'evento intende divulgare al pubblico. La mia ricerca ha verificato la trascrizione dell'intero regesto documentario, rilevando errori, trasmessi oramai da decenni. Inoltre, ha approfondito lo studio dell'organizzazione dell'*atelier* del maestro, riconsiderando i cosiddetti *ritratti*, copie eseguite dagli allievi e realizzate in contemporanea rispetto agli originali. Infine, ha preso in esame la relazione di Leonardo con la scultura, e posto le basi per di una ricerca sul *Salvator Mundi*, particolarmente rispetto alla sua datazione, all'iconografia e alle sue varianti.

## Survey and Study of the Rock Monasteries of Kucha
Giuseppe Vignato

After the German Turfan Expeditions (1902–1914), the study of rock monasteries of Kucha has mainly been concerned with paintings and other materials collected in situ and brought to Berlin, giving birth to a field of studies focused on art history, linguistics and Buddhology. The context of these studies is constructed on the basis of the few archaeological data collected during those explorations. This book project is based on fieldwork in the Kucha area. The material, including notes and drawings, aims to present the rock monasteries from an archaeological perspective. It is based around the interpretive model and proposes a method moving towards a solution of the thorny issue of chronology. The book is intended to be a reference tool and will ideally help scholars to carry out future fieldwork as well as providing the necessary archaeological information for further research questions.

## Bernard Berenson (1865–1959) and his Collection of Persian Paintings
Ayşin Yoltar-Yıldırım

This research on Bernard Berenson's Persian manuscripts and miniature paintings focused first on Berenson's encounters with Islamic art and culture. The various people who influenced Berenson, from his college period at Harvard to his years in Florence, are traced through archival records on Berenson and his published communications. His active collecting of Islamic and Persian art from 1910–1914 is analyzed in detail through the archival material in the form of invoices, receipts, letters, diaries, and official documents preserved at Villa I Tatti and the Import-Export office in Florence, along with material in three museums in the US. The libraries of Villa I Tatti and the Kunsthistorisches Institut in Florenz also house rare published sources, often with the handwritten notes of the authors themselves, which contribute to this research.

## Das Tor zum Buch: Die Kunst des Frontispizes in der Frühen Neuzeit
Claus Zittel

Eine systematische Untersuchung, die Form und Entwicklung von Frontispizen und illustrierten Titelblättern vergleichend, über disziplinäre und regionale Grenzen hinweg betrachtet, fehlt bislang. Bisherige Studien gehen meist davon aus, dass sie programmatische Funktion haben und den Inhalt der nachfolgenden Schrift ankündigen, deren Lektüre jedoch häufig unterbleibt. Kaum hat man sich dem Thema über das Buch, den Werkkontext oder den ausführenden Künstler genähert. Bei diesem Projekt stehen daher Fragen nach der epistemologischen Funktion illustrierter Titelblätter und Frontispize im Zentrum. Die Forschungsergebnisse dienen der Vorbereitung eines mit Gitta Bertram und Nils Büttner geplanten Bandes der *Intersections*.

# Individual Research
Academic Staff

Giuliano da Sangallo, Villa di Poggio a Caiano, 1485–1520 (Photo: Václav Šedý)

## Buntpapier und Augsburger Papier in der Bibliothek des Kunsthistorischen Instituts in Florenz
Ingeborg Bähr

Im Rahmen einer Studie zu den zahlreichen historischen Buntpapieren, die im Bestand der Bibliothek des Kunsthistorischen Instituts in Florenz als Einbandbezug oder als Vorsatzblätter dienen, konzentrierte sich die Untersuchung zunächst auf die wenigen Bronzefirnis- und geprägten Brokatpapiere aus Augsburg; darunter befinden sich ein besonders dekoratives Bronzefirnispapier, das Joseph Friedrich Leopold zugeordnet und um 1700 datiert werden kann, sowie zwei Brokatpapiere von Georg Christian Stoy aus dem ersten Viertes des 18. Jahrhunderts. Die Augsburger Papiere zieren in Italien gedruckte und gebundene Publikationen und sind damit Zeugnisse eines umfangreichen Exports dieser aufwendig gestalteten Produktion von Deutschland nach Italien.

## Appuntamento a Firenze. Il Kunsthistorisches Institut in Florenz nelle fotografie di Guido Guidi
Costanza Caraffa e Tiziana Serena



Guido Guidi, dal giardino del Kunsthistorisches Institut in Florenz, 2015

Guido Guidi è riconosciuto a livello internazionale come uno dei più importanti fotografi italiani. Nel 2012 il Kunsthistorisches Institut in Florenz lo ha invitato a fotografare i propri spazi, dando avvio a un progetto che si è concluso nel 2016. Con questa committenza l'Istituto e la Fototeca delegano per la prima volta a uno sguardo esterno una visione di se stessi improntata dalla poetica di Guido Guidi. Nel 2017 una selezione di immagini stata pubblicata nel volume *Appuntamento a Firenze – Ein Termin in Florenz – Appointment in Florence*. Contemporaneamente, una copia delle fotografie è stata depositata in Fototeca, producendo una nuova semina nel giardino dell'archivio: qui la comunità degli studiosi verrà chiamata, nel tempo, a interpretare le fotografie di Guido Guidi poste in dialogo con le fotografie »documentarie« accumulate fin dal 1897.

## The Croquison Donation: Negotiating Cultural Heritage in the Photothek
Costanza Caraffa

A small photograph collection was donated by Father Joseph Croquison (1890–1977) to the Photothek in 1967. The photographs date actually 100 years earlier and record monuments in the Eastern Mediterranean, from Cairo to Athens, from Jerusalem to Istanbul. What is the work done by these photographs within a photo collection specializing in Italian art? Do they just represent »world heritage«? Or should they be interpreted as a form of appropriation in the wake of critical heritage studies? Analyzing how these photographs are classified and handled in the Florentine Photothek uncovers the systems of value on which negotiations on cultural heritage are based. What connects photographs, archives and heritage is their presumed neutrality: unveiling photographic and archival constructed-ness is a means to investigate the construction(s) of cultural heritage over time and space.

## *Iconic Urban Space.* Architektur und Urbanistik in der aufstrebenden Metropole Dubai unter dem Gesichtspunkt des globalen Wettbewerbs um Ikonizität im Stadtbild
Anette Creutzburg



Stadtteil Dubai Creek Harbour, *The Tower, Rendering* (Abbildung: EMAAR Properties)

Im globalen Wettstreit der Metropolen werden imposante Bauwerke errichtet, die aufgrund ihrer Größe bzw. emblematischer Architektur ikonenhaft aus den Silhouetten ihrer Städte herausragen. Mit 828 m brach der Burj Khalifa 2010 alle Höhen-rekorde und entfachte rund um den Globus Katalysatorwirkung für eine neue Wolkenkratzer-generation jenseits der Höhenmarke 600 m. Die Studie untersucht in ihrer aktuellen Phase sowohl die Ikonizität der Architekturen als auch die Strategien der Selbstvermarktung des Emirats Dubai nach Fertigstellung des Burj Khalifa im Vergleich zu anderen globalen Megacities und ihren *signature skylines*. Eine zentrale Rolle spielen dabei ikonische Nachfolgeprojekte wie der Burj 2020 (AS+GG Architecture) sowie das megalomane künftige Prestigegebäude in Dubais Stadtsilhouette, Dubai Creek Tower (S. Calatrava).

## Die Stuttgarter Apokalypsetafeln im Lichte der höfischen Politik Neapels zwischen Armutsstreit und der Debatte um die *visio beatifica*
Anette Creutzburg

Die – wie in der Forschung gemeinhin angenommen – von Robert von Anjou in Auftrag gegebenen Apokalypsetafeln dürfen nicht nur aufgrund der bemerkenswerten Kostbarkeit ihrer Materialität und der akribischen Präzision ihrer künstlerischen Ausgestaltung, sondern auch im Hinblick auf die einzigartige ikonographische Ausformulierung der rund 50 Apokalypseszenen als ein außergewöhnliches Zeugnis der frühen italienischen Tafelmalerei betrachtet werden. Nachdem die Studie die Entstehung des Werks im Kontext der Debatte um die *visio beatifica* verorten und damit zur Klärung der Datierung beitragen konnte, sollen nun die ikonographischen Besonderheiten dieser kleinformatigen Tafeln analysiert sowie die Frage nach ihrem ursprünglichen Verwendungszweck erörtert werden.

## Die Geschichte der Photothek von den Anfängen bis 1935
Ute Dercks

Mit Fokus auf die Klassifikationssysteme und Inventarisierungspraktiken der Photothek, die sich bei Direktoren- und Standortwechsel des Instituts wandelten, werden die Geschichte der Photothek ebenso wie die Ursprünge der Systematik und Verbindungen zu anderen Sammlungen (vor allem des Kunsthistorischen Seminars in Leipzig) untersucht. Der Umzug des Instituts von 1912 brachte eine andere räumliche Situation mit sich und die Aufstellungssystematik der Photothek wurde unter Direktor Gabelentz den neuen Bedingungen angepasst. Zwischen 1926 und 1935 modifizierte und erweiterte Ulrich Middeldorf die Systematik der Sammlung, er strukturierte die Zettelkataloge neu und gab der Photothek das Profil eines modernen Rechercheinstruments. Im Projekt wird die Phototheksgeschichte auch in größerem Kontext gesehen und der Frage nachgegangen, in welchem Zusammenhang die Systematik zur Kanonbildung in der Kunstgeschichte steht.

## Die Fotokampagnen des Kunsthistorischen Instituts zwischen 1897 und 1932
Ute Dercks

Zu den von Heinrich Brockhaus in Auftrag gegebenen Fotokampagnen zählt auch die in Cercina von 1905. Der Institutsdirektor ließ die Fresken im Kreuzgang von Sant'Andrea fotografieren und bebilderte mit diesen Aufnahmen seinen in den *Mitteilungen* 1911 publizierten Vortrag *Der Gedankenkreis des Campo Santo in Pisa und verwandter Malereien*. Diese Fotografien (»Mappe Cercina«) galten als verschollen, jedoch tauchten jüngst einige für den Druck collagierte Abzüge unter den sogenannten Doubletten der Photothek wieder auf. Sie sind die einzigen bekannten Bildquellen, die die Fresken *in situ* zeigen. Angeregt durch die Forschungen von Alessandra Malquori zu Tebaide- und Eremitendarstellungen sowie von Katharine Stahlbuhk zu *Terra-Verde*-Malereien wurden die Fresken und Sinopien im Kreuzgang und im Depot der Pfarrkirche 2017 digital aufgenommen. Die Fotografien von 1905 sind dabei Anhaltspunkt für die Rekonstruktion des Freskenzyklus, reflektieren aber auch die Arbeitsweise des Fotografen und seine Zusammenarbeit mit dem Wissenschaftler Brockhaus.

## Kreuzgänge im Spiegel der Fotografien des 19. Jahrhunderts
Ute Dercks

Der Kreuzgang als architektonische Formgelegenheit bietet sowohl im Hinblick auf seine Gestaltung als auch auf seine Funktion ein nahezu ideales Untersuchungsobjekt, um Fotografien des 19. Jahrhunderts auf unterschiedlichen Ebenen zu analysieren. Bislang konzentrierte sich das Projekt auf zwei Themenbereiche: die Rolle von Staffagefiguren in der Architekturfotografie (*veduta animata*) und den Medientransfer von Bauaufnahmen vor und nach der Erfindung und Verbreitung der Fotografie. Weitere Publikationen und Vorträge sind in Vorbereitung, unter anderem zu Stereoskopien von Anton Hautmann und zu Fotografien von normannischen Bauten auf Sizilien.
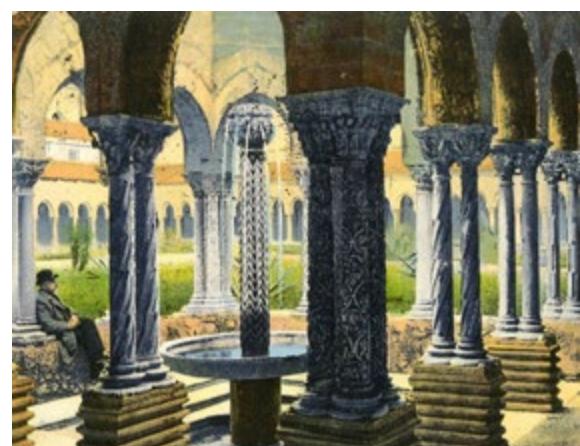


Studio Incorpora, Kreuzgang von Santa Maria Nuova in Monreale, ca. 1890, kolorierte Postkarte. Privatbesitz

### Böcklin und das Kriegsparadigma im Lichte neuer Dokumente aus dem privaten Archiv der Erben in den USA
Silvia Garinei

Das Projekt untersucht die wechselnde *fortuna critica* Böcklins in der amerikanischen Gesellschaft und Presse zwischen 1899 und 1945 aus der Perspektive seiner in den USA lebenden Verwandten. Die Dokumente reichen vom ersten Artikel über Böcklin, den sein Bruder Werner verfasste und der von der Zeitschrift *Song Journal* in Detroit abgelehnt wurde, bis zu den Reaktionen der Familie auf den Horrorfilm *The Isle of Death* (1945), der eine Reihe von nationalsozialistischen Klischees persifliert, und werfen neues Licht auf soziale und politische Aspekte der künstlerischen Rezeption von Böcklin und deren Auswirkungen auf den transnationalen Begriff »Kulturerbe«.

### »...Picasso the name became a way to talk about the Thaw«. Picasso as a Political Metaphor in the Italian Communist Party in Relation to *Mother Russia* (1953–1968)
Silvia Garinei

Between 1953 and 1968, the Italian Communist Party counted amongst its prominent members a number of the most influential art historians and critics of post-war Italy: Lionello Venturi, Corrado Maltese, Giulio Carlo Argan, Raffaello Trombadori, Mario De Micheli, and others. They were able to assume, in relation to modern art in general and to Picasso in particular, a position that had a scientific value and at the same time a political one and that took in consideration the daily life of the people, in a way which could never have been possible in the Soviet Union. The aim of the project is to analyze this Italian interpretation of the binomial Picasso-Communism, and especially its reception in Russia during the 1960s in studies by the Bolshevik historian and writer Ilya Ehrenburg and the film director and screenwriter Sergei Yutkevich, which so far have been almost completely ignored.

### Erinnerungskultur in der illustrierten Florentiner Stadtchronik des Giovanni Villani
Verena Gebhard



*Come la città di Firenze istette guasta e disfatta CCCL anni.* Rom, Biblioteca Apostolica Vaticana, Ms. Chigi L.VIII.296, fol. 43r

Die von Villani kolportierte Legende, dass es sich beim Baptisterium um einen Tempel des paganen Stadtpatrons Mars handle, war lange Zeit Teil des kollektiven Gedächtnisses von Florenz. Das Hauptargument des Chronisten war ein mysteriöses Standbild, welches die Florentiner als Mars verehrten, bis es 1333 in den Fluten des Arno verlorenging. Erst danach entstanden die ersten bildlichen Darstellungen der Statue, so in den Miniaturen der *Nuova Cronica*. In den Illustrationen der bedeutendsten Ereignisse der Stadtgeschichte finden sich regelmäßig die Mars-Statue und das Baptisterium. Die Skulptur und das Bauwerk sind Erinnerungsbausteine, aus welchen mit Hilfe der Chronistik das kulturelle Gedächtnis der Stadt geformt wird.

## Nachahmung, Produktpiraterie oder Kunstfälschung?
## Ein deutsch-italienischer Urheberrechtsprozess 1912/1913
Verena Gebhard

Ende 1912 wird der Bildhauer Dante Zoi in Florenz schuldig gesprochen, die auf dem deutschen Kunstmarkt erfolgreich verkaufte serielle Kleinplastik *Nathan der Weise* von Adolf Jahn kopiert zu haben. Klägerin ist die Inhaberin der Urheberrechte, die Bronzegießerei Gladenbeck, auf deren Veranlassung das Plagiat im Berliner Kunsthandel beschlagnahmt worden war. Das Berufungsverfahren in Italien endet 1913 mit einem Freispruch Zois. Gladenbeck beantragt daraufhin in Berlin die Vernichtung der Figur, welche vom Reichsgericht in letzter Instanz angeordnet wird. Anhand des exemplarischen Falles wird nach dem Umgang mit Nachahmung, Produktpiraterie und Kunstfälschung zu Beginn des 20. Jahrhunderts in Deutschland und Italien gefragt.

## Kunst im Dienst der Propaganda: Dokumentarfotografie im Ersten und Zweiten Weltkrieg
Almut Goldhahn

Der Erste Weltkrieg setzte nicht nur eine Zäsur in der Weltgeschichte, sondern markierte auch einen Wendepunkt in der militärischen Kriegsführung. Der Photographie kam dabei eine tragende Rolle zu; sie wurde von nun an systematisch als Instrument der psychologischen Manipulation hinter den Frontlinien eingesetzt. Dazu zählte auch die fotografische Dokumentation von zerstörten Kunstwerken und Monumenten, aber ebenso von Maßnahmen, die zu deren Schutz getroffen wurden. Die Aufnahmen hatten für alle Kriegsparteien einen hohen propagandistischen Wert, da sie vor allem Verstöße gegen die Haager Landkriegsordnung von 1899/1907 zum Schutz von Kulturgut im Krieg dokumentierten. Vor dem Hintergrund der Idee eines länderübergreifenden und somit verbindenden Kulturerbes untersucht das Projekt anhand von zeitgenössischen Fotokampagnen, Ausstellungen und Publikationen die Einbindung von Kulturgütern und -schutz in die politische Propaganda während der beiden Weltkriege.



Ankündigung von Ugo Ojettis Publikation *I monumenti italiani e la guerra*, Detail, in: *L'Illustrazione Italiana* XLIV/41, 14.10.1917

## Vom Marketing-Katalog zum Forschungsinstrument: Verkaufskataloge fotografischer Studios
Almut Goldhahn

Verkaufskataloge fotografischer Studios wie Anderson, Moscioni oder Naya stellen eine bis vor Kurzem von der foto- wie auch der kunstgeschichtlichen Forschung eher vernachlässigte Quelle dar. Dabei bieten sie weit mehr als nur Datierungshilfe oder Aussagen zu technischen Angaben, Formaten etc. In ihrer Gesamtheit geben die Bände Aufschluss über vielschichtige Kommerzialisierungsprozesse, die zur Etablierung des fotografischen Marktes beigetragen haben. Künstler, Kunstgelehrte und akademische Einrichtungen bildeten dabei eine wichtige und teils sehr umworbene Klientel. Für sie wurden die Kataloge mit dem stetig wachsenden Angebot an reproduzierten Kunstwerken schnell zum unverzichtbaren Arbeitsinstrument. Anhand der über 400 Kataloge aus dem Besitz der Photothek des Kunsthistorischen Instituts in Florenz und der darin enthaltenen Notationen untersucht das Projekt deshalb nicht nur Marketingstrategien einzelner Fotostudios, sondern auch den Gebrauch der Kataloge beim Aufbau der Florentiner Sammlung.

## Die Farben der Papageien: Exotische Vögel in der Genueser Malerei des 16. bis 18. Jahrhunderts
Stephanie Hanke



Giovanni Battista Castiglione, *Jupiter und die Vögel*, Detail, 1635–1640, Öl auf Leinwand, 115 × 155 cm. Genua, Sammlung Durazzo Pallavicino

Das Projekt untersucht die enge Verwobenheit der Vogelhaltung als einer in Genua besonders ausgeprägten Form frühneuzeitlicher Luxuskultur mit der örtlichen Malerei, in der exotische Vögel auf zahlreichen Stillleben, Porträts sowie in allegorischen und mythologischen Kontexten, etwa im Werk Giovanni Battista Castigliones, auftauchen. Sie dienten als Verweis auf den Neuen Kontinent und als distinguierende Statussymbole, fungierten aber vor einem kunsttheoretischen Hintergrund zunehmend auch als *exempla* herausragender Farbkomposition und eines gelungenen Kolorits. Dabei reflektierte man einerseits die Rolle der – oftmals durch Papageien versinnbildlichten – *imitatio* und lotete andererseits in der Abwandlung und Variation der realen Vogelspezies die *kreativen* Möglichkeiten der Malerei neu aus.

## Blicke auf Platz und Skulptur – Photographien der Piazza della Signoria in Florenz
Stephanie Hanke

Am Fallbeispiel der Piazza della Signoria zeigt sich eindrücklich die inspirierende Wirkung historischer Skulpturen auf die künstlerische Fotografie sowie auf die politische und gesellschaftliche Reportage, die den Platz als sozialen Ort des 20. und 21. Jahrhunderts zum Skulpturenensemble in Relation setzt. Im Zentrum stehen dabei ausgewählte Werke von Herbert List, David Seymour, Elliott Erwitt, Martin Parr und Ferdinando Scianna ebenso wie des römischen Istituto Luce. Untersucht wird, wie der subjektive Blick der Kamera mit der historischen Bedeutungsgeschichte der Skulpturen zusammengeht und auf welche Weise in der fotografischen Inszenierung der Monumente im Platzkontext durch Effekte der Verlebendigung, Verfremdung und Komik neue (Be-)Deutungszusammenhänge entstehen.

## Schwellenräume zwischen Stadt und Meer: italienische Hafenanlagen der Frühen Neuzeit
Stephanie Hanke

Das als vergleichende raumtypologische Studie angelegte Projekt analysiert den Hafen in seiner Funktion und Gestaltung als Eingangs*platz* der Stadt sowie als urbanen Schwellenraum. Ein inhaltlicher Schwerpunkt des Berichtszeitraums lag auf bildlichen Hafendarstellungen, insbesondere einer anonymen Hafenvedute Livornos der 1630er Jahre als herausragendem monumentalen Fallbeispiel. Das vermutlich vom Stefansorden in Auftrag gegebene Gemälde feiert den Hafen als bühnenartig konstruierten Schauraum für einen kontrollierenden, dominierenden und ordnenden Herrscherblick. Als mutmaßlicher Adressat lässt sich hier Ferdinando II. de' Medici annehmen, dem mit dem Gemälde die ökonomischen wie militärischen Aktivitäten des damals in die Kritik geratenen Ordens legitimierend vor Augen geführt werden sollten.

## Blood – Earth – Image: The Taxiarchis of Mantamados
Annette Hoffmann

According to an oral tradition, either in the tenth or fifteenth century pirates attacked a monastery on Lesbos and massacred all but one monk: the novice Gabriel saved by St. Michael. Gabriel is said to have collected the blood of his fellow monks, mixed it with earth, and formed a still-surviving relief icon of the Archangel. Earth steeped in blood thus became a working material for art. The icon represents an angel and not the martyred monks. Thus both the image and its substance reference Gabriel's personal experience: the death of the novice's brothers through material and his rescue by the angel through its form. The project analyzes the complex image-substance interconnections encapsulated in the icon and its legend and sets its cult against the background of similar forms of devotion to St. Michael in the eastern Aegean and Asia Minor.

## »As If It Were White Cheese«: The Rock of the Milk Grotto and the Idea of Its Transubstantiation
Annette Hoffmann

In the thirteenth century, Perdikkas from Ephesus reports that Mary, while nursing Jesus in a grotto in Bethlehem, lost some drops of milk, which fell to the ground. At the very moment of contact with the liquid, the grotto became entirely white. Perdikkas compares this whiteness to feta cheese. Rather than referring to milk itself to describe the rock's color, he related it to its solidification. Moreover, drawing on the terminology of the Creation of Man and the Eucharist, Perdikkas relays that breast-feeding women who ingested the dust of this rock were blessed with supernatural quantities of milk. Based on this narration with its triad of dust, milk, and cheese, the project analyses different aspects of the legend, in particular the rock's association with or even its transubstantiation into milk and the spiritual implications connected to it.

## Zeichnungen und Projekte des Malers und Architekten Baldassarre Peruzzi
Wolfgang Loseries



Baldassarre Peruzzi, *Kreuzauffindung,* um 1513–1520, Schwarze Kreide, Feder und braune Tinte auf graugrünem Papier, 45 × 40 cm. Düren, Sammlung Hoesch

Peruzzis *Kreuzauffindung* war bisher nur als Kopie bekannt und keinem Projekt zugeordnet. Die Analyse verifiziert Peruzzis Autorschaft der 1993 auf dem Kunstmarkt aufgetauchten Zeichnung und bezieht sie auf die vom spanischen Kardinal Bernardino Carvajal betriebene Erneuerung seiner Titularkirche Santa Croce in Gerusalemme, und zwar auf ein geplantes Altarbild für die als Neues Jerusalem verehrte Helena-Kapelle: Diese hat ihren legendären Ursprung in einem Raum, den die hl. Helena in ihrem römischen Palast zur Aufbewahrung der von ihr in Jerusalem gefundenen Reliquien eingerichtet hatte. Die Darstellungstradition und geographische Lage Jerusalems ignorierend, zeigt Peruzzis Zeichnung die biblische Stadt an einem breiten Fluss gelegen als Allusion auf das Neue Jerusalem am Tiber. Der Entwurf wurde von Giampietro Silvio und Jan van Scorel rezipiert, aber nicht für den Altar der Helena-Kapelle ausgeführt. Erst 1601/02 schuf der junge Rubens dafür ein neues Bild.

## Die Forschungsbibliothek und Systeme der Wissensordnung
Jan Simane

Am Beispiel der systemischen Aufstellung der Literatur in der Bibliothek des Kunsthistorischen Instituts in Florenz in den Gründungsjahren um 1900 wird der Diskurs über verschiedene Modelle von Ordnungssystemen in (kunstwissenschaftlichen) Forschungsbibliotheken analysiert. Fest definierte, präkoordinierende Wissensordnungen und flexible, kombinatorische und damit disziplinübergreifende Wissensräume stehen sich als Konzepte gegenüber.

Letzteres wurde nur in einem einzigen, aber besonders bemerkenswerten Fall realisiert, der Bibliothek Aby Warburgs. Gut einhundert Jahre später sind dieselben Fragen vor dem Hintergrund neuer Technologien und Publikationsformate neu zu bewerten. Welche Rolle werden Bibliotheken im Zuge der kooperativen Generierung von datenbasierten, von etablierten Publikationsformaten unabhängigen *knowledge graphs* spielen?

## Die Kunstbibliothek Francesco Leopoldo Cicognaras
Barbara Steindl

Neue Quellen ermöglichen detailliertere Einsichten in die frühen Jahre der Kunstbibliothek Leopoldo Cicognaras in den Jahren, die der Sammler zwischen Turin, Paris, Amsterdam und Mailand zubrachte, bevor sich die Bibliothek ab 1802 von einer bibliophilen Sammlung zu einem Instrument der Wissenschaft wandelt. Ein weiterer Schwerpunkt

des Projekts gilt dem Katalog der Sammlung, dem *Catalogo ragionato dei libri d'arte e d'antichità*, der 1821 in Pisa publiziert wurde. Dieser ist nicht als Leistung Cicognaras allein zu sehen, sondern entstand vielmehr dank der Unterstützung einer kleinen Gruppe von Personen, die ihm seit 1818 zuarbeitete.

## I disegni dei Carracci nel Gabinetto Disegni e Stampe degli Uffizi
Samuel Vitali

La schedatura dei fogli carracceschi al Gabinetto dei Disegni e delle Stampe delle Gallerie degli Uffizi è stata conclusa ed è stata presentata una riflessione metodologica sui problemi di attribuzione

e catalogazione dei disegni in generale e di quelli dei Carracci in particolare al Forum Kunstgeschichte Italiens a Friburgo i. Br. il 16 marzo 2018.

## Le firme delle artiste nella prima età moderna
Samuel Vitali



Elisabetta Sirani, *Battesimo di Cristo* (dettaglio della firma), 1658, olio su tela, 450 × 350 cm. Bologna, Certosa, chiesa di San Girolamo

Il progetto propone per la prima volta un'analisi comparativa della prassi del firmare delle artiste donne nell'Europa occidentale e meridionale tra Cinquecento e Settecento, di cui si indagano innanzitutto le peculiarità che la distinguono da quella degli uomini – frequenza, forma iconica e forma testuale. L'obiettivo è di spiegare le cause di tali differenze, che, questa la tesi di fondo, sono legate alla particolare condizione socioculturale delle donne artiste nella prima età moderna.

# Library, Photothek & Archive

*Madonna with Child*, detail, 13th century, polychrome wood, Cercina di Sesto Fiorentino, Sant'Andrea. Photothek of the Kunsthistorisches Institut in Florenz, inv. no 619567 (photo taken during the restoration by Barbara Schleicher, 1986/89)

# Bibliothek

## Leiter: Jan Simane

**D**ie Bibliothek des Kunsthistorischen Instituts in Florenz steht vor tiefgreifenden Veränderungen. Etliche der in den letzten drei Jahren ergriffenen Initiativen dienten einer adäquaten Vorbereitung auf die mit diesen Veränderungen verbundenen Herausforderungen. Dies betrifft an erster Stelle die Erstellung eines Raumkonzepts angesichts der nunmehr in greifbare Nähe gerückten Perspektive für eine signifikante Erweiterung der Institutsflächen, wobei zum ersten Mal in der Geschichte der Bibliothek des Kunsthistorischen Instituts in Florenz eine Aufteilung der Bestände auf zwei unterschiedliche Standorte bevorsteht. Die räumliche Konsistenz der vor gut 100 Jahren begründeten Aufstellungssystematik und die mit ihr korrelierende Navigationslogik verliert zwangsläufig ihre Gültigkeit und muss, zumindest in Teilen, neu definiert werden. Das Prinzip der systematischen Freihandaufstellung des Gesamtbestandes der Bibliothek wird dabei nicht in Frage gestellt. Es sind aber auch praktische Anforderungen an einen möglichst komfortablen und sachdienlichen Lesebetrieb zu erfüllen, wenn sowohl Bestände als auch Lese- und Arbeitsplätze auf zwei Gebäude verteilt werden. Als eine der wichtigsten Maßnahmen in diesem Kontext wurde in den Jahren 2017 und 2018 ein elektronisches Ausleihsystem installiert. Mit Hilfe der RFID-Technologie (Radio-Frequency Identification) können alle Bücher der Bibliothek schnell und einfach für die interne Ausleihe verbucht und ihr Aufbewahrungsort auf diese Weise über den OPAC ermittelt werden.

### Vernetzung

Mit der Etablierung der Digitaltechnik im bibliothekarischen Alltag und der Gründung des Verbundes kubikat (zusammen mit dem Zentralinstitut für Kunstgeschichte in München und der Bibliotheca Hertziana in Rom, seit 2010 auch dem Deutschen Forum für Kunstgeschichte in Paris) Mitte der 1990er Jahre wurden in der Bibliothek des Kunsthistorischen Instituts die synergetischen Potenziale des vernetzten Kooperierens offensiv aufgegriffen und seitdem konsequent weiterentwickelt. Heute ist die Bibliothek Teil eines globalen Netzwerks und dank der Präsenz in verschiedenen internationalen Fachgremien auch an wichtigen Entscheidungsprozessen sowie an innovativen Entwicklungen unmittelbar beteiligt. Darüber hinaus ist die Bibliothek eines der Gründungsmitglieder des internationalen Netzwerkprojekts *Art Discovery Group Catalogue*, an dem mittlerweile über 60 Kunst- und Museumsbibliotheken aus 16 Ländern beteiligt sind, und sie partizipiert von Anbeginn (2009) an der von Max-Planck-Instituten gemeinschaftlich entwickelten Plattform für digitale Sammlungen *Digital Libraries Connected*.

Der gemeinsame Online-Bibliothekskatalog des kubikat-Verbundes hat sich mit fast 4,8 Millionen Page Views im Jahre 2017 weltweit als eine der meistgenutzten Internet-Ressourcen unseres Faches

etabliert. Der Katalog bietet weit über 1,8 Mio. Titelnachweise für Printmedien und elektronische Ressourcen, davon fast 1 Mio. Aufsatzkatalogisate aus über 3.900 Zeitschriften und aus Sammelschriften. Er gibt Zugang zu fast 60.000 Online-Publikationen und zu 8.000 online verfügbaren Zeitschriften mit Direktzugriff auf die Volltexte. Vor dem Hintergrund der seit mehreren Jahren diskutierten und in verschiedenen Projekten konkretisierten Vision von einem übergreifenden, auf dem semantischen Prinzip der Linked Open Data (LOD) basierenden, vernetzten und dank gemeinsamer Standards für syntaktische Datenmodelle maschinengestützt operierenden »Wissensraumes«, der im Falle der Geisteswissenschaften vor allem auf eine Konvergenz der Daten aus Gedächtnisinstitutionen des kulturellen Erbes (Bibliotheken, Archive, Museen) ausgerichtet ist, spielt die Leistungsbilanz des kubikat eine wichtige Rolle. Seit 2017 wird nun an einem Modell gearbeitet, um die Katalogdaten des kubikat mit Hilfe automatisierter Prozesse

für Anwendungsbereiche jenseits der reinen bibliographischen Domäne nutzbar zu machen. Die Grundlage bilden dabei die bereits existierenden Titelaufnahmen, deren Bestandteile in einem Konvertierungsprozess als Linked Open Data repräsentiert und gemäß der Resource Description Framework-Syntax für die optionale Verlinkung ihrer inhärenten Semantik mit analogen Daten aus anderen Quellen aufbereitet werden. Eingedenk der Tatsache, dass Daten im LOD-Format prinzipiell mit allen, nach demselben Standard repräsentierten, offen zugänglichen (*open*) Daten aus beliebig vielen Quellen, unabhängig von deren Speicherort, kommunizieren können, steigt das Potenzial einer datengestützten Informationsgenerierung weit über den Bibliothekskatalog hinaus. Dasselbe gilt auch für die Auffindbarkeit und Prozessierbarkeit der eigenen Daten, die auf diese Weise für Wissensfelder und -kontexte auch jenseits der Bibliothekswelt verfügbar werden.

## Bestandsentwicklung

| | 31.12.2014 | 31.12.2015 | 31.12.2016 | 31.12.2017 |
|---|---|---|---|---|
| Zahl der inventarisierten Bände[*] | 297.496 | 302.898 | 309.253 | 314.242 |
| Gesamtzahl der Zeitschriftentitel[**] | 2.886 | 2.903 | 2.915 | 3.180[***] |
| Laufende Abonnements[**] | 1.049 | 1.066 | 1.078 | 1.012[***] |

[*] ohne Zeitschriften [**] nur Print [***] Ergebnis der Anfang 2018 durchgeführten Revision

# Bibliothek Joseph Beuys

Lisa Hanstein und Jan Simane
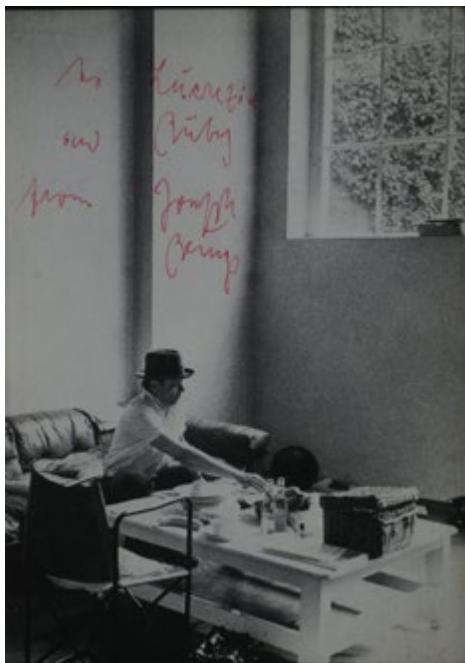


*Joseph Beuys: Multiples*, in: *Werkverzeichnis Multiples und Druckgraphik*, 1965–1985, hrsg. von Jörg Schellmann und Bernd Klüser, München et al. 1985

Im Kontext des traditionell im Kunsthistorischen Institut in Florenz gepflegten Sammelschwerpunkts von Literatur zu deutsch-italienischen Kunst- und Kulturbeziehungen ist im letzten Jahr die Erwerbung einer bemerkenswerten Privatbibliothek gelungen. Es handelt sich um ca. 600 Werke aus dem Besitz von Lucrezia De Domizio Durini, die zu den herausragenden Persönlichkeiten der zeitgenössischen Kunst in Italien gehört. Sie pflegte über Jahrzehnte nicht nur engen Kontakt zu den wichtigsten Künstlern der Nachkriegszeit (u.a. zu Burri, Fontana, Rotella, Pistoletto u.v.a.), sondern ist auch als Galeristin, Journalistin und Forscherin auf eben diesem Gebiet berühmt. Über 50 Jahre ihres beruflichen Lebens widmete sie Joseph Beuys. Bis an Beuys Lebensende (1986) verband beide eine tiefe Freundschaft. Die Autorin hat über 30 Bücher über Beuys geschrieben und gilt als die beste Kennerin des Künstlers weit über Italien hinaus. Unter den erworbenen Büchern befinden sich auch Unikate sowie Werke mit handschriftlichen Widmungen von Joseph Beuys. Zusammen mit der bereits in der Bibliothek vorhandenen Literatur entsteht auf diesem Wege ein neuer Schwerpunkt für Forschungen zu diesem bedeutenden Künstler des 20. Jahrhunderts.

# Rara-Projekt: Analyse – Restaurierung – Digitalisierung (Bibliothek)

Anette Creutzburg und Jan Simane



Restaurierung von Tintenfraß mit Japanpapier im Jahr 2016 (Foto: Yoshiko Kondo)

Das *Rara-Projekt* der Bibliothek konzentriert sich in der fortlaufenden Phase auf notwendige Restaurierungs- und Präventionsmaßnahmen. Durch angewandte Recherche werden in Zusammenarbeit mit Buchrestauratoren innovative Restaurierungsverfahren erarbeitet. Dabei kommen neuste, minimalinvasive Techniken zum Zuge, welche mittels naturwissenschaftlicher Methoden aus internationalen Restaurierungsforschungen hervorgehen. Anzuführen ist die neuartige Technik der Kombination von AgarPad mit gelatinegetränktem Velinpapier für die Behandlung von Tintenfraßschäden an ca. 70 Papierhandschriften und Manuskripten im Jahr 2016, welche zur Aktivierung der Gelatine nur minimalste Mengen an Feuchtigkeit benötigt und das Risiko schädigender Nebenwirkungen von $H_2O$ an historischer Buchsubstanz auf ein Minimum reduziert. Diese von kooperierenden Restauratorinnen in Florenz verfeinerte Technik, welche international derzeit als fortschrittlichste Methode zur Papierstabilisierung bei Tintenfraß gilt, wurde nach exzellenten Testergebnissen 2017 weltweit auch erstmalig an ca. 400 restaurierungsbedürftigen Einbänden aus der Rara-Sammlung des Kunsthistorischen Instituts in Florenz angewandt. Die Arbeiten umfassten die Festigung von teilweise bis vollständig gelösten Einbandbestandteilen sowie die Reparatur von Bruchstellen an Pergament- und Ledereinbänden mit fragiler, porös zerfallender Oberflächenstruktur bei methodisch aufwändiger Ergänzung von Fehlstellen. Im Rahmen einer eingehenden Bestandsdiagnose konnte ferner ein Teilbestand von Bänden identifiziert werden, welcher mit Schimmel kontaminiert ist und dessen mikroorganismischer Befall unter Speziallicht bzw. mittels Laboranalyse zur Behandlung näher klassifiziert werden soll. Das Ziel ist, die keimfähigen Schimmelsporen durch Sterilisation abzutöten. Hierbei soll eine neue, speziell für Schimmel an historischen Buchbeständen entwickelte Methode aus Japan, Moldenybe/Ageless, an der Rara-Sammlung des Kunsthistorischen Instituts in Florenz Anwendung finden. Dieses Verfahren ist besonders buchschonend und fortschrittlich auf dem Gebiet der Restaurierung von Antiquarien, da es ohne jeglichen Einsatz von Chemikalien und deren ggf. schädliche Nebenwirkungen funktioniert.

# Photothek

## Head: Costanza Caraffa

The Photothek of the Kunsthistorisches Institut in Florenz is one of the most important repositories of documentary photographs on Italian art and architecture. It is also a recognized research unit, a laboratory that contributes to the international and trans-disciplinary debate on the current role of photo archives in twenty-first century research and society. The daily practices of the Photothek, comprising photographic campaigns, cataloguing and digitalization, are inseparable from its scientific activities and contribute to a fertile terrain conducive to research. They are an integral part of the Photothek conceived as an ecosystem. Its commitment for over a decade to the question of the materiality of photographs and archives is combined with research projects that link the photo archive to social and political issues of our time such as cultural heritage and migration. Concurrently, the Photothek has in recent years intensified its cooperation both with external partners and with research groups within the Kunsthistorisches Institut in Florenz itself. One field of growing importance is that of collaboration with artists who have entered into dialogue with the staff and structures of the Photothek in a variety of ways. This dialogue has opened new perspectives, enabling Costanza Caraffa and her colleagues to re-position themselves as protagonists of the photo archive and redefine their role as archivists, researchers, and now as curators.

### Photographic Campaigns, Acquisitions, Donations

The photographic campaigns, sometimes conducted as part of cooperative projects, have been concentrated on specific research fields privileged by the Kunsthistorisches Institut in Florenz and on monuments largely inaccessible to the public. A selection is listed below:

- Mudejar interiors in Florence: Castle of Sammezzano, Synagogue, Banca Fideuram and Museo Stibbert, cooperation with Bildarchiv Foto Marburg and the project *Mudejarism and Moorish Revival in Europe*, SNF Universität Zürich (2015–2018)
- Bellosguardo, Florence, tabernacle of Bernardo Rossellino (2017)
- Private collection, Florence, 174 stereoscopies of Anton Hautmann (2017)
- Cloisters of San Miniato al Monte, Florence, and Sant'Andrea, Cercina, frescoes in *terra verde* (2017)
- Villa Le Campora, Florence, frescoes discovered following restoration (2018)
- Private collection, Fiesole, 120 drawings of Giovanni Colacicchi (2018)

Worth pointing out among the new acquisitions are the wide-ranging digital campaigns of Ghigo Roli at Modena, of Roberto Sigismondi in Tuscany and Umbria, and of Cristian Ceccanti in Florence; the Anton Hautmann collection, consisting mainly of

some 1500 collodion glass negatives; and historic photographs of the Eastern Mediterranean, including a set of pictures mostly by Camille Enlart as well as an album on Egypt with photographs of Bonfils, Zangaki, Sarolides and others (*c.* 1865–1885). The Photothek has also received numerous donations (Chiarini, Colacicchi, Pace, Schleicher, Tönnesmann, Trachtenberg).

## Digitalization, Cataloguing, Strategies

Over a third of the 621,000 photographs in the Photothek are catalogued in a database in conformity with the MIDAS standard (224,109 photographs, of which 28,436 catalogued in the period to which this report refers). The metadata concern both the objects represented and the photographs themselves, their technique and provenance. With its expertise in photographic materiality the Photothek is contributing to the improvement of MIDAS. At the present time 62,686 digital images can be consulted in open access in the Digital Photothek, in the Bildindex für Kunst und Architektur and in Europeana. A large number of new digital acquisitions (which can be added to over 10,000 born-digital images) are the result of the digitalization of over 7,000 historic photographs (*Cimelia Photographica*) of the *Kunstgewerbe* (Decorative Arts) section, studied in the framework of the *Photo Objects* project. The systematic digitalization of the printed catalogues of photographic companies is also continuing; these catalogues are increasingly appreciated research tools. The digital copies of 393 catalogues are already available in open access on the website of the Kunsthistorisches Institut in Florenz.

The long-term digital strategies of the Photothek are discussed in the frame of two working groups, both with German institutions (AKBF with Bildarchiv Foto Marburg, Bibliotheca Hertziana, Deutsche Fotothek and others), and at the international level (PHAROS with Frick Art Reference Library, Courtauld Institute, Getty Research Institute, INHA and others). The progressive application of such standards as CIDOC-CRM, Linked Open Data and IIIF are among other themes planned at these meetings.

## Contribution to the Academic Life and Profile of the Kunsthistorisches Institut in Florenz

The Photothek contributes actively to the academic life of the Kunsthistorisches Institut in Florenz in the form of projects, conferences and workshops. Scholars of international renown such as Estelle Blaschke, Justin Carville, Paolo Favero, Zeynep D. Gürsel, Nina Lager-Vestberg, Herta Wolf, as well as artists like Guido Guidi, Armin Linke (invited as artist-in-residence for 2019/20), and Akram Zaatari have given lectures or hosted seminars. During guided visits and seminars numerous groups of researchers and students have been introduced to the Photothek, its holdings and projects. The Photothek's trainees program is also a well-consolidated format addressing the new generations. Seminars, both theoretical and practical, on historic photographic techniques, regularly offered in collaboration with the Fotonomia association, have introduced researchers and guests of the Kunsthistorisches Institut in Florenz to photography and to the question of the material and technological conditions of image production. Photography, archives and materiality form part of the ever more numerous points of contact with other scholars and projects at the Kunsthistorisches Institut in Florenz. With the Max Planck Research Group *Objects in the Contact Zone – The Cross-Cultural Lives of Things* a conference was held on photography and migration in 2017. Costanza Caraffa and Hannah Baader conceived and organized together the Summer School 2018 of the Kunsthistorisches Institut in Florenz on *The City as Archive*. Last but not least, the Photothek and Library of the Kunsthistorisches Institut in Florenz are cooperating on the establishment of a special book collection focused on the history and theory of photography, enriched in 2017 and 2018 by the acquisition of the private libraries of Timm Starl and Diego Mormorio thanks to special grants from the Max Planck Society.

## Exhibitions, Projects, Cooperative Ventures

The project *Photo Objects – Photographs as (Research) Objects in Archaeology, Ethnology and Art History*, a cooperative venture with institutions of the Staatliche Museen zu Berlin and of the Humboldt-Universität zu Berlin, funded by the German Federal Ministry for Education and Research (2015–2018), has permitted a significant shift in the research activities of the Photothek, not least in terms of comparative and transdisciplinary methods. Among the project's many outputs we may mention the exhibition *Unboxing Photographs* (Berlin 2018), the most important of the shows to which the Photothek has contributed with loans. The Photothek's regular online exhibitions continue to be an essential way of involving and educating a wider public and also a useful means of testing the validity of new projects. With the Fondazione Federico Zeri in Bologna the Photothek held a workshop in 2017 on the emerging theme, *The Art Market in Italy Around 1900: Actors, Archives, Photographs*.

## Long Term Research Initiatives

The most important projects and joint ventures of the Photothek are those situated within its long-term research initiatives, focused on the practices of the photo archive. Their methodological and conceptual horizon is formed by the material approach and by the concept of the photo archive as ecosystem. Here the Photothek rests upon the international debate initiated by E. Edwards and J.M. Schwartz, among others. *Photography as Instrument and Medium of Art History* and *Cimelia Photographica* are focused on academic practices. The series of international conferences *Photo Archives* has an increasingly interdisciplinary character. *Photo Archives, Conflicts and Cultural Heritage* places burning issues of current affairs in an historic and diachronic perspective. An outlook on future themes was given by the lecture series *Digital Materialities*. Thanks to conferences, publications, exhibitions, cooperations with artists, and the promotion of the *Florence Declaration – Recommendations for the Preservation of Analogue Photo Archives*, the Photothek plays an important role as an international actor and incubator of ideas for re-inventing the role of photo archives in postdigital society.

# Photography as Instrument and Medium of Art History

Costanza Caraffa, Ute Dercks, and Almut Goldhahn



*Gustav Ludwig's Reconstruction of the Mural Decoration in the Second Salon of the Magistrato del Sale, Palazzo dei Camerlenghi in Venice*, before 1901, wash drawing and albumen prints on cardboard, with Ludwig's handwritten annotations, 41.7 × 53.5 cm (mount). Photothek of the Kunsthistorisches Institut in Florenz, inv. no. 8392

Documentary photographs are not pure indexes, mere visual references to the objects (of art) represented in them, but material objects that exist in space and time, in social and cultural contexts. One of these contexts is the Photothek of the Kunsthistorisches Institut in Florenz. For over a decade the Photothek has been a centre for the scientific debate on photography and materiality, as well as an inexhaustible mine of materials and documents that have accumulated here, by a process of sedimentation, for 120 years.

The almost archaeological excavation of its holdings, bequests and finding aids has given rise to a series of case studies that elucidate photographic and archival practices over time and are correlated to the development of art history as an academic discipline. The individual studies are understood not just as pieces of an institutional history, but especially as contributions to a wider reflection on the current practices of a photo archive.

## › Individual Research Projects

# Cimelia Photographica

Costanza Caraffa, Ute Dercks, and Almut Goldhahn



Stabilimento Fotografico A. Hautmann, *View of the Florentine Dome before the removal of the pictural decoration of the façade in 1871*, glass negative (collodion wet-plate), c. 13 × 18 cm. Photothek of the Kunsthistorisches Institut in Florenz

The Photothek is actively committed to the recognition of photography as an intrinsic part of the cultural heritage. One expression of this commitment is the *Florence Declaration – Recommendations for the Preservation of Analog Photo Archives*. The scientific evaluation of the institute's holdings and a specially targeted acquisitions policy contribute to the heightened visibility of historic documentary photographs in the academic context and in society.

With a special funding from the Max Planck Society some 1500 collodion glass negatives from the recently purchased archive of the pioneering photographer Anton Hautmann (Munich 1821 – Florence 1862) and his followers have been restored, digitalized and scientifically incorporated in the Photothek's database. The Photothek is ready to make available the best practices resulting from this project for wider applications.

## › Individual Research Projects

**Ute Dercks**   Die Fotokampagnen des Kunsthistorischen Instituts zwischen 1897 und 1932 (p. 183)

# Photo Archives

## Costanza Caraffa, Ute Dercks, and Almut Goldhahn



Photo boxes from the section *Malerei* (Painting). Photothek of the Kunsthistorisches Institut in Florenz

Photographic archives are the material environment in which photo-objects very often unfold their agency. Photographs with their mounts, labels and stamps, but also boxes, cabinets, shelves, catalogues, classification systems, as well as scholars and archivists act and interact in the ecosystem of the photographic archive. These are the premises of the conference series *Photo Archives*, launched in 2009 in cooperation with international partners and focused on photo archives as the laboratories of art history and other disciplines and sciences.

These meetings help create an international network of academics and archivists. After London (2009), Florence (2009 and 2011) and New York (2011), the last conferences took place in Los Angeles (*Photo Archives V. The Paradigm of Objectivity*, 2016) and Oxford (*Photo Archives VI. The Place of Photography*, 2017). The next meeting *Photo Archives VII. The Majority World* (2019) is being organized in cooperation with New York University Abu Dhabi.

› **Related Project**

**The City as Archive. Histories of Collecting and Archiving in and the Musealization of Florence, Eighteenth Century to the Present**   Hannah Baader and Costanza Caraffa (p. 48)

# Photographs, Conflicts and Cultural Heritage

Costanza Caraffa, Ute Dercks, and Almut Goldhahn
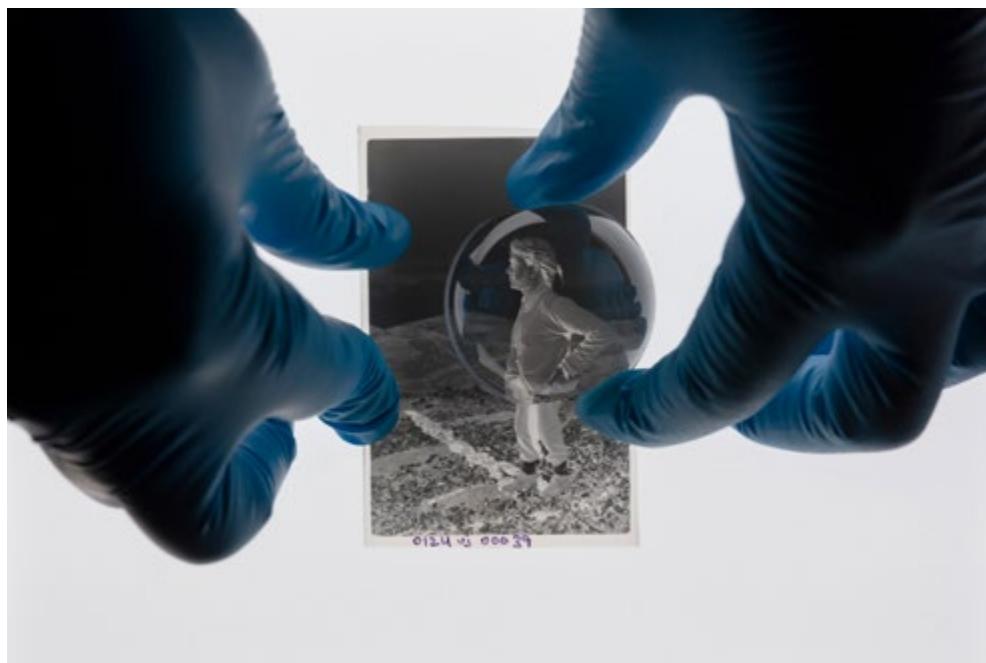


Akram Zaatari, still frame from *On Photography, Dispossession and Times of Struggle,* 2017

Ongoing conflicts on political hegemony and economic resources shift the focus of attention to questions surrounding the protection of the global cultural heritage, including its definition, evaluation and utilization. Cultural heritage is being continuously re-negotiated (and exploited) against the background of geopolitical agendas and social contexts, both at the local and global levels. Photographs and photo archives are assigned a central role in this process, that goes well beyond pure documentation. They contribute significantly to the establishment of documentary models for the history of cultural heritage, and form a taxonomic framework of values for the classification of individual monuments. These issues were discussed *inter alia* at the workshop *War, Photography, and the Temporalities of Cultural Heritage* and in dialogue with such artists as Akram Zaatari and Massimo Ricciardo. A book on Ricciardo's installation with migrants' objects is planned.

## › Individual Research Projects

**Costanza Caraffa**   The Croquison Donation: Negotiating Cultural Heritage in the Photothek (p. 182)

**Almut Goldhahn**   Kunst im Dienst der Propaganda: Dokumentarfotografie im I. und II. Weltkrieg (p. 185)

# Photo Objects – Photographs as (Research) Objects in Archaeology, Ethnology and Art History

Costanza Caraffa, Ute Dercks, Almut Goldhahn, and Julia Bärnighausen

A collaborative research project with the Staatliche Museen zu Berlin (Photographic Collection, Antikensammlung) and the Institut für Europäische Ethnologie of the Humboldt-Universität zu Berlin. Funded by the Bundesministerium für Bildung und Forschung (2015–2018)
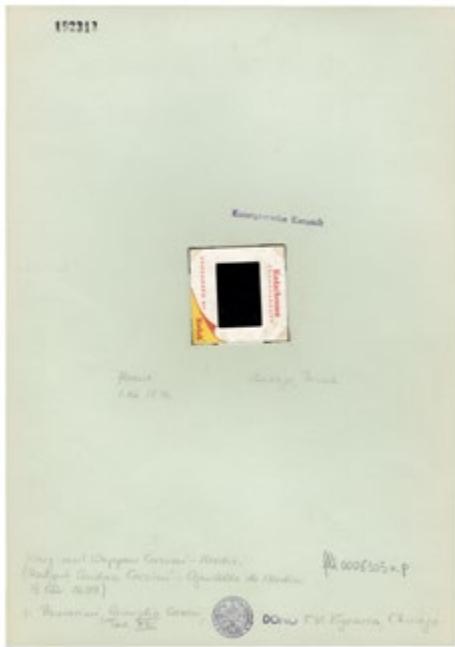


Slide (*Vase with Coat of Arms of the Corsini–Medici, First Half 17th Century, Italy*), mounted on cardboard, unidentified photographer, undated, 5 × 5 cm (slide). Photothek of the Kunsthistorisches Institut in Florenz, inv. no. 192313

In the nineteenth century, archaeologists, anthropologists, and ethnologists – along with art historians – began working with photographs and collecting them in archives. On the basis of these putatively objective, evidentiary items, these research disciplines developed their respective methods. It is only through archival procedures such as categorization, labeling, and classification that photographs become usable for research purposes. These activities alter the physical properties of photographs and leave behind material traces. They intervene as well in a photograph's meaning and function in a photo archive such as the Photothek of the Kunsthistorisches Institut in Florenz: a snapshot may become a scientific document. Photographs are involved in processes of knowledge production; they are not only tools but also agents in shaping research approaches. By examining photo archives from a comparative perspective this collaborative, trans-disciplinary research project developed new systems of value for the assessment and study of documentary photo archives within institutions. To the outputs belong an international symposium, one analogue and two digital exhibitions. The contributions to the conference and the final publication of the project will appear shortly.

## › Individual Research Projects

**Julia Bärnighausen**    Foto-Itinerare: Fotografische Praktiken im Kunsthandel um 1900 (p. 115)

# Unboxing Photographs. Working in the Photo Archive

Julia Bärnighausen and Costanza Caraffa

*An exhibition of the collaborative research project* Photo Objects – Photographs as (Research) Objects in Archaeology, Ethnology and Art History *in the Kunstbibliothek – Staatliche Museen zu Berlin (16.02.–27.05.2018)*

The exhibition, curated by Julia Bärnighausen, Costanza Caraffa, Stefanie Klamm, Franka Schneider, and Petra Wodtke, opened the boxes of four documentary photo archives, showcasing the material diversity of photographs as three-dimensional objects: from glass plate negatives, to 35 mm film, to prints on albumen or silver gelatin paper, including contact and inventory sheets, cardboard mounts, card catalogs, and today even display screens. By taking photographs seriously as objects, and not just as visual documents for scholarly research, it becomes possible to tell their multifarious stories, intertwined with the stories of the institutions and of the scholars and archivists who used and transformed them over time. The exhibition challenged the common practices and disciplinary conventions that govern the perception and presentation of photographs – for example museum display using passe-partouts – and tried out new design possibilities. The exhibition was not only a result, but itself an important part of the research process, as was the dialogue with the artists JUTOJO, Ola Kolehmainen, Joachim Schmid, Elisabeth Tonnard, and Akram Zaatari, whose artistic interventions have been integrated into the display.



View of the exhibition in the Kunstbibliothek – Staatliche Museen zu Berlin

# Archivio

## Silvia Garinei

### Lavorazione del materiale conservato, nuove acquisizioni e digitalizzazione

Nel corso degli ultimi tre anni nell'archivio dell'Istituto si è proceduto alle fasi di riordino, inventariazione e catalogazione tutt'ora in corso, di gran parte del materiale inerente gli anni 1950-1980 e di alcuni dei lasciti ad esso collegati, e al riversamento dei dati emersi da tali operazioni nel software per l'archiviazione.

Durante questo periodo sono pervenuti all'archivio i lasciti Walter Haas e Günter Thiem, una sezione della corrispondenza del Verein zur Förderung des Kunsthistorischen Instituts in Florenz e. V., alcune sezioni dell'archivio dell'amministrazione interna, un complemento al lascito Werner Cohn, due fondi a nome di John Gage e Steffi Roettgen. Questi documenti integrano e arricchiscono i contenuti dell'archivio in riferimento a un arco cronologico che si estende dal 1927 a oggi e sono per la maggior parte in procinto di essere integrati nel suo contesto storico-documentario.

Inoltre, è stata iniziata la digitalizzazione dei documenti più fragili con una prima campionatura di fotografie provenienti dal fondo Friedrich Kriegbaum.

### Ricerche esterne e partecipazione a progetti

In questi tre anni sono state espletate 192 richieste di consultazione per un totale di oltre 320 ingressi. Alcuni studi approfonditi hanno lasciato emergere le peculiarità di certi materiali inediti conservati, tra i quali si evidenzia la documentazione fotografica preparatoria al film *Michelangelo. Das Leben eines Titanen*, di Curt Oertel (1938-39).

Con i suoi 29 fondi documentari, l'archivio ha partecipato attivamente al censimento dei fondi degli studiosi d'arte italiana, in collaborazione con numerose istituzioni italiane e straniere.

# Staff Directory

# Researchers at the Institute
## 16 July 2015–31 December 2018

## Doctoral Candidates

**Hazim Alabdullah**
Doctoral Fellow (Department Wolf)
01.09.2015–31.12.2018

**Julia Bärnighausen**
Academic Collaborator (Photo-Objects)
01.03.2015–31.03.2018

**Hanna Baro**
Doctoral Fellow (MaxNetAging)
01.01.2012–14.01.2016

**Marcello Beato**
Doctoral Fellow
(Landesgraduiertenförderung
Baden-Württemberg)
01.02.2015–31.01.2018

**Carmen Belmonte**
Academic Collaborator (Department Wolf)
01.04.2015–07.10.2015
01.11.2015–30.06.2017

**Georgios Binos**
Doctoral Fellow (Department Nova)
01.03.2015–31.05.2018

**Elvira Bojilova**
Doctoral Fellow (Department Wolf)
01.11.2015–30.04.2019

**Francesca Borgo**
Doctoral Fellow (Department Nova)
01.08.2015–31.03.2016
01.07.2016–30.09.2017

**Bruno Brant Sotto Mayor**
Doctoral Fellow
(Connecting Art Histories in the Museum)
01.07.2016–30.06.2018

**Andrew Hsin Chen**
Doctoral Fellow (Department Nova)
01.06.2013–31.07.2015

**David Horacio Colmenares Gonzalez**
Doctoral Fellow
(Connecting Art Histories in the Museum)
06.01.2015–31.12.2016

**Nele De Raedt**
Doctoral Fellow (Department Nova)
01.01.2015–30.06.2016

**Ming Gao**
Doctoral Fellow (Department Nova)
01.10.2015–30.09.2016
Doctoral Fellow (China Scholarship Council)
08.09.2018–31.08.2020

**Irene Gilodi**
Postgraduate Research Assistant
(Department Wolf), Doctoral Fellow
01.01.2017–31.12.2019

**Jana Graul**
Academic Assistant (Department Nova)
01.04.2014–31.08.2015

**Andreas Huth**
Doctoral Fellow (Department Wolf)
01.10.2015–31.12.2015
Visiting Scholar (Department Wolf)
27.09.2018–28.10.2018

**Claudia Jentzsch**
Doctoral Fellow (Department Nova)
21.09.2015–21.12.2015

**Lisa Jordan**
Postgraduate Research Assistant
(Department Wolf), Doctoral Fellow
01.01.2015–31.12.2016
Doctoral Fellow (Department Wolf)
01.01.2017–30.06.2019

**Henry Kaap**
Doctoral Fellow (Department Wolf)
01.01.2013–30.04.2016

**Anastasia Kanellopoulou**
Doctoral Fellow (Department Wolf)
01.12.2018–31.03.2019

**Dagmar Keultjes**
Project Collaborator (Photothek)
01.09.2014–31.09.2015
Collaborator (Photothek)
since 01.10.2015

**Christine Kleiter**
Postgraduate Research Assistant
(Department Wolf), Doctoral Fellow
01.10.2015–30.09.2018
Doctoral Fellow (Bischöfliche
Studienförderung Cusanuswerk)
01.10.2018–31.12.2019

**Max Koss**
Doctoral Fellow
(Connecting Art Histories in the Museum)
12.09.2016–31.08.2019

**Franziska Lampe**
Doctoral Fellow
(Landesgraduiertenförderung
Baden-Württemberg)
01.02.2015–30.11.2018

**Pavla Langer**
Doctoral Fellow (Gerda Henkel Stiftung)
01.09.2015–30.04.2017
Collaborator (Department Nova)
01.05.2017–31.10.2020

**Maria Lidova**
Doctoral Fellow (Department Wolf)
16.04.2018–15.06.2018

**Francesca Marzullo**
Doctoral Fellow (Department Nova)
01.02.2014–31.01.2016

**Lilla Mátyók-Engel**
Doctoral Fellow (Department Nova)
15.04.2017–31.12.2017

**Ariella Minden**
Doctoral Fellow (Department Nova)
01.09.2018–31.08.2020

**Michelle Möhle**
Employee (IT)
01.05.2014–30.04.2017
since 01.08.2017

**Linda Olenburg**
Postgraduate Research Assistant
(Department Nova), Doctoral Fellow
01.04.2015–31.03.2018

**Izumi Florence Ota**
Doctoral Fellow (Department Wolf)
04.11.2015–31.01.2016
01.10.2016–31.03.2017

**Giada Policicchio**
Postgraduate Research Assistant
(Department Wolf)
16.10.2017–31.10.2019

**Saskia Quené**
Doctoral Fellow (Department Wolf)
01.02.2018–31.03.2018

**Marco Rasch**
Project Collaborator (Photothek)
01.04.2016–31.12.2019

**Achim Reese**
Doctoral Fellow (Department Nova)
08.08.2016–07.08.2019

**Malena Rotter**
Doctoral Fellow (Department Nova)
16.08.2018–15.12.2018

**Priyani Roy Choudhury**
Doctoral Fellow
(Connecting Art Histories in the Museum)
01.09.2013–30.09.2017

**Jasmin Kreszentia Sawicki**
Doctoral Fellow (Department Nova)
01.02.2017–31.01.2020

**Stephanie Schlörb**
Doctoral Fellow
(Landesgraduiertenförderung
Baden-Württemberg)
01.03.2018–28.02.2019

**Vera-Simone Schulz**
Doctoral Fellow (Department Wolf)
01.04.2014–30.06.2017
Research Associate (Department Wolf)
01.07.2017–30.06.20129

**Andrew Sears**
Doctoral Fellow (Department Nova)
15.09.2016–15.12.2016

**Laura Maria Somenzi**
Doctoral Fellow (Department Nova)
01.05.2018–30.04.2021

**Alexandre Varela**
Doctoral Fellow (Department Wolf)
01.04.2016–31.08.2017

**Yi Wang**
Doctoral Fellow (Department Wolf)
15.01.2017–14.03.2017

**Katharina Weiger**
Doctoral Fellow (Department Nova)
01.07.2014–31.12.2018

**Carina Anja Weißmann** (born **Bauriegel**)
Doctoral Fellow (Department Nova)
01.12.2015–29.02.2016

**Sara Zucchi**
Postgraduate Research Assistant
(Department Wolf)
01.06.2018–31.10.2018

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## Postdoctoral Researchers

**Doron Bauer**
Postdoctoral Fellow (Department Wolf)
22.04.2016–08.07.2016

**Armin Bergmeier**
Postdoctoral Fellow (Department Wolf)
31.12.2015–31.03.2016

**Robert Brennan**
Postdoctoral Fellow (Department Nova)
01.06.2016–31.05.2019

**Mirjam Brusius**
Postdoctoral Fellow (Department Wolf)
01.04.2017–31.05.2017

**Giovanna Ceniccola**
Project Collaborator (Department Wolf)
01.03.2016–30.04.2016
01.02.2018–11.03.2018

**Agata Anna Chrzanowska**
Project Collaborator (Photothek)
23.02.2015–31.12.2015
01.02.2016–15.05.2016
01.07.2016–31.10.2016
01.01.2017–31.12.2017
06.02.2018–15.12.2018

**Gabriella Cianciolo Cosentino**
Academic Collaborator (Department Wolf)
01.10.2017–31.03.2019

**Rita Ciccaglione**
Project Collaborator (Department Wolf)
01.03.2016–30.04.2016

**Maria Teresa Costa**
Academic Assistant (Department Wolf)
01.09.2013–30.06.2016
Academic Collaborator (Bilderfahrzeuge)
01.01.2017–30.06.2018

**Stefanie Dick**
Postdoctoral Fellow (Department Wolf)
16.11.2015–15.12.2015

**Igor Demchenko**
Postdoctoral Fellow (Department Wolf)
22.06.2015–30.06.2017

**Jason Di Resta**
Academic Collaborator (Department Nova)
01.08.2018–31.07.2020

**Dario Donetti**
Academic Collaborator (Department Nova)
01.03.2015–28.02.2022

**Sara Fani**
Academic Collaborator
(Typographia Medicea)
01.04.2017–31.03.2018

**Margherita Farina**
Academic Collaborator
(Typographia Medicea)
12.05.2015–31.05.2016

**Peyvand Firouzeh**
Postdoctoral Fellow (Department Wolf)
15.09.2016–14.09.2018
Postdoctoral Fellow (Getty Foundation &
American Council of Learned Societies)
15.09.2018–14.09.2019

**Christine Follmann**
Postdoctoral Fellow (Department Wolf)
15.09.2018–14.10.2018

**Corinna Gallori**
Postdoctoral Fellow (Department Wolf)
01.11.2015–31.10.2017

**Diletta Gamberini**
Postdoctoral Fellow (Department Nova)
20.08.2016–20.12.2016

**Francesco Gangemi**
Postdoctoral Fellow (Department Wolf)
01.02.2018–30.09.2019

**Piero Gilento**
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01.03.2016–30.04.2016

**Sabiha Göloğlu**
Postdoctoral Fellow
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01.10.2018–31.08.2019

**Giacomo Guazzini**
Academic Collaborator (Department Nova)
01.05.2018–30.04.2020

**Lisa Hanstein**
Doctoral Fellow (Department Wolf)
01.04.2015–30.09.2015
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01.12.2015–30.11.2021

**Henrike Haug**
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01.03.2015–28.02.2017
Postdoctoral Fellow
(Jens Peter Haeusgen Fellowship)
20.07.2017–02.10.2017

**Christiane Hille**
Postdoctoral Fellow (Department Wolf)
01.11.2013–31.10.2015

**Satomi Hiyama**
Postdoctoral Fellow
(Connecting Art Histories in the Museum)
30.06.2015–31.03.2016

**Regina Höfer**
Doctoral Fellow (Department Wolf)
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Postdoctoral Fellow
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01.09.2018–31.08.2019

**Berthold Hub**
Academic Assistant (Department Nova)
01.09.2016–31.07.2017
Academic Project Collaborator
(Department Nova)
01.08.2017–31.08.2017

**Allegra Iafrate**
Postdoctoral Fellow (Department Wolf)
15.09.2014–14.03.2017

**Fabian Jonietz**
Academic Assistant (Department Nova)
01.07.2011–31.05.2020

**Subhashini Kaligotla**
Postdoctoral Fellow
(Connecting Art Histories in the Museum)
01.08.2016–31.06.2018

**Alya Karame**
Postdoctoral Fellow
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19.09.2016–18.09.2018

**Pia Kastenmeier**
Academic Collaborator (Department Wolf)
01.10.2015–31.03.2019

**Albert Kirchengast**
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01.09.2018–31.08.2021

**Ines Konczak-Nagel**
Postdoctoral Fellow
(Connecting Art Histories in the Museum)
01.04.2014–31.10.2015

**Moritz Lampe**
Project Collaborator (Photothek)
01.03.2016–31.08.2017
Postdoctoral Fellow
(Deutscher Akademischer Austauschdienst)
01.09.2017–28.02.2018
Project Collaborator (Photothek)
01.03.2018–31.12.2019

**Dorit Malz**
Project Collaborator (Department Nova/
Department Wolf)
01.04.2014–31.12.2017
Employee (Administration)
since 01.01.2018

**Marco Matteo Mascolo**
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01.02.2017–31.01.2019

**Albrecht Matthaei**
Academic Collaborator (Department Wolf)
01.05.2015–29.02.2016

**Andrea Mattiello**
Postdoctoral Fellow (KHI-ERC-HistAntArtSI)
15.01.2016–15.04.2016

**Ida Mauro**
Postdoctoral Fellow (KHI-ERC-HistAntArtSI)
15.01.2016–15.04.2016

**Heba Mostafa**
Postdoctoral Fellow (Department Wolf)
29.06.2015–31.07.2016

**Combiz Moussavi-Aghdam**
Postdoctoral Fellow
(Connecting Art Histories in the Museum)
01.04.2015–30.09.2015

**Tommaso Mozzati**
Postdoctoral Fellow (Department Nova)
01.07.2014–30.06.2016
Project Collaborator (Department Nova)
01.07.2016–31.12.2016

**Welleda Muller**
Postdoctoral Fellow (MaxNetAging)
01.02.2014–31.01.2016

**Marco Musillo**
Postdoctoral Fellow (Department Wolf)
01.09.2014–31.08.2016
Academic Assistant (Department Wolf)
01.09.2016–31.08.2019

**Sean Nelson**
Academic Collaborator (Art, Space, Mobility)
15.03.2016–31.12.2016

**Magdalena Nieslony**
Postdoctoral Fellow (Department Nova)
02.02.2015–31.03.2016

**C. Oliver O'Donnell**
Postdoctoral Fellow (Department Nova)
01.08.2016–31.07.2018
Academic Collaborator (Department Nova)
01.08.2018–30.09.2018

**Luca Palozzi**
Academic Collaborator (Department Nova)
01.09.2018–31.08.2019

**Elena Paulino Montero**
Postdoctoral Fellow (Convivencia)
01.09.2015–30.06.2017

**Carlos Plaza**
Postdoctoral Fellow (KHI-ERC-HistAntArtSI)
15.01.2016–15.04.2016
Postdoctoral Fellow (Universidad de Sevilla)
23.10.2018–23.12.2018

**Sophia Prinz**
Postdoctoral Fellow (Art Histories and
Aesthetic Practices)
01.10.2018–31.03.2019

**Meha Priyadarshini**
Postdoctoral Fellow (Department Wolf)
01.07.2015–30.06.2017

**Jessica N. Richardson**
Postdoctoral Fellow (Department Wolf)
01.09.2013–31.08.2015
Academic Assistant (Department Wolf)
01.09.2015–31.08.2019

**Mandy Richter**
Employee (Department Nova)
since 01.12.2016

**Federica Rossi**
Postdoctoral Fellow (Fritz Thyssen Stiftung)
01.11.2015–31.10.2017
Postdoctoral Fellow (Department Wolf)
01.11.2017–31.10.2018

**Sanja Savkić**
Postdoctoral Fellow (Department Wolf)
01.02.2018–31.08.2018
Academic Collaborator (Bilderfahrzeuge)
01.09.2018–31.08.2021

**Babette Schnitzlein**
Academic Collaborator (Bilderfahrzeuge)
01.04.2015–30.06.2018

**Daniele Screpanti**
Project Collaborator (Department Wolf)
01.03.2016–30.04.2016

**Vladimir Shelestin**
Postdoctoral Fellow (KHI-RCAC Joint
Fellowship/Department Wolf)
15.09.2015–31.01.2016

**Katharine Stahlbuhk**
Doctoral Fellow (Department Nova)
01.03.2014–28.02.2017
Academic Collaborator (Department Nova)
01.04.2017–31.12.2017
Academic Collaborator (Senior Research
Scholar Hana Gründler)
01.01.2018–31.12.2018

**Kristen Streahle**
Academic Assistant (Department Wolf)
01.09.2015–19.09.2017
Postdoctoral Fellow (Department Wolf)
20.09.2017–31.10.2018

**Giovanna Targia**
Academic Collaborator (Department Nova)
01.10.2018–31.01.2020

**Lianming Wang**
Postdoctoral Fellow
(Art Histories and Aesthetic Practices)
01.10.2018–31.03.2019

**Reinhard Wendler**
Academic Collaborator (Bilderfahrzeuge)
01.04.2014–31.05.2017

**Ruth Wolff**
Academic Collaborator
(Humboldt-Universität zu Berlin)
01.09.2011–31.08.2015
Project Collaborator (Department Nova/
Department Wolf)
01.07.2017–31.07.2019

**Ning Yao**
Postdoctoral Fellow
(Connecting Art Histories in the Museum)
15.08.2016–14.08.2018
Academic Collaborator (Bilderfahrzeuge)
01.09.2018–31.08.2021

## Senior Research Scholars

**Hannah Baader**
Senior Research Scholar
since 01.09.2012

**Hana Gründler**
Academic Collaborator (Department Nova)
08.06.2015–31.05.2016
Academic Assistant (Department Nova)
01.06.2016–31.05.2017
Senior Research Scholar
since 01.06.2017

**Brigitte Sölch**
Senior Research Scholar
01.03.2014–15.09.2016
Academic Assistant (Department Nova)
16.07.2017–15.09.2018

## Max Planck Research Group

**Eva-Maria Troelenberg**
Research Group Leader
01.09.2011–28.02.2018

**Felicity Bodenstein**
Postdoctoral Fellow
19.01.2015–30.09.2016

**Alison Boyd**
Doctoral Fellow
01.09.2015–07.11.2016
Postdoctoral Fellow
08.11.2016–30.11.2017

**Irene Campolmi**
Doctoral Fellow
01.05.2017–31.07.2017

**Sria Chatterjee**
Doctoral Fellow
01.01.2017–31.12.2017

**Susanne Leeb**
Visiting Scholar
21.03.2017–31.03.2017

**Anna Sophia Messner**
Doctoral Fellow
01.02.2015–31.05.2018

**Emily Neumeier**
Doctoral Fellow
01.02.2016–28.07.2016

**Erin Hyde Nolan**
Doctoral Fellow
01.05.2015–31.08.2015
01.01.2016–30.06.2016
Postdoctoral Fellow
01.03.2017–31.08.2017

**Melania Savino**
Postdoctoral Fellow
01.01.2014–30.11.2015

**Cristina Strava**
Doctoral Fellow
01.11.2014–31.10.2015

**Frederika Tevebring**
Doctoral Fellow
15.02.2017–14.05.2017

**Theodore Van Loan**
Postgraduate Research Assistant
01.10.2016–30.09.2017

**Matthias Weiß**
Academic Collaborator
01.05.2015–30.11.2017

**Tom Young**
Doctoral Fellow
01.10.2017–31.12.2017

## Minerva Research Group

**Carolin Behrmann**
Research Group Leader
01.03.2014–29.12.2019

**Leah Faibisoff**
Doctoral Fellow
01.02.2016–30.04.2016
**Tamara Golan**
Doctoral Fellow
01.05.2016–31.07.2016

**Stefan Huygebaert**
Doctoral Fellow
01.11.2016–31.01.2017

**Felix Jäger**
Doctoral Fellow
15.05.2014–14.05.2018

**Leva Johanna Wenzel** (born **Kochs**)
Doctoral Fellow
01.09.2017–16.09.2018

## Junior Professorship

**Wolf-Dietrich Löhr**
Juniorprofessor
20.04.2010–30.04.2020

## Visiting Scholars

**Chen Aifeng**
27.06.2016–27.09.2016

**Michele Bacci**
01.09.2017–31.12.2017

**Xavier Barral i Altet**
15.09.2015–14.12.2015

**Jens Baumgarten**
01.12.2016–31.05.2017

**Diane Bodart**
06.09.2016–06.08.2017

**Sonja Brink**
14.10.2016–28.02.2017

**Sinem Casale**
11.06.2018–31.07.2018

**Diane Cole Ahl**
20.03.2017–21.04.2017

**Elizabeth Cropper**
07.07.2017–23.07.2017
22.06.2018–02.07.2018

**Bruce Edelstein**
01.08.2015–31.07.2016

**Charles Dempsey**
07.07.2017–23.07.2017
22.06.2018–02.07.2018

**Dietrich Erben**
05.03.2017–31.03.2017

**Marzia Faietti**
01.06.2015–31.08.2015
01.07.2016–31.07.2016
01.07.2017–06.08.2017
18.06.2018–31.12.2018

**Robert Felfe**
27.08.2018–07.10.2018

**Dario Gamboni**
01.01.2016–31.01.2016
28.01.2017–05.02.2017
28.01.2018–04.02.2018

**Alejandro García Avilés**
03.07.2017–31.10.2017

**Miyuki Aoki Girardelli**
02.05.2016–19.05.2016

**Paolo Girardelli**
02.05.2016–19.05.2016

**Christine Göttler**
05.02.2018–17.03.2018

**Zeynep Gürsel**
01.10.2018–07.10.2018

**Bernhard Jussen**
28.09.2018–12.10.2018

**Gül Kale**
20.07.2018–30.09.2018

**Noriyuki Kai**
16.05.2016–31.01.2017
19.07.2017–19.09.2017
30.07.2018–24.09.2018

**Lev Arie Kapitaikin**
18.08.2015–18.10.2015

**Alexei Lidov**
01.10.2016–06.01.2017

**Laura Malosetti Costa**
01.07.2016–31.08.2016

**Michele Matteini**
01.04.2018–31.07.2018

**Seyed Keivan Moussavi Aghdam**
10.10.2016–30.10.2016

**Parul Mukherji**
24.06.2016–24.07.2016

**Dorothea Peters**
05.09.2018–19.05.2019

**Lorenzo Pericol**o
14.12.2018–05.01.2019

**Benito Navarrete Prieto**
15.06.2015–15.09.2015
11.07.2018–15.09.2018

**Lisa Pon**
25.10.2016–26.11.2016

**Carlos Rojas Cocoma**
15.12.2015–14.01.2016
01.09.2018–30.11.2018

**Patricia Rubin**
01.09.2017–31.08.2018

**Tobias Schweizer**
01.10.2015–30.11.2015

**Tiziana Serena**
01.11.2018–31.10.2019

**Midori Sewake**
16.05.2016–31.01.2017
19.07.2017–19.09.2017
30.07.2018–24.09.2018

**Nino Simonishvili**
26.06.2017–08.07.2017

**Stefania Tullio Cataldo-Morand**
14.11.2018–14.12.2018

**Kia Vahland**
01.10.2017–31.10.2017

**Giuseppe Vignato**
01.07.2016–31.08.2016

**Aysin Yoltar-Yildirim**
29.06.2015–15.09.2015

**Claus Zittel**
06.08.2018–07.10.2018

## Researchers with external funding

### Bourse Robert Klein de l'Institut national d'histoire de l'art et de la Villa Finaly

**Florian Métral**
Postdoctoral Fellow
21.03.2018–04.04.2018
18.10.2018–25.10.2018

**Ruth Sargent Noyes**
Postdoctoral Fellow
04.12.2018–14.12.2018

### Bundesministerium für Bildung und Forschung, Forum Transregionale Studien (Art Histories and Aesthetic Practices)

**Ahmed Adam**
Postdoctoral Fellow
01.10.2015–31.07.2016

**Lamia Balafrej**
Postdoctoral Fellow
01.10.2016–31.07.2017

**Rakhee Balaram**
Postdoctoral Fellow
01.10.2015–31.07.2016

**Stéphanie Benzaquen-Gautier**
Postdoctoral Fellow
01.10.2018–31.07.2019

**Lesley Nicole Braun**
Postdoctoral Fellow
01.10.2016–31.07.2017

**Federico Buccellati**
Postdoctoral Fellow
01.10.2015–31.07.2016

**Annalisa Butticci**
Postdoctoral Fellow
01.10.2015–31.07.2016

**Filiz Tütüncü Çağlar**
Postdoctoral Fellow
01.10.2018–31.07.2019

**Nachiket Chanchani**
Postdoctoral Fellow
01.01.2019–31.07.2019

**Peter H. Christensen**
Postdoctoral Fellow
01.10.2016–31.07.2017

**Afonso Dias Ramos**
Postdoctoral Fellow
01.10.2018–31.07.2019

**Wulandani Dirgantoro**
Postdoctoral Fellow
01.10.2016–31.07.2017

**Peyvand Firouzeh**
Postdoctoral Fellow
01.10.2015–31.07.2016

**Yanlong Guo**
Postdoctoral Fellow
01.10.2016–31.07.2017

**Daniel Horn**
Postdoctoral Fellow
01.10.2018–30.04.2019

**Monica Juneja**
Visiting Scholar
01.03.2017–31.07.2017

**Gül Kale**
Postdoctoral Fellow
01.10.2015–31.07.2016

**Subhashini Kaligotla**
Postdoctoral Fellow
01.10.2015–31.07.2016

**Banu Karaca**
Postdoctoral Fellow
01.10.2015–31.07.2016

**Dipti Khera**
Postdoctoral Fellow
01.10.2015–31.07.2016

**Venugopal Maddipati**
Postdoctoral Fellow
01.10.2016–31.07.2017

**Shailka Mishra**
Postdoctoral Fellow
01.10.2018–31.07.2019

**Combiz Moussavi-Aghdam**
Postdoctoral Fellow
15.08.2016–15.10.2016
01.06.2017–30.06.2017

**Sarada Natarajan**
Postdoctoral Fellow
01.10.2016–31.07.2017

**Márton Orosz**
Postdoctoral Fellow
01.10.2016–31.07.2017

**Sanja Savkic**
Postdoctoral Fellow
01.10.2016–31.07.2017

**Jing Zhu**
Postdoctoral Fellow
01.10.2018–31.07.2019

### Deutscher Akademischer Austauschdienst
**Hui Luan Tran**
Doctoral Fellow
01.09.2017–31.01.2018

### Ernst von Siemens Kunststiftung
**Felicitas Ehrhardt**
Doctoral Fellow
01.11.2012–30.09.2015

### Gerda Henkel Stiftung
**Maria Aresin**
Postgraduate Research Assistant
(Department Nova), Doctoral Fellow
01.05.2015–31.12.2015
Doctoral Fellow
01.01.2016–31.12.2018

**Ioana Jimborean**
Doctoral Fellow
04.05.2015–31.07.2015
04.05.2016–30.06.2016

### Graduate Academy of the Technische Universität Dresden
**Kati Renner**
Doctoral Fellow
27.03.2017–04.06.2017

**IFK International Research Center for Cultural Studies, University of Art and Design Linz, Vienna**

**Fani Gargova**
Doctoral Fellow
04.05.2016–03.06.2016

**Ministerio de Educación y Cultura, Spain**

**Miquel Àngel Herrero-Cortell**
Doctoral Fellow
01.03.2018–31.05.2018

**Laura María Palacios Méndez**
Doctoral Fellow
15.09.2017–15.11.2017

**Miguel Tain-Guzman**
Research Fellow
03.06.2018–17.06.2018

**Ministerio de Economía y Competitividad, Spain**

**Victor Rabasco Garcia**
Doctoral Fellow
12.09.2016–16.12.2016

**Samuel H. Kress Foundation**

**Margaret Bell**
Doctoral Fellow (Department Nova)
20.09.2015–19.12.2015
Doctoral Fellow
15.09.2016–14.09.2018

**Elizabeth Bernick**
Doctoral Fellow
01.09.2018–31.08.2020

**Megan Boomer**
Doctoral Fellow
07.09.2017–06.09.2019

**Rachel Boyd**
Doctoral Fellow
01.09.2015–30.08.2017

**Andrew Griebeler**
Doctoral Fellow
15.09.2014–14.09.2016

**São Paulo Research Foundation**

**Gabriela Paiva de Toledo**
Doctoral Fellow
04.04.2016–31.08.2016

**Swiss National Science Foundation**

**Rahel Meier**
Doctoral Fellow
05.10.2015–31.01.2018

**Ivo Raband**
Postdoctoral Fellow
10.09.2018–31.05.2019

**Vega Tescari**
Postdoctoral Fellow
16.09.2014–15.03.2016

**Social Sciences and Humanities Research Council, Canada**

**Francesco Freddolini**
Postdoctoral Fellow
13.05.2015–31.07.2015

**University of Chicago**

**Christine Zappella**
Research Fellow
11.09.2017–31.08.2018

**University of Michigan**

**Ashley Dimmig**
Research Fellow
01.10.2017–30.06.2018

**Universitat de Girona**

**Alexandre Vico Martori**
Doctoral Fellow
01.03.2018–17.08.2018

**Universidad de Los Andes, Bogotá**

**Wilson Ferney Jiménez Hernández**
Doctoral Fellow
27.07.2015–15.01.2016

**Universidad de Murcia**

**Antonia Martínez Ruipérez**
Research Fellow
01.07.2017–31.10.2017

**Universidad de Valladolid / Santander Bank**

**Fernando Gutiérrez Baños**
Research Fellow
01.09.2018–04.11.2018

**Verein zur Förderung des Kunsthistorischen Instituts in Florenz e.V.**

**Andreas Plackinger**
Postdoctoral Fellow
01.09.2017–22.12.2017

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**Directors and Academic Collaborators**

### Departments

**Alessandro Nova**
Director since 2006
Managing Director
May 2015–April 2017

**Gerhard Wolf**
Director since 2003
Managing Director
Mai 2017–April 2019

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**Max Seidel**
Director emeritus since 2005

**Academic Collaborators**

**Annette Hoffmann**
Academic Collaborator since 2009

**Wolfgang Loseries**
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**Jan Simane**
Head of Library since 1996

**Academic Collaborators**

**Ingeborg Bähr**
Academic Collaborator until 2017

**Anette Creutzburg**
Academic Collaborator since 2009

**Verena Gebhard**
Academic Collaborator since 2009

**Stephanie Hanke**
Academic Collaborator since 2008

**Anne Spagnolo-Stiff**
Academic Collaborator since 1997

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Academic Collaborator since 1994

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**Costanza Caraffa**
Head of Photo library since 2007

**Academic Collaborators**

**Ute Dercks**
Academic Collaborator since 2004

**Almut Goldhahn**
Academic Collaborator since 2008

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**Samuel Vitali**
Academic Collaborator since 2010

### Archive

**Silvia Garinei**
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01.12.2008–31.07.2022

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