



Research Report

January 2019 – December 2021 **Vol. I**

Kunsthistorisches Institut in Florenz

Max-Planck-Institut

Projects

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Introduction

Motion

The 35th CIHA World Congress *Motion: Transformation* was hosted in Florence from 1 to 6 September 2019. The Italian CIHA committee had proposed the city, with its multiple historical and contemporary stratifications, as a site particularly apt for discussing the global concerns of art history, inviting the Kunsthistorisches Institut in Florenz – Max-Planck-Institut (KHI) to partner in the conceptualization and realization of the event. The conference saw a transgenerational and international community of scholars engaged in debates about the present state and the future of the discipline across nine sessions. Fellows of the KHI took part as chairs, speakers, and discussants. The conference was a stimulating and intense experience for all participants, as well as for multiple institutions across Florence, including museums and international research institutes, and particularly for the KHI, an institute on the one hand so strongly engaged in transcultural research and the fostering of global networks, especially for young scholars, and on the other so deeply embedded in the city and concerned with a critical revision of its history and ‘myth’.

The 35th CIHA conference was not to end in Florence; it was planned for two venues, the second to take place in São Paulo in 2020 under the title *Motion: Migration*. The joint venture between Italy and Brazil was the first of its kind in the history of CIHA congresses, which ordinarily take place once every four years. It put in motion a debate that transcended national and cultural boundaries, activating a dialogue across the Northern and Southern hemispheres, with the aim of questioning traditions and practices, terminologies and methods of the ‘field’ from a decolonial perspective, studying transformative processes and migratory dynamics in conversations between multiple art histories and related disciplines, as well as regarding the topic of the mobility of art historians themselves (and the problems this raises).

The KHI 2020/2021: Working in the Time of Pandemic

The political, ecological, cultural and humanitarian concerns in autumn 2019 were many, but nobody could have expected that a few weeks later Coronavirus would make its way into human bodies, giving rise to the Covid-19 pandemic, which nation states and regions tried to face in different ways, causing substantial change to lives and working conditions. Italy was hit strongly from February 2020 onwards and the government decided on a hard and long lockdown which forced the KHI as well as the Bibliotheca Hertziana and many other research institutions to close for months, not only to external

users but also to all staff and fellows. A small task force had access to the buildings during that time, a book loan system was installed, and digital library resources were enhanced. Collaborators continued their work from home, and it was particularly difficult for fellows to do research on their projects under a lockdown, a situation that improved with the internal reopening in late spring 2020; museums, archives and nearly all monuments, however, remained inaccessible for a much longer time, and research travel, so essential for art history, was still nearly impossible. Depending on the individual state of the projects (collecting material, field work, writing etc.), much creativity and encouragement was needed to continue research and to re-arrange workflows. Doctoral and postdoctoral fellowships at the KHI were extended according to the general policies of the Max Planck Society. Managing the institute in observance of the (not always converging) rules of the host country and the Max Planck Society proved to be a challenge, while the research group in Berlin had to face the situation in its own way. With the partial return of scholars to their offices in late spring 2020, a re-organization of workspaces in the institute in Florence became necessary. From August 2020 the Library and Photothek were re-opened for a limited number of users and an online reservation system was installed, which allowed staff to react quickly to changing situations. This system has remained in place ever since.

The KHI survived the pandemic relatively well. To explain the way this was achieved in more detail would exceed the focus of this research report, but this remains the right place to thank the KHI community for its amazing collaborative spirit, hard work, patience and discipline, and to thank the administration, staff and task force, in particular for their indefatigable commitment during the most difficult months, as well as over the two years of the pandemic as a whole.

Intellectual Life in Virtual Spaces

There is no doubt that the pandemic has had (and continues to have) a strong impact on research, its institutions and academic life in general, even if it remains too early to map in detail. The route to ensuring that research, project collaborations and intellectual life kept running was the same as in many other institutions, namely, wherever possible, shifting to virtual formats. Within four weeks of the beginning of the first lockdown, the KHI's internal seminars began taking a digital format; the institute gathered virtually with external guests for a lecture by Jaś Elsner, followed by intense discussion, on 24 April 2020. From that time forward, nearly all of the KHI's scholarly events and institute meetings were held in the virtual space, until October 2021 when a shift toward a hybrid format began. The pros and cons of virtual academic life have been widely discussed and the KHI experience has been in line with this, from the lack of ad hoc conversations during conferences to the increased possibility for international participation of scholars from around the globe (albeit with unequal standards of connectivity). Again, the reference to the 35th CIHA conference is revealing as the two venues mark the poles, and also nearly the time span of this report: Florence in autumn 2019, with the presence of many people in the city, intense encounters and engaged site visits that involved a lot of traveling; and the second event in Brazil, twice postponed and finally realized in January 2022 in a hybrid, but for international scholars mostly virtual, format, a technical challenge that affected methods of argumentation, presentation and debate.

Despite these circumstances, the intellectual life of the KHI from spring 2020 onwards was no less intense than it had been before the pandemic, despite a number of planned conferences having to be cancelled or postponed in favour of shorter seminars and workshops, sometimes spread over a long period of time. The 'winning' format was the lecture series: more than four were realized over the last two years. Now, on the cusp of a return to larger conferences and workshops, various formats are at the institute's disposal and a new 'economy' of activity must be worked out, combining in person events with some of the advantages of the virtual format. The role of the KHI as one of the leading

research institutes in art history must also be taken into account. As a highly dynamic, creative, and globally connected research environment, the KHI — with its own polyphonic approaches and spirit of collaboration — continues to play a major role in shaping the future of the discipline in its many declinations and trajectories, in dialogue with other disciplines, such as archaeology and anthropology, restoration sciences, and more.

Research Strands and Trajectories at the KHI

In 2022, the Kunsthistorisches Institut in Florenz celebrates a double anniversary, that of 125 years of its foundation (in 1897), and that of 20 years as an institute of the Max Planck Society (since 2002). A moment of celebration, perhaps, but also of critical reflection, and an occasion for new studies regarding its history, which will be started in the coming months. Put in the most general terms, the research undertaken at the KHI focuses on the histories of art and architecture from a transcultural perspective over a wide chronological and geographical range. A prime concern is to combine historical research with critical engagement in current debates and challenges, such as ecology, heritage, urbanization, migration and diversity; aesthetic and artistic practices; media and material cultures; the future of museums; and digital transformation. This is not to force all projects at the institute into one 'task', but to voice the responsibilities and potentials of the discipline in the contemporary world (collaborating for a sustainable future for the planet) as well as of the need to transmit to a wider public what art history is about.

Ethics is not to be considered as a separate line of research at the KHI, rather, it is an overarching concern of all of them. To mention just four lines of research: a) ecology, environment, heritage; b) media, materiality and aesthetics; c) languages, texts and narratives; d) transculturality and global art history. These strands are deeply intertwined and transversal (with varying intensity) across the departments, research groups and units as well as their individual or collaborative bases. Easily identifiable throughout the project descriptions in this report, a few major aspects should be summarised, some of which are new, others being further elaborations of the institute's long-term research questions and projects.

(a) *Ecology, Environment, Heritage* is concerned with the history and future of environments shaped or co-shaped by humans, such as cities, landscapes and territories as well as heritage at risk (threatened by war, catastrophe or mass tourism) and the role of photography, of digital reconstructions and visualizations. The number of scholars working on heritage issues at the KHI has increased in recent years, fostering a dialogue between the otherwise mostly separate discourses of critical heritage studies, architectural history and eco-art history, a new sub-field still to be defined regarding historiographical, methodological and empirical questions. There can be no doubt that the pandemic has been an ecological crisis and that the lockdown of 2020 required an art-historical response (webcam imaging, photographic campaigns in empty city spaces etc., as well as historical images of plagues and epidemics), realized at the KHI in the form of a picture gallery in April 2020.

(b) *Media, Materiality, Aesthetics*. 'Media' is a crucial, but difficult term in art history; there are the media with which art history operates and the media which are studied within it; photography is important in both respects and has become a major focus of research at the KHI. The term must also be seen in the context of material and artistic practices, in relation to the concept of images, artistic genres, and images as objects. Materiality, transmateriality and transmediality are the foci of research, as are image/object theories and historical constellations or taxonomies, aesthetic discourses, imaging technologies, and finally *Bildkritik* as an agenda regarding art, science, politics etc. and digital mediascapes.

(c) *Language, Texts, Narrative*. Art history not only looks and shows, but also reads, writes and talks in multilingual ways and with various audiences; at stake is also the study, editing, translating

and commenting of texts. Research on historical texts and narratives, ekphrases, historiographies, terminologies and languages of formal analysis are a central concern of KHI projects and debates, with translation not only as a practice, but also a field of inquiry, in particular regarding the challenges of global art histories. The KHI itself communicates in its everyday research conversations mostly in three languages (English, German, Italian) and is aware of the problems of inclusion and exclusion by means of languages, critically engaging in the revision and overcoming of traditional narratives.

(d) *Transculturality and Global Art History*. The projects of the KHI prefer to operate with the notion of transcultural and transregional art histories rather than the label ‘Global Art History’. Their aim is to rethink geographies of art and art history, which allows for the scaling of research areas and timelines between the schematic opposition of the local and the global, from pre-modern periods to multiple modernities. Italy remains an important area of research with its rich transregional dynamics, as does the Mediterranean, Europe and other meso-areas as well as long-distance interactions, for example regarding the early modern world of empires, post-colonial nation states, and the history of hubs, roads, routes, carriers, agents and infrastructures. While ‘exchange’ and ‘circulation’ seemed to be self-sufficient categories for early global art history, specific problems and research questions are the driving force of the projects at the KHI, where ‘transcultural’ not only refers to research topics but also to the transcultural dialogues and collaborations of its researchers.

These lines of research and lists of topics are neither exhaustive nor exclusive to the KHI, they are not columns of a building but threads in permanent motion or transformation, to be further developed, twisted or knotted, unraveled or newly connected; they allow us to describe the dynamic nature of the KHI research environment, including the changes undertaken over the last years and with respect to the intriguing moment

News from the KHI Research Environment: Research Groups, External Member, Artist in residence and Artistic Research Program

The changes and enhancement that were announced in the previous report have in the meantime been fully implemented as the reports from the single research units show. Firstly, there are two independent research groups, created by senior research scholars Hannah Baader and Hana Gründler, tied to their permanent W2 positions. The 4A_Lab in Berlin, established in 2019 as an experimental collaboration between the KHI and the Prussian Heritage Foundation, is an integral part of the group of Hannah Baader, which concentrates on environmental and transregional art histories. It consists of an international fellowship and research program which fosters dialogue between art history, archeology, anthropology and aesthetics. The group of Hana Gründler is mostly located in Florence, but has created strong ties to German universities thanks also to visiting professorships. Its focus is on the ethico-aesthetics of the visual from a diachronic and interdisciplinary perspective. The two groups thus play an essential role in the strong collaborations of the institute with museums and universities, involving junior researchers on many levels. In the same year, Jaś Elsner (Corpus Christi College, Oxford) joined the KHI as an External Member, enriching the research portfolio of the institute with his expertise in Greco-Roman and Late Antique studies and projects regarding the creation of new iconographies and visual culture in Paganism, Christianity, Buddhism, and early Islam in response to the rise of new religions. The artist in residence program also began in 2019 with the three-year-long appointment of the photographer and filmmaker Armin Linke, a creative challenge for the artist and the institute. The City as Archive in Florence (Baader/Caraffa/Linke) and Cultural Possessions in Berlin (Baader/Linke) formed major projects, while Linke has been interacting with the Photothek and its rich research agenda in many other ways. Artistic research is another experi-

ment of the institute. A collaboration with the Villa Romana began three years ago, in which invited artists come to Florence for several months to engage in conversations about their projects and those of the scholars of the KHI. Languages and modes of cross-media communication are again at stake.

New Directorship

In May 2022, Alessandro Nova will retire. The search process for a new director began in autumn 2020 and is still under way; an incoming director is expected in early 2023. The search has been carried out by a commission, established by the Max Planck Society. The role of the Institute, according to the rules of the Max Planck Society, was to discuss potential fields of research for a new department and to present a list of candidates. The KHI community agreed that there is a need for a creative, visionary scholar, interested in integrating her- or himself into the research environment of the KHI to build a new department that will complement, enrich and further develop the research performance and facilities of the KHI in a spirit of collaboration. The directors and other scholars of the KHI opted for an open and broad search for candidates (including a nomination call) without further specification of a circumscribed field. A lecture series was organized with the title 2021+, inviting leading scholars in art history to online presentations and discussions (from January to September 2021), which proved to be one of the most inspiring and challenging activities of the KHI during the pandemic. The lecture series was organized by the doctoral and postdoctoral fellows in collaboration with scientific staff and senior scholars of the Institute. The aim was primarily to open up debates about the future of the discipline. The series was an energizing experience for the whole institute, fostering intense discussions within and across its various research units; it also helped to sharpen ideas about the new directorship and potential candidates.

Early Career Researchers at the KHI

The formation and intellectual mentoring of early career scholars is one of the main goals of the KHI, as has been underlined in all research reports. Here, focus is placed on elucidating the challenges, problems and achievements of the last three years. According to their academic affiliation, the doctoral and postdoctoral researchers of and at the institute during this period came from Belgium, Canada, China, France, Georgia, India, Iran, Italy, Lithuania, Austria, Serbia, Slovenia, Switzerland, South Korea, Turkey, Ukraine, USA. The most numerous group was from Germany and Italy. Despite the high number of unemployed young scholars in Italy, recent KHI collaborators have been subsequently employed by universities in Venice, Florence, Verona and Urbino. Other international fellows of the KHI were offered positions in Australia, Germany, the UK and the USA.

Regarding the doctoral fellows of the institute, one needs to recall the particular feature of the KHI, that most of them are not undertaking their PhD with one of the directors or senior scholars of the Institute. This offers them an additional opportunity for professional experience beyond their home universities and fosters networks between the KHI and those universities. Being a German institute in Italy, the institute is not able to offer the same kind of contract to all fellows, a consequence of major differences between German and Italian labour law. The guiding principle employed is to offer equal salary conditions to the doctoral and postdoctoral researchers, respectively, following the Max Planck rules, even if for legal reasons they have to be offered different types of contracts. The length of a research stay in Florence is not standardized in rigorous terms, but mostly worked out in collaboration with the early career scholars themselves. Some fellows plan to stay for a period in Italy to do archival research or field work, others have obligations with their home universities and want to return a second time to the institute. This means that flexibility is called for on all sides, although there are also

three- to four-year stays at the institute and calls made for respective positions. Not all fellows at the institute are Max-Planck funded. The Samuel H. Kress Foundation finances a two-year-long doctoral fellowship at the KHI; the Ministry for Science, Research, and Art of Baden-Württemberg continues to support young art historians from the universities of that state for a stay of up to three years at the KHI; and other junior scholars come to the KHI for research stays with external funding. All scholars are fully integrated into the KHI community and invited to take part in the institute's activities.

Young scholars have many opportunities to present and discuss the progress of their research at the KHI. There are various interlocutors for doctoral students in particular, for example the research assistants and the senior research scholars or directors, in accordance with the fact that most of the junior scholars realize their projects within a department, project or research group. There are also various formats in which they can discuss their work, such as the regular meetings of departments or other research units. The *Labor*, a workshop space organized by the postdoctoral assistants of both departments, offers a good opportunity to test papers to be delivered at international conferences or panels. Interaction between the early career researchers is no less important than mentoring by senior scholars. The 4A_Lab in Berlin offers a particularly intense and structured model for collaboration and exchange with regular online seminars, which started very early on in the pandemic, and it has also created a bridge with scholars who are part of the Florentine community and involves the postdoctoral fellows of the *Bilderfahrzeuge* project as well.

From time to time, the KHI organizes courses in artistic techniques or other professional skills; there are reading and discussion groups as well as regularly organized career coaching seminars. The training and intellectual involvement of younger scholars (for any kind of art historical career) is a fundamental aspect of the numerous international collaboration projects and programs undertaken by the KHI. The thematic or site-specific annual Summer Schools (Studienkurse) have a long tradition at the KHI. The Summer School of 2019 was organized as a collaboration with the Warburg Institute and the *Bilderfahrzeuge* project. In 2020 it was not possible for the Summer School to take place, whereas that of 2021 which focussed on spatial orders and image politics in early modern Genoa, was extended into 2022.

This chapter has barely touched upon the particular circumstances in which the early career scholars of the KHI found themselves working during the pandemic. A few major aspects have been mentioned but there are concerns at all levels regarding the impact of the pandemic on a whole generation of students (and fellows to come), in particular on a discipline that relies heavily on travel, extensive site visits and other kinds of 'field work'. The existing fellows at the KHI showed impressive energy, organizational creativity and intellectual flexibility in continuing to pursue their work and collaborate in the best possible ways.

Photothek

The Photothek of the KHI, under the guidance of Costanza Caraffa, has become one of the most dynamic and productive centers for research on the history and presence of photography and photo archives. It pursues the care and expansion of its holdings in parallel to its scientific activities. A series of publications resulting from previous projects appeared during the reporting period. In continuation of its long-term research initiatives focused on the intertwining of academic, archival, and photographic practices, the Photothek developed a new research thread that examines its own strategies of cultural display, with a self-reflective stance aimed at discussing the rhetoric of archival and photographic value. The increasing number of artistic collaborations has had a fundamental im-

act on this approach. Working with artists fosters the Photothek's aspiration to bridge a historical perspective with present-day issues, for instance in the book with Armin Linke that investigated the current institutional transformation of the Alinari archive. The project with Massimo Ricciardo on objects of migration and photo-objects of art history received a prestigious grant from the Italian Ministry of Culture.

Library

The Library of the KHI, headed by Jan Simane, is one of the leading libraries worldwide specializing in art history, together with partner institutions at the forefront of integrating new digital research tools and services with holdings of print and other media. The Library supports the institute's research in the form of its constantly growing and updated holdings on the one hand, and the maintenance and modernization of its navigation tools on the other. Given its unavoidable closure for several months during the pandemic, the Library had to face previously unknown challenges. Above all, the intensive expansion of digital channels to external resources had to be realized as quickly as possible. This externally imposed management change led to some shifts in focus, such as greater consideration of the e-book format and the intensification of inter-institutional cooperation for the purpose of optimizing synergies. Examples include new consortium solutions for the licensing of electronic publications and the *Digital Libraries Connected* platform, a collaborative endeavor set up by four humanities institutes within the Max Planck Society. In the case of the latter, digitized documents are made available under the paradigm of digital humanities, for example for text mining processes or for the reuse of digitized material in virtual research environments. The pandemic was therefore perceived as an opportunity to pursue more intensively and in a very targeted manner the transformation process that was already well underway. These digitization strategies are not to be understood as a turning away from the print medium, but rather as a creative addition to it.

Digital Humanities

An important step for the KHI was the foundation of a Digital Humanities Laboratory (DH Lab) in late 2019 to develop cutting-edge research and collaborations within and beyond the institute. Computer scientist Rafael Uriarte has taken on the task of building the DH Lab with a permanent position as Digital Research Coordinator. The DH Lab focuses on integration, utilisation and development of novel methodologies to realise the immense potential of the existing resources (e.g., Photothek, Library, research projects) of the institute. Despite its recent establishment and the necessary efforts to find a common language, the DH Lab has already become an open venue for generating innovative research streams in the area through stimulating discussions related (but not limited) to: the necessary technological approaches and standards considering the needs of the researchers of the Institute; the impact of technology in the humanities, with a focus on the scholarship of art history, and vice versa; the potential contributions of digital humanities to the field of computer science; and the adaptation of theoretical assumptions of these areas to computational models.

The DH Lab brings together different expertise and research traditions: for example, the creation of a modular infrastructure for data and meta-data, which also relates to the respective steps undertaken in the Library and Photothek, provides novel perspectives and enables new empirical inquiries and theoretical contributions in the humanities by adopting and tailoring different analytical methodologies and visualisation tools from the field of computer science, while the new requirements defined by humanities experts offer an alternative perspective to the mainstream approaches and dated models

in computer science. Promising projects are on their way, and by engaging with digital humanities the KHI is also engaging in debates on the implications and future of digital and post-digital imaging and other cultural practices.

Publications and Publication Strategies

The publication of books by the KHI continues with four series, with a German and Italian publisher. They comprise dissertations, habilitations, other monographs, collective volumes, catalogues etc. This list has been enriched by books printed by other distinguished publishers as well as by special issues of journals, many of them with an international distribution. Peer reviewed collective volumes are labor intensive, but have the potential to map and open new fields of research. Digital publishing in new formats is the next step, parallel with the planned retro-digitisation of the printed books. Digital publishing is a challenge for the institute; it needs financial and structural investment to build a publication unit at the KHI, also envisaging joint projects with other institutions. To explore and discuss the potential of digital publishing, lectures and seminars were organized in collaboration with the Digital Humanities Lab and the Library. The *Mitteilungen des Kunsthistorischen Institutes* has continued its work, and although online accessibility has not yet been fully achieved because of the pandemic (which delayed the collaboration that had been planned for this purpose), it will be completed in 2022. 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. The KUNST.LOG launched in 2020 is an online forum of the KHI for interviews, reviews, columns, short research reports and other contributions, the blog is accessible via the institute's website.

Research Coordination and Public Relations

Since 2018, the research coordination and public relations office has been made up of two permanent staff members. The office is run by Rafael Ugarte Chacón and assisted by Natalie Arrowsmith, both of whom joined the KHI in 2021. The interconnection between research coordination and public relations is the basis for the institute's research communication, leading – inter alia – to a growing followership on social media, and a growing number of subscribers to the newsletter and the research blog KUNST.LOG.

IT Services

The pandemic was a great challenge for the IT service unit. The existing structures that make it possible to access the KHI's IT resources from outside the institute, which had previously only been used sporadically, benefited all of the institute's IT users with the introduction of the 'home office' environment. The switch to mobile working involved a considerable amount of support, but at the same time, feedback from those working from home allowed the systems to be continuously improved. The exceptional situation has required an enormous amount of video conferencing technology and support. The implementation of respective software also had effects in the area of hardware purchases and in the support offered to institute members in developing new skills. The issue of IT security is steadily gaining in importance, with an increasing demand for resources. Reconciling the opposites of making IT innovative/visionary and open on the one hand, while protecting systems, data and users on the other, remains the major challenge for IT operations at any research institute.

Archive

The Archive remained an active part of institute life despite and throughout the pandemic with the majority of consultations carried out remotely. New material from 1960 to 1970 arrived from the Verein zur Förderung des KHI, in particular the Nachlass of Gerhard Ewald. In summer 2019, the Archives of the Max Planck Society formally recognized the institute's archive and the nature of its research activities as playing a significant role within the scientific work of the institute and the study of the history of the discipline in general, confirming the decision to keep the archive and maintain care of it in the institute. New spaces and a permanent position for an archivist would greatly advance research in the KHI Archive.

Initiatives deserving of mention include involvement in the Studienkurs *Ways of Seeing Florence*, and the loan of documents for the exhibition *Documenta. Politik und Kunst at the Deutsches Historisches Museum* in Berlin in 2021–2022.

Gender Equality

In the last two years, the gender equality work at the Institute has been particularly focused on three fields: establishment/creation of a gender equality plan; participation in the process of finding a new director for the Institute; and the relevant pages on the newly established intranet (MaxNet) with the topics "Welcome", "Career Advancement", and "Reconciliation". In addition, the two Gender Equality Officers Ute Dercks and Claudia Peters have participated in regularly scheduled and ad hoc committee meetings, including the Corona Task Force. They have organized seminars on strategic career planning for young scholars, provided information on measures, services and networks that promote women in particular, and supported recruitment procedures in both scientific and non-scientific areas. In general, gender equality work is an integral part of the Institute's culture. The Gender Equality Plan of the Kunsthistorisches Institut in Florenz has been awarded the GOLD label by the MPG Commission "Quality Management of the Max Planck Gender Equality Plans (GEPs)".

New Spaces for the Institute: The Construction Site on Via Modena

The palazzo on Via Modena, purchased by the Max Planck Foundation in November 2014, passed to the Max Planck Society in 2018. The building, about 700 meters from Via Giuseppe Giusti, offers approximately 2,000 square meters of space to be used for the Photothek, part of the Library, and seminar rooms, as well as other research spaces and social facilities. In August 2018, the contract was awarded to the architectural and planning office Passaleva, while the team of engineers Bergmeister has been commissioned with the planning of the technical equipment. Months of detailed planning followed in close collaboration with the KHI. The city of Florence issued the building permit in July 2019. In June 2020, the joint committee of the regional and national governments in Germany approved the construction project, while in September 2020, the President issued permission to realize the project. Upon request, the city of Florence extended the building permit, and the work began in February 2021; the construction period is scheduled to be 691 days. The KHI receives a monthly report from the construction management and is involved in all decisions. The construction progress is impressive, and still in line with the plans, even if costs are substantially increasing and the delivery of building material has slowed down. The move-in date has been calculated for autumn 2023. The creation of new art historical workspaces, including all necessary IT requirements is a challenge, with many open questions to be discussed and resolved; a well-conceived balance between all components of the Institute distributed across three different sites will be vital for the future of the KHI.

In Conclusion: The KHI 2019–2021

The consolidation of the W2 research groups; the creation of the 4A_Lab with its fellowship program; the nomination of an external member of the institute; the new artist in residence and artistic research programs; the creation of the DH Laboratory with a permanent position tied to it; the two positions for research coordination and public relations; the beginning of work at the building site on Via Modena; and not least the start of the search for a new Director are just some of the key developments at the KHI in the years covered by this research report. Not all scholars, whether short-term or long-term, or members of the academic staff can be mentioned here, but reading the following project descriptions as well as the list of activities and publications reveals how strongly they have contributed to the research agenda and the intellectual life of the institute. It is also great to see an overview of all these achievements, for in day to day life since March 2020, the pandemic has been the dominant challenge for long periods of time, causing a lot of work and requiring interventions as well as the collaboration of members of the institute, including the non-scientific staff, at all levels. Over the last few years the KHI, in accordance with the general politics of the Max Planck Society, has developed a rich culture of committees and interlocutors that have proved to be indispensable in contributing to a positive and synergetic working environment, and ensuring the safeguarding of collaborators and managing of conflict management: the Scientific Staff Representative, the Doctoral and Postdoctoral Representatives, the Works Council, the Fiduciari, the Gender Equality Officers, the Representative for Individuals with Severe Disabilities, the Local Ombudsperson and the Conflict Counselors. A diversity officer is yet to be installed. And there is more to be done...

Scientific Advisory Board, Kuratorium, and Verein zur Förderung des KHI

The Scientific Advisory Board is now headed by Peter Schneemann (University of Bern, Switzerland), and three new members were nominated in 2022. The international board brings together a wide range of expertise in art history, as well as archaeology and history. The role of the board in the triennial evaluation of the Institute and the ongoing advice of its members are invaluable for the KHI, its scholars and the further development of its research agenda.

The Kuratorium, whose chair is Ulrich Weiss, is composed of distinguished members from the worlds of business, politics, and culture, who help to advocate the mission of the KHI within their fields and to support the Institute. No annual meeting took place during the pandemic, but the next one is scheduled for 2022 and will include the election of a new president.

The Verein has been an important part of the KHI since the Institute's founding, and the new chair Andreas Schumacher (Director of Collections, Alte Pinakothek München and Chief Curator Italian Painting) has launched a debate about the future of the association. We are extremely grateful to Marc Becker for continuing his grandparents' (Rolf and Irene Becker) tradition of supporting the KHI; it allows the KHI and the Verein to nominate a scholar every three years for the *Jacob-Burckhardt-Preis*. We are similarly grateful to Rosemarie and Kai Werner from Munich who have once again committed to financing a fellowship to invite a young scholar to spend three months at the KHI to complete her or his PhD research (Jens Peter Haeusgen Fellowship).

We consider it self-evident and therefore in this introduction we have not included a chapter on the KHI's strong ties with institutions all over the world, the importance of its engagement in international collaborative projects (with its plurality of approaches and research trajectories) and its rich interaction with Italian and international institutions in Florence and beyond.

Alessandro Nova and Gerhard Wolf, Florence 1 April 2022

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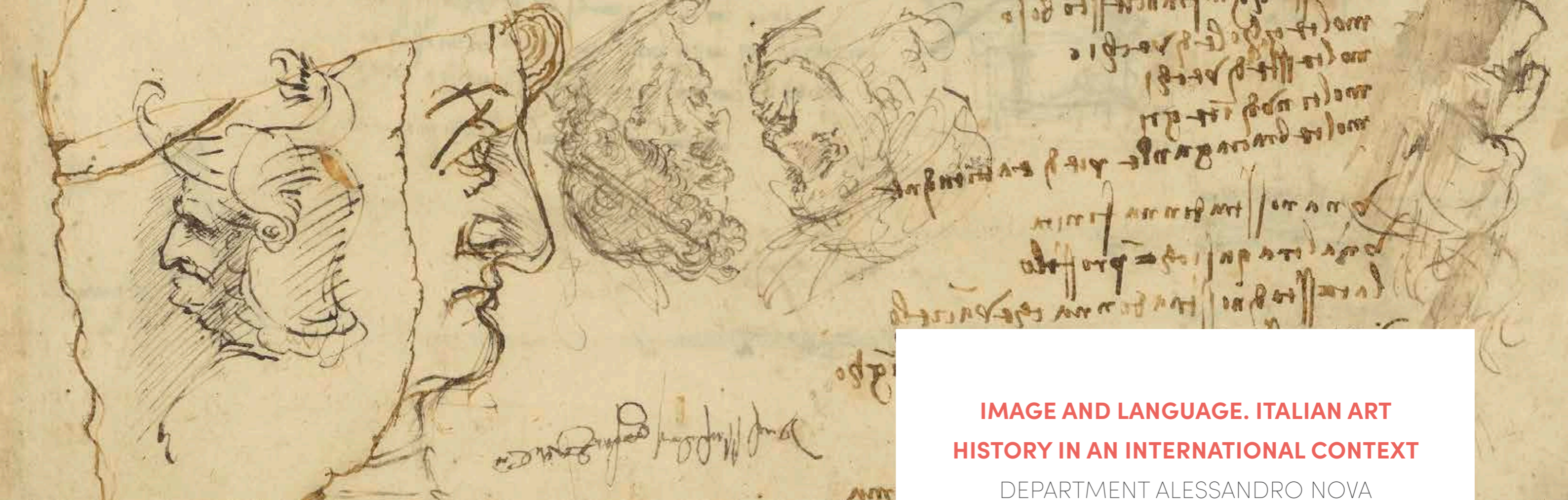
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Leonardo Da Vinci, *Codex Atlanticus*, fol. 88r, detail. Milan, Biblioteca Ambrosiana

IMAGE AND LANGUAGE. ITALIAN ART HISTORY IN AN INTERNATIONAL CONTEXT

DEPARTMENT ALESSANDRO NOVA

The department supports a broad spectrum of research initiatives on Italian Renaissance culture, art and architecture, bridging diverse discourses that range from discussions on the methods of past and present historiography to the relationship between languages, images, space, and objects. These projects address many of the questions presently confronting art history while also engaging larger issues pertinent to the humanities and social sciences. While playing a leading role in the most current theoretical debates on the Renaissance and its artistic literature, departmental constituents also grant particular attention to the geographical, historical, and cultural contexts of Italian art within and beyond Europe. Of equal importance are reflections on the socio-political and ethical dimensions of architectural projects and their function within a transhistorical framework. Favoring an object-oriented approach, research pursuits include both major artworks and hitherto neglected classes of artefacts, from so-called 'epistemic images' in early modern scientific treatises to charnel houses. A key to generating new research questions is the department's long experience in editing and translating early modern texts and considering a wide variety of primary sources; in an ever renewed dialogue with the questions of the present, this approach aims to challenge traditional narratives and foreground overlooked perspectives by employing the plurality of interpretive lenses that historical, philological, and theoretical work requires.

Ethik und Architektur

Hana Gründler, Gabriella Cianciolo Cosentino, Albert Kirchengast, Alessandro Nova, Giovanna Targia und Brigitte Sölch

Das weit gefächerte Spektrum der Fragen nach dem Verhältnis von Ethik und Architektur hat sich in den letzten Jahren zunehmend erweitert. Vor dem Hintergrund der aktuellen Gesundheitskrisen sowie der zunehmenden Umweltzerstörung werden sowohl die private Architektur als auch die Stadtbauplanung und Landschaftsarchitektur verstärkt auf die materiellen und sozialen Bedingungen der Zeit reagieren müssen. Wie sich Individuen und Gemeinschaften insbesondere in Krisenzeiten mit den Realbedingungen von Architektur und Umwelt auseinandergesetzt haben, ist eine der aus historischer und theoretischer Perspektive entscheidenden Fragen. In einer Stadt wie Florenz wurde diese seit dem 14. Jahrhundert eingehend reflektiert und die Beziehung zwischen Ethik, Moral, Politik und Architektur ausgelotet. Neben methodischen Überlegungen werden in diesem Forschungsprojekt somit historisch-vergleichende und wissenschaftsgeschichtliche Perspektiven in die gegenwärtigen Debatten um eine Ethik der Architektur integriert, um zu einer fundierten Antwort auf die gegenwärtigen Herausforderungen beizutragen. Das Nachdenken über Ökologie, die gerechte Verteilung und den nachhaltigen Einsatz von Ressourcen und Materialien bietet dabei einen unabdingbar interdisziplinären Rahmen, innerhalb dessen das Projekt durchgeführt wird.

Als Fortsetzung einer 2010 begonnenen Reihe internationaler Veranstaltungen fand im Juli 2019 ein Workshop zu den *Ethiken und Politiken des Materials* statt, der sich der Frage nach dem Wissen um ‚Wertigkeiten‘ des Materials sowie den damit einhergehenden ökologischen, ideologischen und politischen Implikationen widmete. Eine verstärkte Aufmerksamkeit für dynamische, ja metamorphische Aspekte von Materialien sowie deren Auswirkungen auf die Betrachter*innen konnte in diesem Zusammenhang ebenfalls beobachtet werden. Die Fragen nach dem ‚Lebendigen‘ in der Architektur, die häufig durch organische Analogien bzw. anhand begrifflicher Entlehnungen aus der Biologie und der Geologie beschrieben werden, sollen in der Vortragsreihe *Architecture as Living Matter* diskutiert werden, die das Verhältnis der aktuellen Ontologien mit der *longue durée* dieser Denkmodelle kritisch hinterfragt.



Pompeii, 2017. Photo: Marco Musillo

Languages of Art History

Giovanna Targia and Alessandro Nova

Recent scholarship in the history of art history has been increasingly paying attention to the linguistic and discursive dimensions of art theory and art writing as conditioning factors of interpretation. Indeed, art history employs language in a very particular way, one of its most basic tasks being the verbal reconstruction of the visual past. Such a task, however, opens out onto historically and culturally specific questions about the limits to and adequacy of such an undertaking as well as onto broader problems about the nature of verbal and visual representation. While the study of ancient and modern languages has long been central to the work of art historians – dealing with literary sources

or examining and discussing previous historiography –, philological procedures and larger linguistic questions bear on their scholarship at an even more fundamental, methodological level. This project aims to query the historical origins, current state, and future directions of the place of language within art historical research.

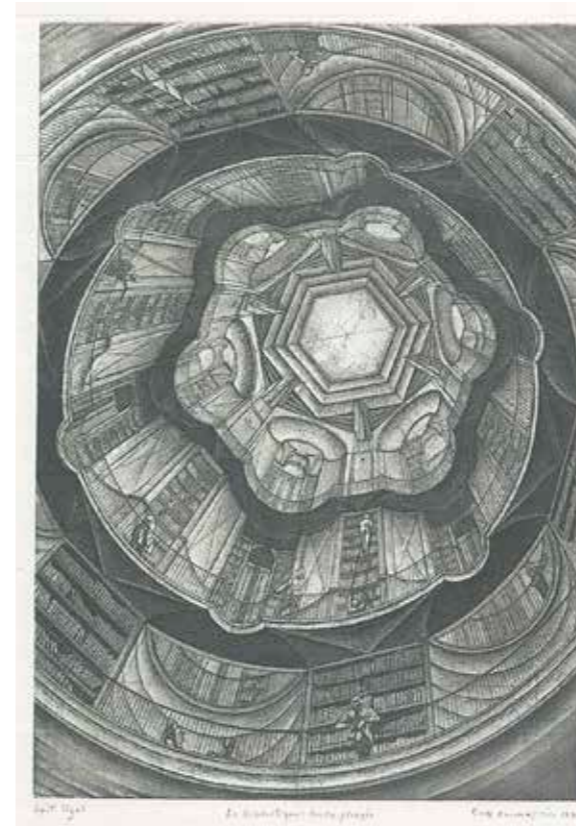
Among the complex concatenation of topics emerging from this overarching goal, the collection of essays *Art History Before English* – published in 2021 and stemming from an international conference held at the Institute in March 2018 – has focused on the *linguae francae* of art history, exploring the historical background of the role that English plays in the field today as our most prominent and widely adopted language. The central questions have been: what artistic, intellectual, and historical dynamics drove the pattern of linguistic ascendance and diffusion in the art historical writing of past centuries? How have the immediate, practical ends of writing in a common language had unintended, long-term consequences for the discipline? Were art historical concepts transformed or left behind with the onset of a new *lingua franca*, or did they often remain intact beneath a shifting veneer of new words?

Moving the focus from the historical matter of fact to the process of translation itself, another research strand of this project deals with the wide range of questions and paradoxes that the problem of ‘(un)translatability’

of the history of art, by its very nature, is confronted with. To what extent can a different language, rooted in a different intellectual tradition, affect the study of the same objects of visual art? What creative strategies emerge while analyzing key terms in specific scholarly traditions that are considered as ‘untranslatable’? How to deal with the specific temporality and historicity of translation as a process and cultural product? The international workshop *Translating the History of Art* held in March 2019 engaged with several practical and theoretical aspects of the relationship between art history and translation. The research questions indicated here were intended not only to map a field situated at the crossroads between art history and translation studies, but also to show where new explorations need to be carried out and further developed in various cultural and linguistic areas.

Individual Research

Giovanna Targia | Translating the History of Art: A Case Studies Approach (p. 117)



Érik Desmazières, *La Bibliothèque: contre-plongée* (from the series of prints *Onze estampes inspirées de la nouvelle de Jorge Luis Borges, La Biblioteca de Babel*), 1998, etching and aquatint, 57 x 37,5 cm. Paris, Bibliothèque nationale de France, département des Estampes et de la Photographie

Piazza e monumento

Alessandro Nova, Stephanie Hanke und Brigitte Sölch

Das 2007 ins Leben gerufene und im Berichtszeitraum abgeschlossene Forschungsprojekt widmete sich als letztem Themenschwerpunkt der bildlichen und medialen Dimension des Platzes. Als bedeutungsträchtige Räume der Stadt blicken Plätze auf eine lange Bildgeschichte zurück, die von Veduten über Idealstadt-Darstellungen, Historien- und Ereignisbildern bis hin zu Reportagefotografie, Souvenirbildern und Selfie-Aufnahmen reicht. Fast immer handelt es sich um interpretierende Blicke auf den Platz, die von diesem inspiriert oftmals auch auf ihn zurückwirken und neue (Be-)Deutungen des städtischen Raumes prägen. Die von Stephanie Hanke und Brigitte Sölch herausgegebene, die vierbändige *Piazza e monumento*-Reihe abschließende Sammelschrift *Projektionen. Der Platz als Bildthema* (2019) zielte daher darauf ab, Platzbilder über einen langen, diachron behandelten Zeitraum vom 15. Jahrhundert bis in die Gegenwart zu untersuchen und dabei Architektur- und Bildgeschichte in Dialog zu setzen. Gerade die gegenwärtige Vorstellung von Plätzen wird, nicht zuletzt aufgrund ihrer medialen Omnipräsenz, weitaus weniger durch die räumliche Erfahrung dieser Orte, sondern vielmehr durch imaginierte Platzbilder geprägt, welche sich in ihrer vielfältigen Überlieferung und Reproduktion dem kollektiven Gedächtnis eingeschrieben haben. Dies berührt das Thema der ‚Image-Bildung‘ ebenso wie der Manipulation der Wahrnehmung und der gesellschaftlichen Bedeutung von Platzräumen, aktuell etwa durch den Einsatz der digitalen Medien. Auch die bildliche Überformung und Medialisierung historischer Platzanlagen, die aktuell mit der Kunstform des *Architectural Projection Mapping* bis dato ungekannte Dimensionen erlebt, wirft die Frage nach dem identitätsstiftenden Charakter von Architektur und städtischem Raum vor dem Hintergrund von ‚Bildproduktionen‘ für die Gegenwart neu auf.



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

Einzelforschung

Brigitte Sölch Modellarchitektur und Dominanzkultur (p. 155)

Rinascimento conteso

Francesca Borgo, Dario Donetti, Fabian Jonietz, Ariella Minden, Tommaso Mozzati, Alessandro Nova, Jasmin Kreszentia Sawicki, and Laura Somenzi

Rinascimento conteso is concerned with the impact and status of the study of the Italian Renaissance within the discipline of art history. It asks how its methodological lessons can be far-reaching and allow for a more balanced and complex analysis of the present. The project also aims to establish a dialogue with the challenges advanced in recent years to the historiographical paradigm of a triumphant Renaissance, responding to sound criticisms of its elitist connotations. Instead of asserting a privileged claim over themes such as modernity, individuality, or style, the project cultivates a plurality of approaches to highlight the tensions, erosions, and ruptures that undermine



canonic conceptualizations of the period. Motivated by the evolving history of this historiographic category, the project's initiatives raise questions of chronology beyond mere periodization and seek to provide innovative ways of looking at the Quattrocento and Cinquecento as a profoundly polyphonic moment. With this premise in mind, the research group has organized conferences devoted to pivotal figures such as Lorenzo Ghiberti, Leonardo da Vinci, and Raffaello, as well as to networks of patronage like the Cassinesi order. It has also addressed larger questions such as the notion of the Renaissance itself, the concept of productive failure, and the migration of knowledge. 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 exchanges, artisanal epistemology, and patronage.

Raffaello, detail of the Cartoon for the *School of Athens*, 1509–1510, charcoal, black chalk and white heightening. Milan, Ambrosiana, Inv. 126

Individual Research

Francesca Borgo Leonardo's Handwriting (p. 148)

Dario Donetti Drawing by Emulation. The Codex Mellon of the Morgan Library and Expanded Authorship in Renaissance Architecture (p. 101)

Alessandro Nova Donatello, Leonardo, Raffaello e la pittura d'istoria dal Quattrocento all'Ottocento

Fabian Jonietz *Meliora latent*. Kunstbegehrt und klandestine Bildpraktiken am Übergang zwischen Früher Neuzeit und Moderne (p. 104)

Ariella Minden In Dialogue: Medial Thinking in Bolognese Prints, 1500–1530 (p. 87)

Jasmin Kreszentia Sawicki Genese und Ausdifferenzierung neuer Bildformen für Heilige im Italien des 15. und 16. Jahrhunderts (p. 90)

Laura Somenzi Treasuries, Invention, and the Teodelinda Chapel in Monza (p. 115)

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

Seit 2006 war das ursprünglich an der Goethe-Universität Frankfurt entwickelte Projekt einer kritisch kommentierten Neuübersetzung der *Vite* Giorgio Vasaris in der Fassung von 1568 nicht nur eine Säule der quellenkritischen Forschung am KHI. Zugleich fungierte es als Motor, der zahlreiche institutsinterne und -externe, auf die Kunst des Mittelalters und der Frühen Neuzeit spezialisierte Wissenschaftlerinnen und Wissenschaftler zusammenführte, die die Kommentierungen übernahmen oder die im Rahmen der wissenschaftlichen Tagungen und Begleitpublikationen eingeladen und involviert wurden. Im Jahr 2022 wird die Edition durch die Publikation des noch verbleibenden eBooks entsprechend des ursprünglichen Plans vollständig vorliegen. Parallel zu diesen finalen Schritten arbeiten die Herausgeberinnen und Herausgeber als Abschluss des Projekts an einer deutschsprachigen Ausgabe der *Vite* in der Urfassung von 1550: Diese Publikation wird der Leserschaft das häufig als „Gründungstext“ der modernen Kunstgeschichte bezeichnete Werk Vasaris zum ersten Mal in einer kompletten Übersetzung vorlegen.

Das wichtige Vorhaben trägt auch der veränderten Forschungssituation Rechnung: Nicht zuletzt aufgrund der Veranstaltungen und Publikationen des Vasari-Projektes am KHI hat sich das Interesse der kunsthistorischen und philologischen Forschung seit einigen Jahren wieder verstärkt der sogenannten *Torrentiniana* zugewandt, die zuvor lange Zeit zugunsten der quantitativ umfassenderen und dadurch für Forschende reichhaltigeren zweiten Ausgabe von 1568 – der *Giuntina* – eher vernachlässigt worden war. Das geplante Format einer kritischen Neuausgabe der ersten Textfassung erlaubt es, die bisher noch Fachleuten vorbehaltenen Diskurse einem breiteren Publikum zugänglich zu machen, für die der literarisch reizvolle und besonders ansprechende Stil des 1550 publizierten

Buchs aufgrund viel weniger verbreiteter Nachdrucke und fehlender Übersetzungen bisher schwer greifbar ist.

Während die gegenwärtig in Arbeit befindliche Übertragung ins Deutsche weiterhin nach den gemeinsam entwickelten Maßstäben einer syntaktisch möglichst treuen Übersetzung erfolgt, ist für die editoriale Gestaltung des Buchs ein anderer Ansatz gegenüber der deutschen Ausgabe der *Giuntina* geplant, die beim Verlag Wagenbach in vielen Bänden mit einem reichhaltigen Anmerkungsapparat erschienen ist. Statt viele faktische Informationen einfach zu wiederholen, soll nun die Edition der *Torrentiniana* durch Essays, in denen größere Themenkomplexe des Werks Vasaris analysiert werden, erlauben, nach Jahren intensiver Forschungen eine Bilanz zu ziehen und – gewissermaßen als Schlüsselübergabe – für kommende Generationen die Perspektiven künftiger Aufgaben zu eröffnen.



Exemplar von Giorgio Vasari, *Le vite de più eccellenti architetti, pittori, et scultori italiani* [...], Florenz 1550 aus dem Besitz des Frankfurter Kunstsammlers Julius Heinrich Jeidels, jetzt Frankfurt am Main, Universitätsbibliothek Johann Christian Senckenberg, Sign. 15/155



Nike of Samothrace, detail, c. 190 BCE, Parian marble. Paris, Musée du Louvre. Photo: © Musée du Louvre, Dist. RMN-Grand Palais / Thierry Ollivier

**OBJECT, IMAGE, SITE. MEDITERRANEAN /
TRANSCULTURAL ART HISTORIES**
DEPARTMENT GERHARD WOLF

The department's current projects investigate ways in which objects and images partake in the formation and transformation of environments, and vice versa. The environments studied are shaped partly or fully by humans and technology (including museums and digital worlds), involving specific temporalities and interrelated spatial dimensions. Objects and images, in turn, are viewed in their materiality, mediality and mobility.

The major fields of inquiry are migratory and transcultural dynamics of various scales and in various geopolitical power relations (for example colonial contexts); locative practices, encompassing the connectivity and multiplicity of (social, religious, artistic, and political) sites, as well as catastrophes (such as earthquakes, ecological disasters and wars). The interrelations between heritage and environment have become a major concern of the projects of the department, considered through case studies of broad historical and geographical range. A substantial number of these projects is grouped under the title *Art History, Heritage, Environment* and contributes to the overarching agenda of questioning the potentials and responsibilities of art history in dialogue with other disciplines and in a critical engagement with digital humanities.

The Aesthetics of Marble

Dario Gamboni, Jessica N. Richardson, and Gerhard Wolf

‘Marble’ has two definitions and two temporal horizons: one in geology, where it means rock generated by a metamorphosis of limestone, which may have happened millions of years ago; its other meaning comes from human history, where it refers to all polishable stones that have been quarried, worked, used and reused over centuries or even millennia. This project concentrates on the latter definition with glimpses of the former, including other theories and narratives surrounding the origin of ‘marble’, in the Mediterranean world in particular. The historical focus of the project spans from Late Antiquity to the twenty-first century, looking at certain ‘marble moments’, mostly in the history of architecture, such as Roman and Byzantine wall decoration, early Omayyad art, Venetian medieval marble cladding, Roman baroque chapels, and the early twentieth century rethinking of wall decoration by Adolf Loos and Mies van der Rohe.

Regarding the vertical order of walls and vaults, the project has shifted its focus from (art-historically overemphasized) cupolas (with mosaics etc.) to historically higher ranked precious marbles, with their provenance often displaying maps of the empire (as in the Pantheon or Hagia Sophia) and exposing far-reaching trade networks. Another major concern of the project is the aesthetics of marble cladding itself, and ‘marbling’ in general, its dialectics between potential images (images seen in/into the marble), and its aniconicity. The creation and articulation of space by means of marble (urban space, the interior of profane and sacred buildings etc.), is a major aspect, as is the role of sculpture. The project combines geo-aesthetics with an exploration of the metaphorical and transmaterial dimension of marble.

A collective volume presented the results of the first phase of the project, which now turns to a) colonial histories and iconologies of marble and b) photography and marble, again with a focus on architecture, space and surface (planned with Costanza Caraffa and Luca Palozzi).

The Art of Containment

Gerhard Wolf in collaboration with Jaś Elsner and other partners

From earliest history, humans have engaged with vessels, both natural and handmade. Vessels can be studied from an eco-historical perspective, as objects participating in the formation and transformation of environments. This project explores the status of the visual within the multiple dimensions of the ‘vessel’, in its interplay with the tactile and its potential for activation and mobility. As portable objects, made from a great variety of materials and shapes, vessels are prime agents of transcultural exchange. Their study presents immense methodological challenges for disciplines concerned with visual and material culture. From an art historical point of view, this means questioning basic disciplinary tenets, in particular, elitist canons, including divisions of ‘high art’ from ‘arts and crafts’, and the terminologies related to this disjuncture.

As sites of interface between humans and their environments, vessels present a wealth of affordances, involving potential reflections on space, body and matter, on thingness and morphology, on natural, social and transcendental worlds, as well as on production and technology, translation and decoration. Of particular interest to this project are vessels with adorned surfaces, which invite us to study the constellations and ontologies of thing, image and ornament, combining and confronting the usually separate discourses of image and object theory. In an attempt to overcome the ‘traditional’ image/ornament divide, this project seeks overarching terms regarding pictorial systems of decoration in a transcultural horizon.

These aspects have already been elaborated in a monograph published in 2019 and remain crucial for the next phase of the project, which, among other social and anthropological concerns, will con-



centrate on the interplay between surface decoration and shape, with relation to the transmedial and transmaterial dynamics of vessels. This research necessitates a critical engagement with the notion of skeuomorphism, mostly used in archaeology to refer to the phenomena of simulation of one material or object shape in another. (Trans-) Material metaphorization (marble like silk, stone as liquid) can imply visual analogy and tactile opposition, highlighting the processed matter itself, its texture, surface and deep structure. A conference on vessels as dialogue between Greco-Roman archeology, Islamic, Chinese, Ancient American and other art histories is planned for late 2022.

Perfume vessel in the shape of two trussed ducks, Egypt, c. 1580–1550 B.C., anhydrite, eyes inlaid with a porous material inside copper rims, h. 17.4 cm. New York, The Metropolitan Museum of Art. Gift of Edward S. Harkness, 1927

Aby Warburg, Florence and His Image Laboratory

This project undertakes research in preparation for an exhibition of (and on) Warburg’s *Mnemosyne Atlas* at the Gallerie degli Uffizi in 2023. While recent shows in Berlin, Bonn and Hamburg have presented a reconstruction of the last documented version of the *Atlas* with photographs of the Warburg Institute, this project works to de-monumentalize and ‘open’ the atlas, seeking insights into Warburg’s laboratory in dialogue with Florentine collections, archives, sites and interventions by contemporary artists. The project is structured along three lines of inquiry:

Warburg and Photography

Despite its prime role in his work, Warburg’s engagement with photography has hardly been a focus for study. This project fills that gap, examining the production, acquisition, and display of his photographs, the practices of cutting and mounting, the de-auratization of images that made them comparable across media and scale, revealing the syntax, multiple taxonomies and pathways between the panels.

Warburg, the Picture Atlas and Florence

The study focuses on the international culture of Florence around 1900 and Warburg’s engagement with institutions (including the KHI) and people in the city. Warburg’s ‘Uffizi’ will be discussed on the basis of new archival material, regarding the Galleries’ topography and taxonomy, and the migration of works of art within the city (the *Primavera* and *Birth of Venus* were both in the Accademia until 1919). A Warburgian map of the city will be created, presenting the city itself as an “atlas”, and questioning in turn the role of Florence and Florentine art works in Warburg’s *Atlas*, created many years after his return to Hamburg.

Opening the Atlas: From Image-Vehicles to Bild-Kritik (in the post/digital age)

While questioning the inherent cultural topographies and concepts of image vehicles, political concerns and image practices of the *Atlas*, the third part of the study investigates its potential today,

shifting focus to a critical approach that engages with digital image pluriverses and ecologies, as well as with transcultural and transhistorical dynamics. This stage of the project involves contemporary artists, and discusses notions of 'visual' education. In sum, the project transcends the image paradigm, investigating the role of artefacts and the spatial dynamics involved in its inquiry, contrasting, for example, the museum space and the urban environment.



Aby Warburg's working copy of his *Bilderatlas* (first version), © The Warburg Institute

Research team

Costanza Caraffa, Marzia Faietti, Giovanna Targia, Claudia Wedepohl (Warburg Institute London), and **Gerhard Wolf**

Together with **Bill Sherman** and **Eike Schmidt** they form the curatorial team of the exhibition.

The exhibition project is a collaboration of the Kunsthistorisches Institut in Florenz, the Gallerie degli Uffizi, and the Warburg Institute London.

Art History, Heritage, Environment

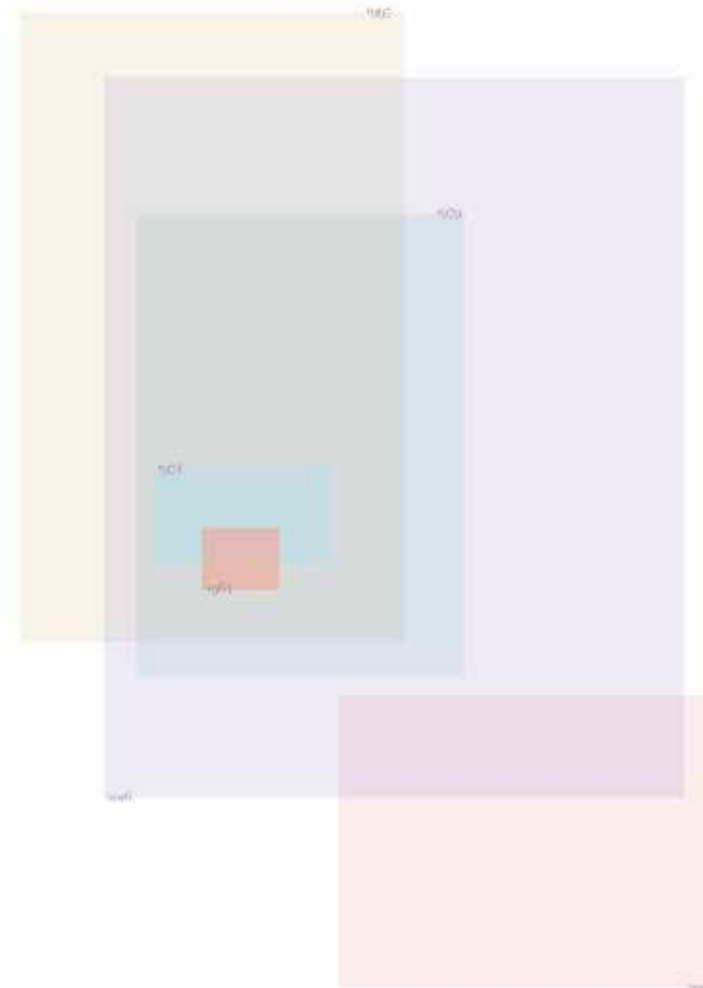
Art History and Catastrophes: Seismic Italy

Carmen Belmonte, Elisabetta Scirocco, and Gerhard Wolf

In 2016, a series of earthquakes hit a wide territory in Central Italy, destroying a high number of small towns and villages in the Apennine Mountains. Amatrice has become the iconic site ('globally'), also by means of the media circulation of photographic images, of the changing situation over the last five years. The project has an interest in observing the media construction of public memory (mostly detached from the site). Its main focus is, however, on other aspects and also includes other sites, which have been completely abandoned and lost from view. This approach involves a different level of photography and image sharing: photography as artistic research. In a series of joint campaigns, the architect Giovanna Ceniccola and the photographer Antonio di Cecco, in collaboration with the PIs of the project, have worked out 'itineraries', which allow researchers to investigate and map the interplay between geological and geographical data with the study of heritage (monuments, settlement structure, and rural/pastoral landscaping). This approach overcomes the divide between natural and cultural heritage, identifying sacred buildings and towers as orientation points in spatial configurations and 'maps'. The specificity of Central Italy's historic landscape lies in the close connection between its nature and sites of medieval monasticism and spirituality, while, 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 tourist-led economies, which are vulnerable to and harmed by catastrophes. The presentation of these itineraries (across varying degrees of anthropogenic landscapes and social environments) is ready for publication as a book. Studying and revisiting sites of seismic and other catastrophes of the last decades, and focusing in particular on the reconstruction or translocation of cities, villages and monuments, will form the next step (Friuli, Irpinia) as well as fostering a transregional and comparative perspective with international partners (e.g. in the UNAM, Mexico).

In collaboration with Giovanna Ceniccola (Soprintendenza Archeologia, Belle Arti e Paesaggio per le Province dell'Aquila e Teramo) and Antonio di Cecco (photographer and artist)



Antonio Di Cecco, Map with the historical stratigraphy of seismic craters from 1964 to 2017 in the Central Apennines. © Antonio Di Cecco

Pompeii Arch&Lab

Gabriella Cianciolo, Pia Kastenmeier, and Gerhard Wolf

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

Perceiving and managing Pompeii as an ongoing process with multiple previous, present and future lives requires a profound understanding of the complex interplay of change and disturbance, destruction and renewal, preservation and perpetuation. This understanding is fostered by an interdisciplinary collaboration between the humanities and the natural sciences which is essential for grasping the stratified nature of Pompeii. This approach is used in the Pompeii Arch&Lab Project, the results of which are included in the recent publication *The Multiple Lives of Pompeii. Surfaces and Environments* (2020). This book, edited by Gabriella Cianciolo Cosentino, Pia Kastenmeier and Katrin Wilhelm, sheds light on the history of restoration, reception and musealization of Pompeii by addressing historical and current approaches to conservation, issues of representation and transmission, with a focus on color, light, materiality and aesthetics.

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

Annette Hoffmann and Gerhard Wolf with Ekaterine Gedevanishvili, Irene Giviashvili, and Barbara Schellewald

The long-term project *Aesthetics, Art and Architecture in the Caucasus (Georgia Project)* continues to foster an international network of researchers in art history and related disciplines engaging with the South Caucasus region, and is increasingly dedicated to questions of cultural heritage and mon-

ument protection. Two lecture series and a summer school for young scholars have been co-organized. The project has a focus on the Tao-Klarjeti region in Eastern Turkey, where dam projects not only flood cultural heritage sites, but are also fundamentally changing the landscape and environmental conditions. Georgian monuments in Tao are either abandoned or religiously converted, oscillating between threatening decay and invasive reconstruction. The 'fates' of the churches of Othta (Dört Kilise) and Ishkani (İşhani Manastırı) are examples of these conflictual processes, which open up both political and religious concerns and need to be discussed from a strongly interdisciplinary perspective.

Another current concern of the project regards one of the most important religious and cultural centers of Georgia: the Gelati monastery. This complex, consisting of the Katholikon and two smaller churches, was built by King David (the Builder) from 1106 and housed an academy promoting science and arts. A photographic campaign of 2006 documented the actual state of the



Gelati monastery, Church of Saint Mary, interior view with wall paintings and mosaics, 12th–17th century. Photo: Kunsthistorisches Institut in Florenz – Max-Planck-Institut / Dror Maayan, 2006

monument with its wall paintings and mosaics. In 2010 the Gelati monastery was put on the red list of endangered monuments by the UNESCO, like the reconstructed Bagrati cathedral in its immediate proximity. Removed from the red list in 2017, Gelati has been damaged recently by rainwater infiltration and is about to undergo complex conservation and restoration. The *Georgia Project* concentrates on both the monastery's artistic, political and economic significance as a royal foundation, and on the interrelations between the buildings and their environment, including their conservation history up to the present.

The photographic archive of the project consists of c.3000 images, mainly from Georgia, but also Armenia. Regarding the latter, a collaboration with Stefano Riccioni (Università Ca' Foscari) and Minas Lourian of the Centro Studi e Documentazione della Cultura Armena in Venice has been started to create a digital platform connecting the archival material of the institutions involved.

Individual Research

Natalia Chitishvili Liturgy and Architecture: Bolnisi Cathedral and the Division of Congregational Space in Early Medieval Georgian Churches (p. 81)

Irene Giviashvili The Art and Architecture of the Kingdom of Georgia (p. 102)

Stefano Riccioni The Perception of South Caucasian Cultural Heritage: The Italian Point of View (p. 153)

Beatrice Spampinato Armenian Architecture and the Romanesque: A New Perspective (p. 91)

Jerusalem Project

Annette Hoffmann and Gerhard Wolf

In recent years, the *Jerusalem Project* has been concerned with pictorial and literary representations of Jerusalem which, through the centuries, have unfolded multiple versions of the 'historical' and legendary events that took place between the crucifixion of Jesus and the siege of Jerusalem in 70 AD, and also beyond. In previous phases, the project studied biblical, apocryphal and legendary figures such as Pontius Pilate, a Roman emperor, the Jew Eliaz, a Georgian king, Saint Nino and Veronica. It also concentrated on the sacred (or anti-sacred) landscapes associated with them (in the Holy Land, in Italy, in Georgia and in the Swiss mountains), and on relics such as those

of the unsewn Tunic of Christ and the wood of the Holy Cross. The focus of the project has recently turned to the city of Florence and its manifold material, ideational and topographical references to Jerusalem up to the 1950s. Currently, the project's main focus concentrates on a specific 'end' point for some of these literary representations, such as Flavius Josephus's book on the Jewish War or the legendary *Vengeance of our Lord*: the year 70 AD. By analyzing depictions of the destruction of Jeru-



The destruction of Jerusalem and the sale of the Jews, from: *Le livre de Jehan* Boccaccio des cas des nobles hommes et femmes, 15th century. Paris, Bibliothèque de l'Arsenal, Ms. 5193, fol. 305r

saalem and its temple, as well as the pictorial and literary strategies involved in conveying this event, the project connects with the broader topic of the representation and staging of urban catastrophes, destruction and reconstructions.

Individual Research

Megan Boomer Landscapes of Salvation: Architecture and Memory in the Latin Kingdom of Jerusalem (p. 122)

Annette Hoffmann In Water and Soil: The Legend of the Holy Cross in Santa Croce in Florence (p. 144)

Visual and Material Culture in the Twentieth Century: A Heritage Observatory of Socialist Worlds

Julie Deschepper, Federica Rossi, and Gerhard Wolf

This project focuses on the artistic, visual, and material culture of the former Soviet Union and Socialist worlds in the twentieth century. The project goal is not to offer an exhaustive survey of architecture, art and culture but rather to address some specific aspects that we consider particularly relevant, from social, historiographical and aesthetic points of view, or that have been overlooked by scholars, such as the (de)heritagization processes during the period of the USSR's existence (1922–1991). The project aims, on the one hand, to integrate the history of cultural heritage into a broader and global perspective, working in particular on circulations of models and references, and, on the other, to emphasize the specificities of notions and practices of heritage in the USSR. By doing so, it also emphasizes the importance of local, regional, and national features. Three international conferences, *“The future is our only goal.” Revolutions of Time, Space and Image. Russia 1917–1937, La cultura artistica degli anni cinquanta – ottanta del Novecento. URSS – Italia: punti di incontro e parallelismi*, and *Temporality and Material Culture under Socialism* and the publications they are currently leading toward, were important steps in this project.

Furthermore, the project intends to develop a variety of case studies to investigate how what was then considered heritage, including both old and new creations, has been preserved, restored, and musealized or, on the contrary, transformed, altered, or destroyed. It dissects the evolution through space and time of discourses, uses, and experiences of cultural heritage, especially during radical political changes, and demonstrates how Soviet heritage reflects and carries specific socialist temporalities, navigating between past, present, future and even eternity.

Reflecting on the profoundly different realities of the States that were part of the Soviet sphere, as well as on the historiography and narratives, including ideological ones, that have affected issues of museography, restoration, protection and valorization, the project contributes to the understanding of architecture, art and heritage in the twentieth century.

Individual Research

Julie Deschepper Soviet Things Across Europe: Materiality in (E)Motion (p. 99)

Federica Rossi “The future is our only goal”. Soviet *Imaginaire* and the Past (p. 113)

Heritage, Art History, Tourism (H.A.T.)

Gerhard Wolf and collaboration partners

H.A.T. was launched in 2019 as a platform for transdisciplinary conversations and research. Critical tourism studies and critical heritage studies have been rapidly evolving fields over the last years, whereas art history has hardly engaged in a dialogue with them. Florence seemed to be the right place for doing so. The city as site of global tourism, with its places, monuments, museums and the ‘myth’ of the Renaissance, offers a prime laboratory for studying the entanglements and disjunctions between art history and tourism, as well as art historical and touristic narratives; site management and art historical ‘field work’. Beyond the mainstream ‘image’ of Florence there are alternative experiences, itineraries and other (‘removed’) sites to be visited, promoted by cultural workers, artists and civic institutions, for example concerning Italy’s colonial and fascist history, its postwar reconstruction and urbanization dynamics, as well as the spaces and perspectives of migrants, co-existence of communities etc.

‘Overtourism’, the initial focus of the project, has given way to a focus on the experience of empty urban spaces and undertourism, a response to the pandemic and lockdowns that has provoked new questions and debates regarding the (sustainable) future of tourism and heritage from a political, economic, urban-ecological and media perspective.

H.A.T. is not constrained by its focus on Florence or its interest in thinking about the future. It is concerned with landscapes and territory, the entanglements between nature and culture. The project includes a historical perspective, regarding changing travel infrastructures and technologies since the early nineteenth century, the rise of tourism industries, the role of photography, guide books, and the establishing of art history as an academic discipline.

The entanglement of archaeology, colonialism, and the history of tourism in a global horizon has been explored through an international conference, organized together with Vera-Simone Schulz. Further case studies are planned in India and Mexico, and for a World Heritage Site in Cappadocia, Turkey, concerned with historical and contemporary dynamics of landscape archaeology, architecture, site management and exploitation (elaborating a digital infrastructure). All this includes the discussion of fundamental shifts in the meaning and politics of cultural heritage.



Edoardo Delille, *Florence Baptistery*, from the series *Silenzio*, 2020. Photo: © Edoardo Delille



**TRANSREGIONAL ART HISTORIES.
ACTORS, SPACES AND ENVIRONMENTS FROM
THE THIRTEENTH CENTURY TO THE PRESENT**

RESEARCH GROUP HANNAH BAADER

Glove, right hand, royal workshop, Palermo, before 1220, 26.3 x 27.7 cm. Vienna, Kunsthistorisches Museum, Secular Treasury, Inv.-Nr. XIII 11.
© KHM-Museumsverband

This Max Planck research group studies art and aesthetic practices from transregional and ecological perspectives. With an interest in materiality and theories of practice, it investigates works of art in relation to place, space, and environment. Participants study art or related practices, human and non-human agencies, as well as cultural politics and temporalities, in transregional processes. Major research focuses were on the history of cultural archives, the aesthetics of environments, and artistic engagements with vegetal life. At the same time, personal research of the group leader on the Iconology of Sea in Early Modern Italy continued.

The King's Finger, the Mermaid's Body and the Power of the Sea

This project explores aspects of the transformative power of art by looking at a pair of medieval gloves. Among its particularly rare and precious items, the *Weltliche Schatzkammer* in Vienna holds a pair of gloves that is generally dated to the second decade of the thirteenth century, produced in workshops in Palermo. It was presumably used for the coronation of Frederick II as Emperor in 1220. The gloves are made from a very thick red silk (*shamit*) and are adorned with gems, small pearls, several enamels, as well as elaborate embroidery with gold threads. Both gloves show signs of use and mending. They were designed to be highly significant, powerful agents on the royal-imperial

body and to ‘embody’ concepts of rulership. The form, material and decoration of the gloves mediate between the king’s body and his claims of naturalized power within Mediterranean ecologies and power relations. On the back of the gloves are pairs of roundels with naked mermaids in *cloisonée*. The sirens have large naked breasts, long wet black hair falling over their shoulders and dynamically curved fish tails. The three – originally four – hybrid creatures have hardly been addressed by scholars. The mermaids sit on the royal hands almost like rings, and would move together with the royal fingers, acting within Mediterranean systems of power and aesthetics. The project is part of a broader study on the iconology of the sea and the Italian peninsula, 1220–1650.

Cultural Possessions

Hannah Baader and Armin Linke

The Prussian Cultural Heritage Foundation is a complex legal structure that serves as the subject of this art historical and artistic investigation. The Foundation is made up of over twenty different institutions, among them archives, libraries, research institutions as well as sixteen museum complexes, with objects on display, in use, or in storage. As a legal *persona*, the Foundation holds more than 11 million books, thousands of manuscripts, papyri, textiles, carpets, drawings, paintings, sculptures, musical instruments, vessels and mummies, several million photographs, microfilms, all kinds of sound recordings and millions of files. All this is forming an immense archive of media, materials, and data. The holdings include fragments of buildings, often of monumental scale, as well as immobile heritage in Berlin’s city center and suburbs. The objects kept at the Foundation were made or traded on islands in Polynesia and in the Pacific regions, in East, West, South or Central Asia, in Europe, in North, East, and West Africa, in the Americas, or in the Arctic, along rivers, planes or mountains, in cities or at courts, in smaller settlements or historical metropolises. Some of the objects



Stiftung Preußischer Kulturbesitz. © Armin Linke, 2021

have been contested, for several their legal status has been disputed. Some never left the storage rooms, others attract (or used to attract) thousands of visitors a day. The collaborative project, which includes interviews with curators and other participants, is interested in infrastructures, procedures and practices. Using photography as a documentary, critical and poetic tool, the project invites a reconsideration of cultural possessions and media, across time and space. The project was developed during the pandemic and generated its own archive of the Prussian Cultural Heritage Foundation, through the lenses of a scholar and an artist in conversation in 2020/2021.

4A_Lab. Art Histories, Archaeologies, Anthropologies, Aesthetics

The 4A_Lab is conceived as an experimental platform for interdisciplinary dialogue and institutional exchange as well as a forum for scholarly research and public outreach. The program strives to establish a dialogue between institutions and disciplines that oftentimes operate separately, particularly between art history, archaeology, anthropology, aesthetics and other fields of research concerned with material practices, ecologies, and narratives.

The Lab promotes innovative transregional and transcultural research focusing on practices of representation and artisanal production across aesthetic and material realms. Concomitantly, it is

committed to developing critical, (self-)reflexive approaches to disciplinary divides, museums, and forms of knowledge production. Past and current projects investigate the historical trajectories, topographies, and material biographies of museum objects and epistemologies across geographical areas and institutional boundaries, while grappling with ongoing discourses on provenance research and the postcolonial responsibility of museums.

Emphasis is placed on historically constituted assemblages of objects located at the intersection of different socio-political, religious, and aesthetic domains. In order to strengthen its intra-institutional profile, the program encourages transversal networking and the advancement of a scientific language aligned to contemporary art historical and museum practices.

The Lab is a collaboration with the Stiftung Preußischer Kulturbesitz (Prussian Cultural Heritage Foundation), as well as other partners. The program is structured around the core (4A disciplines) and the focus (2019–2024: Plants) themes.



Guilherme Gaelzer-Netto, *Céras, Fibras E Cereais: Produtos; Handelsprodukte*, print. Berlin, Ibero-Amerikanisches Institut, Stiftung Preußischer Kulturbesitz

Plants I & II.

Art Historical, Archeological, Anthropological, Aesthetic Perspectives



Yiwu Commodity City. © Richard John Seymour

From trees to roots, flowers to pollens, plants are key to human survival and welfare. Not only are they essential food sources and vital components of the earth's biogeochemical cycles – they also provide raw matter for many human products and activities, such as shelter, clothing, and medicines. The presence and temporalities of vegetal life have had a considerable impact on anthropic landscapes and urbanization processes. Plants and crops are also deeply entangled with extant political and economic structures, hence often at the center of (conflicting) interests of different groups – one needs only to think about the role of plantations in colonial history. Plants are also cultural and aesthetic objects, as demonstrated by the recurrence of plant-based imagery and metaphors across all artistic and creative domains, as well as in several religious rituals and ceremonies. Hence, beyond mere scientific taxonomy, aesthetic and artistic categories play a paramount role in people's perception of plants. As much as plants have contributed to the making of human worlds, human interventions too, such as crop domestication and anthropogenic seed dispersal, have had a profound impact on vegetal ecosystems. Recent studies have further highlighted how these organisms, far from being passive receivers at the other end of the life spectrum, are endowed with active forms of 'collective intelligence' and sensory perception. For all these reasons, vegetal life constitutes a privileged field of investigation, both in terms of applied technology and theoretical thinking. This new



Eva Jospin, *Forêt courbe 2*, detail, 2018, cardboard and wood. Staatliche Kunsthalle Karlsruhe

awareness calls for novel paradigms of inquiry focusing on the wide range of interactions between human and plants across time and space, from transregional perspectives. Thus, the project seeks to contribute to a more nuanced understanding of the relationship between systems of knowledge and aesthetic practices in multispecies entanglements.

4A_Lab Fellows – Focus: Plants I & II (2019–2022)

Bat-ami Artzi Mutual Growth: The Agency of Plants as reflected in Inca and Chimú Visual Culture (p. 94)

Carlotta Castellani "Plants as Inventors": El Lissitzky, Raoul Heinrich Francé and the International Constructivist Movement (p. 97)

Sria Chatterjee Nature & Nation: Art, Design and Political Ecologies in the Twentieth Century (p. 99)

Ayse Güngör Roots in Resistance: Vegetal Life in Contemporary Eco-art Practices of Turkey (p. 102)

Qiuzi Guo The Shadow of Trees: Photography and Visual Realism in 1920s and 1930s China (p. 103)

Hanin Hannouch Colonial Landscapes and Organic Vision: Robert Lohmeyer's Dreifarbenphotographie of Africa

Luke Keogh The Wardian Case: Artefact of the Anthropocene (p. 105)

Jung-Hwa Kim Invented Woods and Forests: The Tree Collections, Displays, and Networks of the First Korean Arboretum, 1922–1948 (p. 105)

Angela Nikolai (Re-)Produktionen der Natur. Moritz Meurers Lehrmittelsammlung für angewandte Pflanzenstudien (p. 88)

Pamela Mackenzie Microscope/Macrocosm: Early Modern Technology, Visualization and Representations of Nature (p. 85)

Parul Singh The Gardens of Qaiserbagh: Between Myth, Reality and Illusion (p. 115)

Melis Taner Plants and Animals on the Move in Early Modernity: The Global Connections of Early Modern Islamic Manuscripts (p. 116)

Lucas Vanhevel *Theatrum Fungorum*: Picturing Fungi in the Early Modern Low Countries (1450–1700) (p. 92)

Judith Elisabeth Weiss Plants in a Box. The Herbarium as Object of Knowledge in Contemporary Art (p. 118)

4A_Lab Fellows – Core:

Philip Geisler From Representation to Presence: Reconstituting the Islamic Art Museum through Performing and Contemporary Arts

Deepti Mulgund Learning to See, Learning to Draw: Vision, Modernity and the Teaching of Drawing in Nineteenth-Century Bombay (p. 109)

Keivan Moussavi Aghdam Archaeology, Modern Art, and National Identity in Iran, 1925–1979 (p. 87)

Temple Cultures in Premodern Worlds

Subhashini Kaligotla and Hannah Baader

In recent decades, art and architectural historians have made major shifts toward the historiography of the temple in South Asia. Scholars are working with and beyond Sanskrit and Persian ‘cosmopolises’, integrating Indic and Islamicate worlds by exploring a spectrum of regional and translocal languages and cultures, and engaging with various turns in the humanities, including (but not limited to) the global, material, affective, ecological, and digital turns. The objective is to look beyond the ‘monument’ to the social worlds and cultures in which these religious spaces and non-canonical objects and structures (such as micro-architecture, gateway buildings, water monuments, fortified spaces, and reliquaries and votive objects) were enmeshed, and to consider built and natural environments more broadly imagined and experienced. The project focuses on the first millennium CE when image-rich temples with generous endowments began transforming subcontinental landscapes, but it expands into early modern and contemporary worlds and cultures. This interdisciplinary project aims to critically engage with current directions in art history and across the humanities and provide a platform for mutual exchange in emerging areas of inquiry.



Cave Temples of Badami, Badami, Karnataka, India. © Ashwin Kumar, CC BY-SA 2.0, via Wikimedia Commons

Further Projects

Hannah Baader and Costanza Caraffa with Armin Linke *The City as Archive. Histories of Collecting and Archiving in and the Musealisation of Florence, from the Eighteenth Century to the Present.* (p. 68)

Hannah Baader and Gerhard Wolf *Ecologies and Aesthetics. Environmental Approaches in Art History* (p. 69)

Guests and Visting Fellows Transregional Art Histories

Noémie Etienne *The Exotic? Integration, Exhibition, and Imitation of Extra-European Material Culture (1600–1800)* (p. 149)

Gudrun Swoboda *Die Schlacht ohne Helden* (p. 156)

Luc Wodzicki *The Virtuous. Political Communication Between the Italian States and the Ottoman Court in the Age of Mehmet II (1451–1481)* (p. 134)

Collaboration

20 September 2020 – 31 May 2021
Extended Academy: Art Histories, India and the World

This collaboration took place within the framework of Hannah Baader's Research Group Transregional Art Histories. Actors, Spaces, Ecologies from the 13th Century to the Present. The Working Group was a continuation of the Transregional Academy New Arcs of Knowledge – India and the World, which took place in Bombay, Calcutta and Chennai in 2019, organized by Nachiket Chanchani (University of Michigan) and the Art Histories and Aesthetic Practices Program in cooperation with the Center for Studies in Social Sciences Calcutta.

Participants of the working group were the following:

Nimra Rizvi *Articulating Power and Culture through Objects of Value: Awadh and the World, c.1740-1857* (Jawaharlal Nehru University, Delhi)

Sarojini Lewis *Visuals of Bhojpuri Female Migrants, Situating the archive through a Contemporary Lense* (Jawaharlal Nehru University, Delhi)

Joeeta Pal *The Body in Death in Early Buddhism, c 4th century BCE-4th century CE* (Jawaharlal Nehru University, Delhi)

Priyani Roychoudhury *Fashioning of a Mughal City: Fatehpur Sikri* (Humboldt-Universität zu Berlin)

Parul Singh *Spectacle, Kingship, Performance, and Power: Visual Culture During the Reign of Wajid Ali Shah (1847-1856)* (Jawaharlal Nehru University, Delhi)

Mrinalini Sil *Arts in the Age of Transition: Power, Politics and Culture in Murshidabad Paintings from Early Modern Bengal* (Jawaharlal Nehru University, Delhi)

Sandipan Mitra *Anthropology and Governance in Modern India* (Presidency University, Kolkata)

Lara Scaiola (University of Heidelberg) will be involved in the working group as an assistant.



ETHICO-AESTHETICS OF THE VISUAL

RESEARCH GROUP HANA GRÜNDLER

Jan Švankmajer, *Leonardův deník (Leonardo's Diary)* (film stills, details, 1, 1, 7, 9), 1972

The far-reaching relations between art, visibility and ethics require fundamental examination. Art history, and more generally the history of images, have so far only partially addressed this relationship and not in its historical depth. And this despite the fact that (art) objects and the built environment play an essential role in raising aesthetic awareness, and can even contribute to the ethical and political constitution of the individual and society in general – both in a critical-transformative and a disciplining sense.

The present methodologically and systematically broad attempt to develop an *Ethico-Aesthetics of the Visual* considers the inherent ambivalence and contradictoriness of the phenomenon, and necessarily takes into account the complex of topics involved from a diachronic and interdisciplinary perspective. Thus, subjects range from early modern reflections on the emotionalising, edifying and even moral function of images up to dissident performative strategies of bodily resistance in the 'public' spaces of totalitarian regimes. A central task in reflecting on the possibility and limits of an ethics of vision must be to investigate the transitions between visibility and invisibility, seeing and being seen, knowing and not knowing, since the critical and disruptive potential of art and theory often develops in these marginal areas that are not precisely determinable, where common perceptions and epistemic norms are challenged and transformed. Lastly, the relationship between visibility and theory needs to be more closely analysed in a critical sense. Or to put it differently: the conditions of possibility of (art historical) seeing and speaking must be problematized and the practice of theory itself questioned.

The Edification of the Soul: Leon Battista Alberti's Dialogue

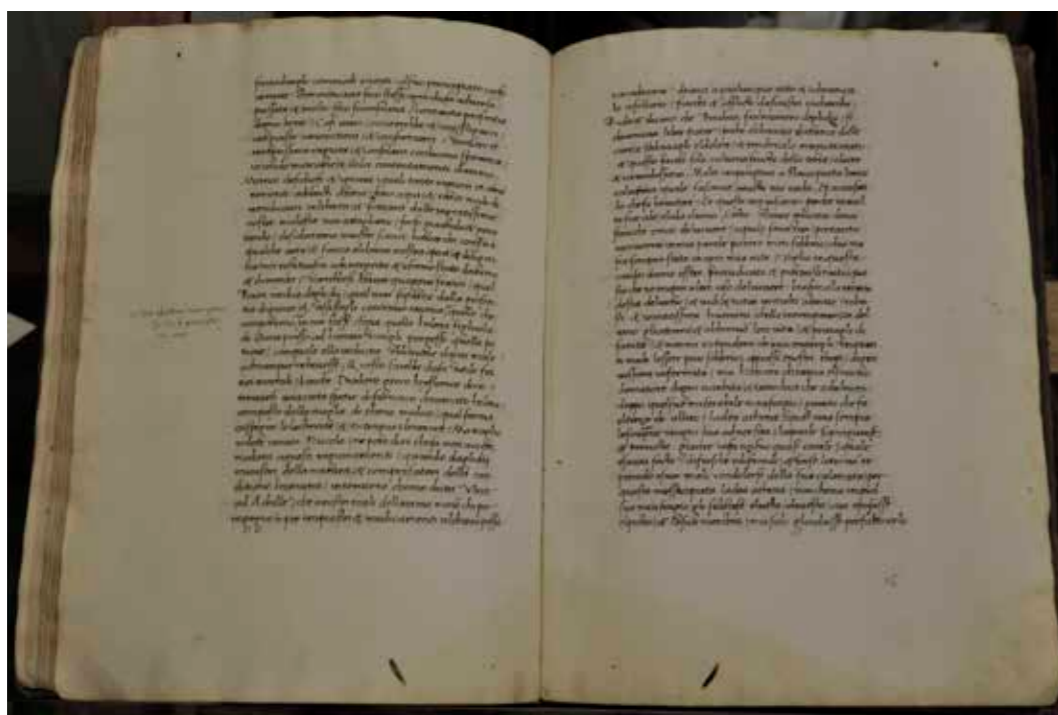
Della tranquillità dell'animo

Hana Gründler with Katharine Stahlbuhk, Giulia Baldelli, Louis Berger, and Jacob Veidt

This interdisciplinary project was 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*. Over a period of three years the project members, in a constant process of interdisciplinary exchange, discussed and refined the translation from the Italian vernacular, investigated and distilled the main topics and motifs of the dialogue and composed a detailed commentary.

On the Tranquillity of the Soul, written in the first half of the 1440s, offers insights into early modern interpretations of the self and its edification and care, and reflects on key concepts and works from antiquity and Christianity through the Middle Ages. The importance of *aisthesis* and of specific bodily, intellectual and intersubjective exercises in this process of self-edification was a controversial topic and was intensively discussed during this period. As the critical analysis and contextualization of the dialogue has shown, Alberti repeatedly addresses similar questions in his oeuvre, whereby for him sensual perception in general and the aesthetic-artistic experience of the built environment in particular play a fundamental role in the ethical, but also political constitution of the human being. A closer look at the text has also demonstrated that beyond its theoretical conceptualizations of sensuality, *Della tranquillità dell'animo* is endowed with an intrinsic linguistic sensuousness that decidedly cannot be reduced to its propositional content.

In addition to making this important work accessible to German-speaking audiences for the first time, this project aimed more broadly to develop further fundamental insights into Florentine civic humanism and to critically reread Neo-Platonism and Neo-Stoicism in the fifteenth century. As a result, aesthetic, ethical and political aspects of the edification of the soul became more evident, such as the question of what it means to lead a successful existence as an individual and as an active member of the (civic) community in early modern Florence, in short, the question of the good life, which is of undiminished relevance today.



Manuscript page from the *Profugiorum ab aerumna* with marginal notes in Alberti's hand. Florence, Biblioteca Medicea Laurenziana, Ashburnham 494: *Dialoghi morali di Leon Battista Alberti*, fol. 44v–45r (authorised by the Ministero della Cultura)

Practices of Imagination

Hana Gründler, Giulia Baldelli, and Jakob Moser

Against the backdrop of contemporary debates over the creative potential and embodiment of cognitive processes, imagination, a concept that according to Western traditions mediates between perception and thought, has acquired particular topicality. However, while the positive role of imagination as a productive faculty and agency of knowledge is often underlined, concomitant ethical and political problems, traceable in the *longue durée* of the critique of imagination, remain rather unilluminated. Thereby, this project specifically aims to examine the praxeological aspects of imagination as well as the ethico-aesthetic 'danger' and the political misuse of the imaginative that have often been overlooked in more historically oriented considerations of the phenomenon. On the one hand, the project thus seeks to analyse how the excesses of imagination were tamed by collective and individual practices in public or private spaces and narratives within and beyond the European tradition. In doing so, it stresses in particular how ruling societies have often instrumentalised the category of the imaginative in order to stigmatise and discipline unruly or intransigent 'others'. On the other hand, the project also closely examines how these excesses and their perilousness had to be constantly imagined and materialised in different rituals and forms of expression, in order to establish the urgency of controlling them in the first place.

The interdisciplinary workshop *Practices of Imagination* (November 2021), which developed out of a reading group, addressed the reciprocal relationship between excesses and retreats of the imagination, among other subjects. The aim was to understand how the practical dimension of imagination connects spiritual, artistic, rhetorical, and political practices in the transition from the Middle Ages to the early modern period as well as in connection to Far Eastern traditions and theories and works of art of the twentieth century.



Michael Andrae, *Aurora* Frontispice (detail), in: Jacob Böhme, *Des gottseeligen hocheerleuchteten Jacob Böhmens Teutonici philosophi alletheosophische Wercken*, Part II, Amsterdam 1682 | Hieronymus Bosch, *Temptation of Saint Anthony* (detail), c. 1495–1515. Photo: Wikimedia Commons | Jaromir Pergler, *Vladimir Boudnik drawing on a wall* (detail), Prague c. 1956, from: Pavlína Morganová, *Czech action art: happenings, actions, events, land art, body art and performance art behind the Iron Curtain*, Prague 2014, p. 40, fig. 7

Individual Research

Hana Gründler Politics of Imagination: The Reception of Leonardo in Czech Art and Literature after 1945

Jakob Moser Demonisation of the Imagination. Spiritual Exercises and Rhetorical Strategies in Gianfrancesco Pico della Mirandola

Giulia Baldelli Practicing Imagination: Heretic Authorship and Collaborative 'Text' (Re)Production in Manuscript and Print around 1600

Between Ethos and Excess? A Critique of the Sublime

Hana Gründler and Philipp Kaspar Heimann

The sublime is a hybrid concept and not easy to define. However, in current debates within the humanities, the sublime is increasingly described as a purely aesthetic-idealistic category. As accurate as the criticism of a Western aesthetic – often based on the problematic opposition of the beautiful and the sublime – with its essentialist and normative narrative may seem at first, the treatment of this contradictory category proves to be historically inaccurate and reductionist upon closer examination. Furthermore, with this understanding the polysemous structure of the sublime is rendered unworkable for critical discussion.

This research project therefore aims in several respects to critically question the topos of the sublime as well as its use in art and architecture and its interpretation in the formation of theory. First of all, the *longue durée* of the sublime and in particular those aspects that deal with the limits of the imaginable and the representable will be examined. This is not only fundamental for an analysis of modern representations of natural disasters, but also for that of contemporary images of violence. For as much as the aesthetic category of the sublime productively questions, deconstructs, and transforms (aesthetic) norms, it is also always susceptible to misappropriation by the totalitarian due to its relation to the enormous and the superhuman, as can be seen, for example, in the megalomaniac architectural designs of fascist or communist regimes.

For this reason, it would fall short of the mark to try to fathom the sublime merely from an aesthetic perspective. Rather, the epistemic, ethical, and political implications of this contradictory category must be specifically addressed. Only in this way will it be possible to analyse the close connection of the sublime with ideas of freedom on the one hand and strategies of manipulation, disciplining, and even subjugation on the other, and thus to unfold its critical and timely potential.



Ridley Scott, *Blade Runner*
(film still, 4'), 1982

Change of Perspective: Art and Philosophy after Wittgenstein

Hana Gründler

In many of his writings the Austrian philosopher Ludwig Wittgenstein draws parallels between his philosophical thinking and artistic modes of thought and procedure. The first part of this interdisciplinary project was devoted to Wittgenstein's work, focusing in particular on those passages in which, among other things, the tension between image, art and language unfolds and the relationship between aesthetics and ethics is discussed. In this context, it was also essential to take a closer look at Wittgenstein's activity as an architect in Vienna. The current focus of study is on visual artists, filmmakers and writers who have dealt intensively with Wittgenstein's *œuvre*. By examining works by Thomas Bernhard, Mel Bochner, Joseph Kosuth and Derek Jarman, the question to what extent



Derek Jarman, *Wittgenstein* (film still, 35'), 1993

and disruptive practices: just as the recipient must be part of the thinking process and should not passively perceive and consume art, so the reader should not simply adopt philosophical theorems without criticism, but rather always view philosophical problems from a new perspective and continuously reflect on her own thinking in a self-critical manner. The attempt to actively work on a different 'way of seeing' thus proves to be an endeavor on the edge of resistance and reveals an ethical dimension.

these works are not only careful interpretations of Wittgenstein's philosophy, but also subtle and complex problematizations and further developments of his thought is being explored.

Adopting this double perspective should make it possible to free oneself from the problematic notion of a one-dimensional influence and to understand that the relationship between art and philosophy is one of mutual enrichment. It becomes obvious, for example, that despite the medial and theoretical differences, all the protagonists studied within the remit of the research project advocate for an understanding of philosophy as *process*. Related to this is the conviction that both philosophy and art are fundamentally critical

Phenomenon 'Colour': Aesthetics – Epistemology – Politics

Hana Gründler, Franziska Lampe, and Katharine Stahlbukh

Colour and its perception is dependent on a variety of subjective predispositions and external physical conditions, and is decisively determined by social and cultural preconditions, as well as linguistic meanings and attributions. Both seeing and talking about colour therefore prove to be complex processes that do not only touch on perceptivity, but are also closely connected to aesthetic, epistemic, ethical and (power-)political questions and problems, and are not least accompanied by (pre-)judgements. This ambiguity – even indeterminacy – of the phenomenon 'colour' is a starting point for the interdisciplinary project to grapple with its sometimes divergent characterisations, and to question historically rooted attributions and contentious categorisations.

The project's main aim is to take a critical look at the hierarchies and ideologies associated with colour and to examine what consequences result from the colour schemes, theories and harmonies often determined in the West. The project thus sets out to explore to what



Hrafnhildur Arnardóttir/Shoplifter, *Chromo Sapiens* (detail), 2019, in:
58 Esposizione Internazionale d'Arte *May You Live In Interesting Times*.
La Biennale di Venezia 2019, Catalogue Partecipazioni Nazionali,
Venice 2019, p. 79

extent metaphors and symbolisms associated with colours are instrumentalised in the present, and if and how the excess or absence of colour is ideologically used and abused. Finally, the project seeks to analyse the (power-political) *dispositifs* in which judgements about colours are made.

The project team has initiated a lecture series with a multidisciplinary and international group of scholars, and has curated a special issue of the journal *kritische berichte*.

Individual Research

Franziska Lampe Kunstwerke in fotografischer Reproduktion und die Semantik der Farbe

Hana Gründler Farben der Sprache: Überlegungen zu einer Ethik der Aufmerksamkeit

Katharine Stahlbuhk Monochrom ist nicht farblos. Studien zu Strategie und Wirkung von Farbe in der Frühen Neuzeit

Action | Retraction: Czechoslovak Art and Philosophy in the International Context, 1945–1989

Hana Gründler

The tendency observed in recent years to question the Western history of (post-)modernism, and to increasingly take into account, among other things, Eastern European positions, is often still determined by a one-dimensional perspective. Not least, this is due to linguistic hegemonies, and hegemonies pertaining to science policy. As the research on this project has demonstrated, the study of Czechoslovak art from 1945 to 1989 is no exception: although this art provided fundamental contributions to international movements such as concrete poetry, action art, land art, and (experimental) film, these positions are still little known and are discussed only marginally in academic literature. Furthermore, it is often ignored how close the mutual synergies between visual art, film, literature and philosophy really were. As archival work has shown, despite all the adversities there was also an intensive and reciprocal exchange with critical standpoints from the West, including Italy, France and the Federal Republic of Germany.

The main goal of this interdisciplinary project is thus to examine selected works of so-called ‘non-conformist’ Czechoslovak art and philosophy, to embed them in an international context and to analyse the broader ideological critiques as well as political implications of these positions. The *leitmotif* is the question of the extent to which art and philosophy were understood as resistant and transformative practices that disrupt ordinary everyday routines and problematize heavily politicized reality. This question, which is also relevant for the present, raises a multitude of further questions: what concepts of ‘public’ space and bodily experience were at stake? How is the relationship between art, philosophy, conflict and resistance to be assessed? What changes does the experience of exclusion and (internal and external) migration entail for philosophy and art-making?

Jiří Kolář, plate from *Deník* 1968, Week 35/c, *Literární Listy* (Literary Papers), 28.8.1968, in: Daniela Uher, *Das Tagebuch 1968. Jiří Kolář und der Prager Frühling*. 66 Collagen, Erlangen 2017, p. 222



Materiality and (In-)Visibility: Women in Socialist and Post-Socialist Public Spaces

Hana Gründler, Julie Deschepper, and Milica Prokić

This trans-disciplinary project explores the multiple presences of women within socialist and post-socialist public spaces, focusing on their representations, monumentalizations, and memorializations. Today, monuments to socialist women can still be found in public spaces, albeit in various states of conservation or, indeed, disrepair. The project questions the permanence of these material representations, and their resistance through time. Unlike the ‘eternally lasting’ stone that many monuments were made of, the discourses around them, as well as their political and social impact, have changed. They are subject to new readings, reinterpretations, and erasure, as well as to acts of historical revisionism and material iconoclasm. The project also seeks to analyse how and why these highly politicized materializations were, conversely, linked to a profound invisibility or even absence of women. Could it be that such monumentalizations underline the ‘invisibility’ of actual women, their everyday lives, and their deeds? Significantly, through various artistic and literary practices, women have reflected on the possibilities and limits of visibility. By the very act of acknowledging, performing and giving concrete existence to these absences, they have opened new possibilities for their own empowerment. The goal of the project is to examine the social, cultural, material and artistic histories of such practices, the controversial narratives they led to, and the often emotional reactions they provoked within their national, regional, and local specificities.



Jewgeni Wutschetitsch, Nikolai Nikitin, *The Motherland calls*, Volgograd 1967 | Wiktar Daschuk, *The Unwomanly face of war* (film still), 1980–1984 | Zorka Ságlová, *Laying napkins near Sudomer*, 1970, in: Zorka Ságlová: Exhibition catalogue, *End of the Earth. Land Art to 1974*, ed. Philipp Kaiser/Miwon Kwon, München/London/New York 2012, p. 230 | Italo Orlando Griselli, *Inauguration of the monument to Sophia Perovskaya*, Saint Petersburg, 1918

The project team has initiated a series of reading seminars with a multidisciplinary and international group of scholars, and organised an interdisciplinary workshop entitled *She is Made of Stone. Women in Socialist and Post-Socialist Public Spaces*. The results of these first exchanges will be disseminated in the form of a collective publication. In the future, the project aspires to broaden its current geographical scope beyond Europe and the former Soviet Union.

Individual Research

Hana Gründler Invisible Presence: Body, History and Materiality in the Work of Věra Chytilová and Zorka Ságlová

Julie Deschepper A Monumental Absence? Women’s Material Heritage in the Soviet Union

Milica Prokić ‘Saints’, ‘Brothers’, ‘Comrades’: Embodied Environmental Histories of Female Combatants in the South-Western Balkans



Dancers and Musicians Performing in Front of the Royal Court, relief from railing pillar from the stupa at Amaravati in South India, limestone, second or third century CE. London, The British Museum. © The Trustees of the British Museum

EXTERNAL SCIENTIFIC MEMBER

JAS ELSNER

Following the comparative project of *Empires of Faith*, Elsner is pursuing work on the wider late antiquity between the Mediterranean and Asia, including ventures into China and India. He is particularly concerned with the creation of new iconographies and visual cultures in response to the rise of new religions. These include notably the multiple forms of Christianity between the Latin West, Byzantine empire and the many Christianities in Asia and Africa 'east' of Byzantium in a multitude of languages, on the one hand, and the multiple forms of Buddhism manifested in numerous linguistic traditions across the Indian subcontinent, the Silk Road and into China.

Other research interests remain in the art of the Roman empire, broadly conceived to include late antiquity and the early Middle Ages and including Byzantium as well as the pre-Christian Classical world. Elsner's research began by looking at the way art was viewed in Greco-Roman antiquity, which led to an interest in all kinds of reception from ritual and pilgrimage in the case of religious art to the literary description of art (including the rhetorical technique known as *ekphrasis*) to the more recent collecting and display of art as well as its modern historiography and receptions.

Amarāvati and the Early Buddhist Arts of India

Jaś Elsner

The great stūpa at Amarāvati in Andhra Pradesh, established about 250 BCE, was enlarged and ornamented between about 50 BCE and 300 CE. Its architectural elements, stone sculptures and reliefs have survived scattered between the original site and a number of museum collections. We cannot ascertain how they fitted together or where on the site any given item was excavated. Not all its inscriptions have been read or published. This project aims to confront these difficulties and to move the scholarly discussion to entirely new territory, namely the stūpa's place in constructing a series of theological arguments within early Buddhism.

The stūpa's commentary on Buddhism was deeply informed by the creativity of Buddhist theory, story-telling and teaching. The visual culture draws on models inflected from the canonical traditions of Vinaya, sutras and Abhidharma – emphasizing stories, legends, events and miracles of the Buddha's life and previous lives. Such narratives instantiate various forms of Buddhist doctrine like causality, suffering and liberation, the perfections of the path. But they do so in non-discursive and non-propositional ways, through imagery, symbol and repetition.

This approach is a gesture against the long history of a perhaps unconscious 'Protestant' bias in the scholarship on Buddhism which has in general valued only doctrinal or philosophical texts and scriptures as a guide to religion, downplaying such 'Catholic' horrors as art, material culture, story-telling, commentary and devotion (ubiquitous themes in the visual culture of the stūpas) and, in art history, obsessing on the question of 'aniconism' in the representation of the Buddha. The place of material culture in constructing the religion's self-conception and self-presentation has been underplayed in a largely Western scholarly tradition.

Making Style: The Craft of Art History

Jesse Lockard, Meekyung MacKurdie, and Jaś Elsner

Studies of pattern and ornament have been critical to art history's methodologies, chronologies, and categories from the discipline's founding, above all to discourses of 'style'. Pattern has been approached as both a universal human impulse and a hyper-local 'fingerprint' of a particular place, culture, and time. Studies of pattern have pointed away from the individual, conscious artist and instead to collectivities and broad taxonomies. This project posits that pattern's mediatory appeal – its capacities to sustain tensions between details and universals – made pattern a primary modality of thinking the global and the transnational before our current discourses emerged.

Historically, scholars used patterns and ornaments as evidence with which to interrogate stylistic links between world cultures. The investigation instead re-frames style as a living category of networks and the transcultural, challenging entrenched con-

ceptions of formalism and identity as oppugnant analytic categories. Furthermore, it interrogates art history's imbrication with the material infrastructures and conceptual underpinnings of colonialism and complicates normative divisions of authority between diverse makers, users, sellers, collectors, and viewers of art, and those who canonised and theorised it.

The project aims to understand the role of pattern books in the work of art historians during the formative years of the discipline. The boundaries between academic and artistic endeavours, we argue, were porous. Crucially, pattern books were themselves ideological interpretations. Forged by the needs and fantasies of historicist European designers, they were pointed agents of colonialist and imperialist ideology. The current research of the project interrogates the ways that ornamented artifacts, especially from the Near East and Asia, were reproduced and repackaged in pattern books and studies the ways they were reinvented as at once model designs and archetypes of style historiography.



Plate XI from Theodor Lau, Heinrich Brunn, and P. F. Krell, *Die Griechischen Vasen. Ihr Formen- und Decorationssystem*, Leipzig 1877, chromolithography

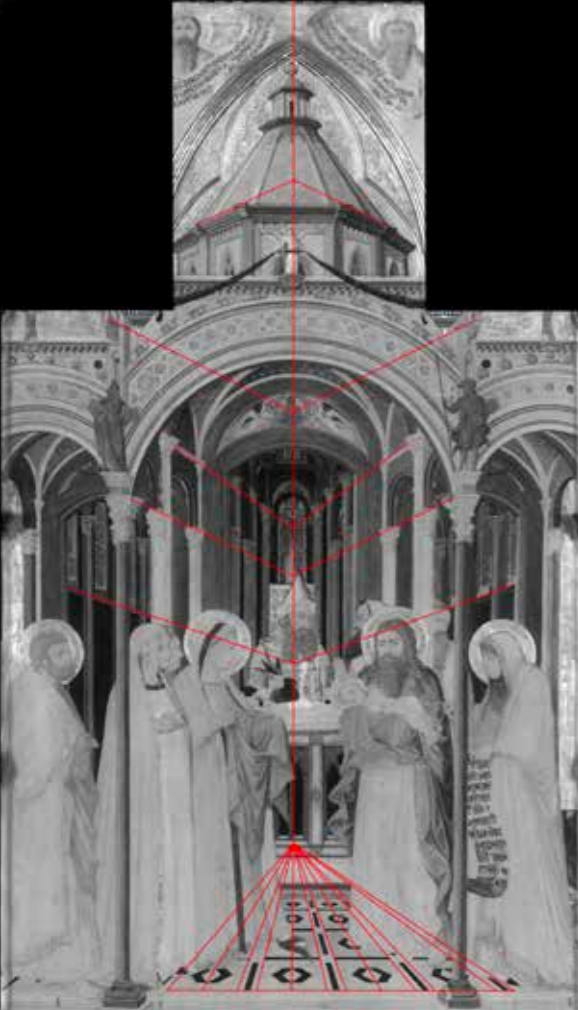


Fig. 1. Polycentric perspective revealed by a reflectography picture of Ambrogio Lorenzetti's *Presentation of Christ in the Temple*

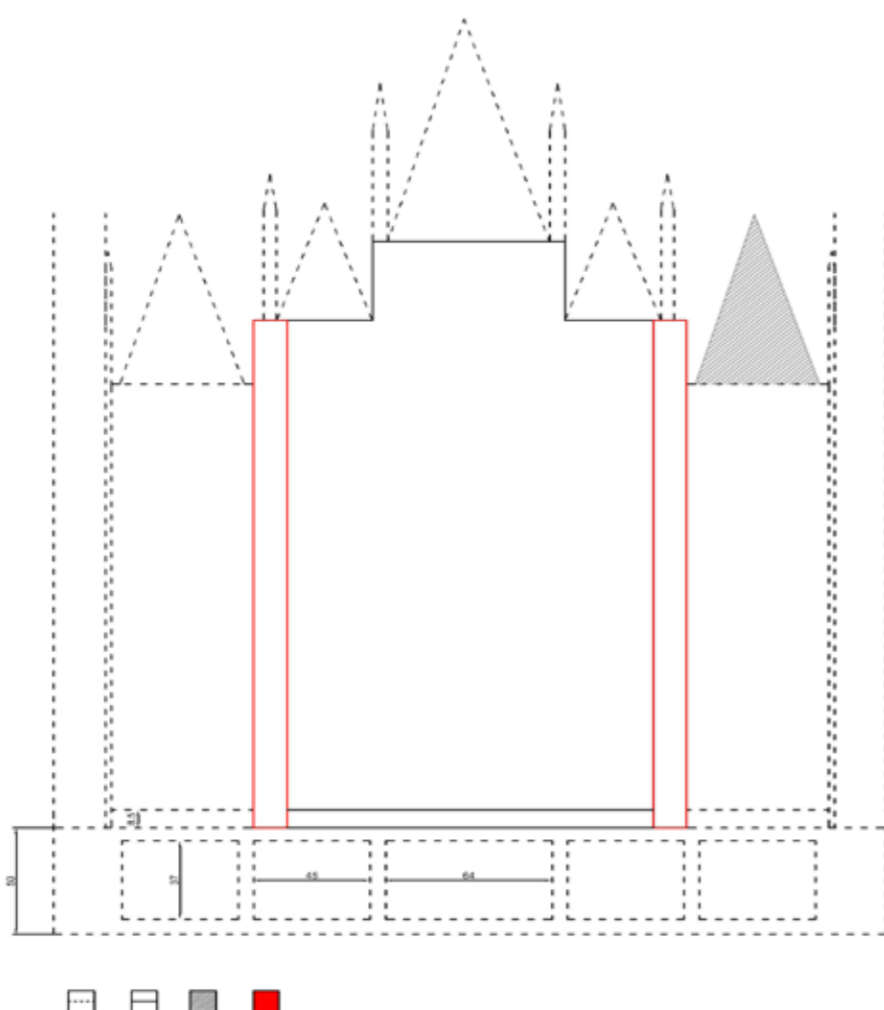


Fig. 2. Reconstruction of the original appearance of the altarpiece of Saint Crescentius

Legend

Dashed line: Components of the polyptych lost due to dismemberment

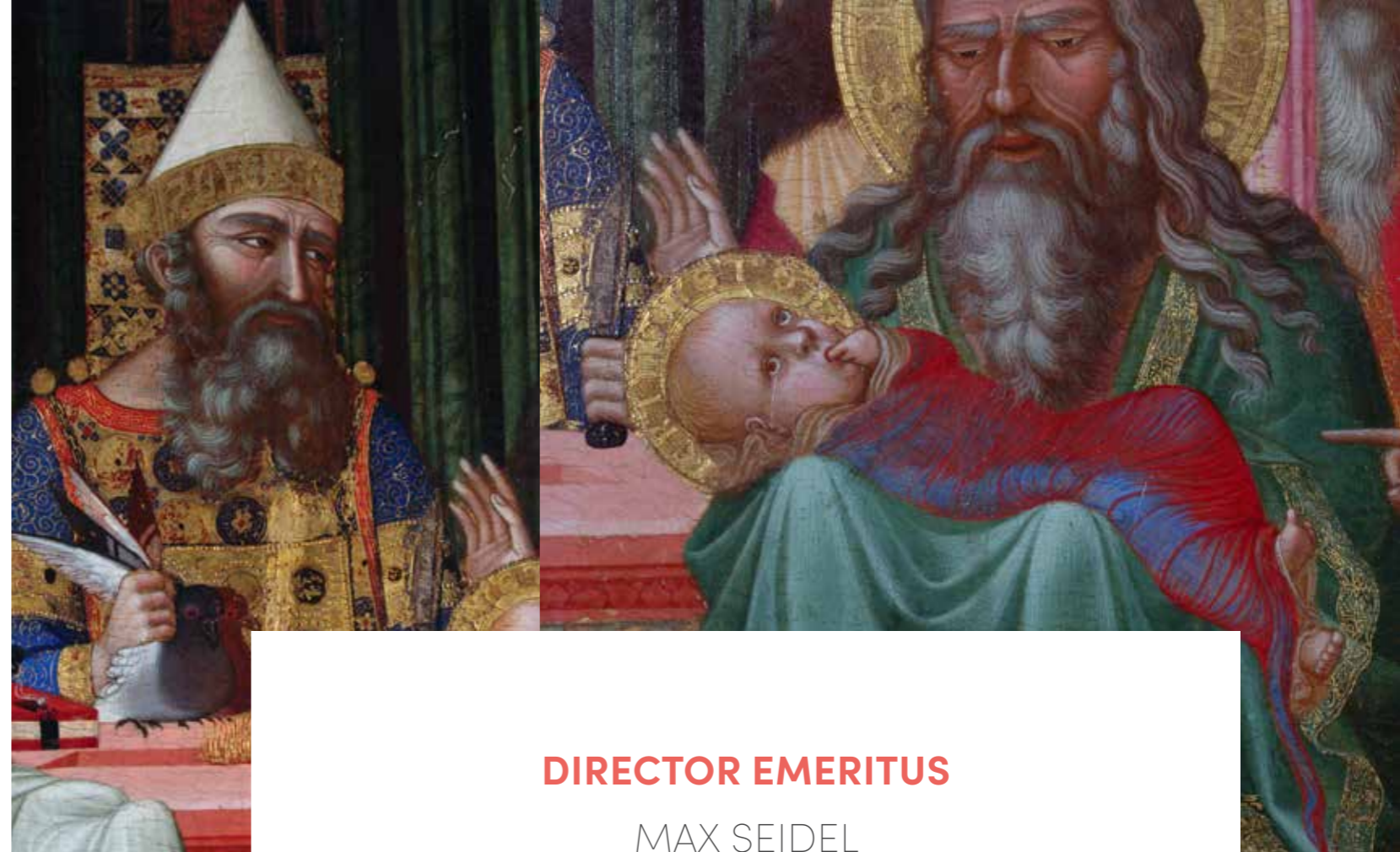
Solid line: Preserved components of the polyptych

Hatching: Cusp with Saint John the Baptist preserved at the Statens Museum for Kunst in Copenhagen

Red: Clamps with rosettes

Fig. 3. Ambrogio Lorenzetti, *High Priest* (detail of the *Presentation of Christ in the Temple*), 1342, tempera on panel. Florence, Uffizi Gallery

Fig. 4. Ambrogio Lorenzetti, *Christ Child as Lumen Gentium* (detail of the *Presentation of Christ in the Temple*), 1342, tempera on panel. Florence, Uffizi Gallery



DIRECTOR EMERITUS

MAX SEIDEL

Art-Historical Research Concentrated on a Single Masterpiece

in collaboration with Serena Calamai

The painting of the *Presentation of Christ in the Temple*, signed by Ambrogio Lorenzetti and dated 1342, originally painted for the altar of Saint Crescentius in Siena Cathedral and now in the Uffizi Gallery, has been the focus of our research (fig. 5). We have concentrated on six themes: the function and significance of the work over the course of seven centuries; the innovative aspects of the iconography; the symbolism of light; the geometric and perspectival studies; the stylistic problems; the social status of the painter in the context of the economic history of a flourishing late-medieval *comune*. For a better understanding of these six themes we refer the reader to the forthcoming publication, by Giunti of Florence, of a book in two editions (Italian and English) that will come out in spring 2022, by Max Seidel and Serena Calamai, entitled *Ambrogio Lorenzetti – The Masterpieces in the Uffizi Gallery*.

Change in the Polyptych's Function and Significance

In its current setting in the Uffizi, the work appears reduced to a 'gallery picture', whereas at one time it appeared as a complex polyptych functioning as an altarpiece, to which was added (at the sides of the principal scene) the representation of the titular saints, scenes from the life of Saint Crescentius

in the predella, and five images of saints in the cusps. Thanks to a careful analysis of the carpentry, we have been able to reconstruct the original appearance of the altarpiece with considerable precision (fig. 2).

Iconography

The *Presentation of Christ in the Temple* is a well-known subject in medieval art, in which we constantly encounter the same figures and compositions, faithfully reflecting the account given in Saint Luke's Gospel. So it is all the more surprising that the singular iconographic innovations of the Uffizi painting are the result of a fresh study of the Old Testament and of Jewish tradition, as appears for example from examination of the clothing of the high priest (fig. 3). For the first time in medieval Italian art, a painter represents the ephod and the tiara of the first high priest, Aaron, accurately following the *ekphrasis* found in the book of Exodus; it is in fact surprising that it should be a painter

who inserted into his picture the first famous piece of sacred goldsmith's work of the Old Testament, both in the components of the gilded tunic joined at the shoulders by four spheres of cornelian with golden chains and in the *quadrangulum* on which are shown the twelve precious stones listed in Sacred Scripture. From this and many other details it appears that this representation is the visual document closest to Jewish tradition in the whole of Italian medieval art. One explanation for this surprising phenomenon could be the existence of a fair-sized group of Jewish merchants active in Siena in the first half of the fourteenth century, i.e. at a time of flourishing economic activity in the city.

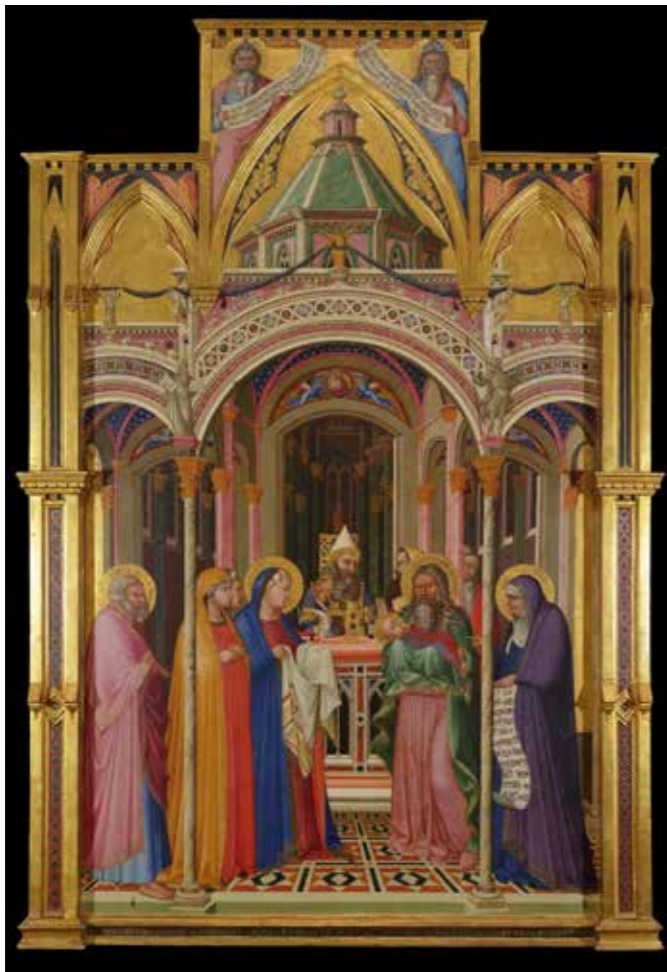


Fig. 5. Ambrogio Lorenzetti, *Presentation of Christ in the Temple*, 1342, tempera on panel. 257 x 168 cm. Florence, Uffizi Gallery. Inv. 1890 n. 8346

Metaphysical Light

One of the most striking aspects of Ambrogio's painting is the rich variation in the tonalities of light and shade, creating an atmosphere that reflects the theatrical scenography of the nocturnal Candlemas procession on the feast of Christ's Presentation in the Temple, when the faithful process in the cathedral holding candles, in allusion to Simeon's prophecy "quia viderunt oculi mei salutare tuum [...] *lumen ad revelationem gentium*". It is surprising that Ambrogio chose not to represent, as was customary in medieval iconography, this liturgical moment with the lighted candles but with the Christ Child as the *lumen gentium*: the little body in fact emanates a reddish light that filters through the pale blue folds of the linen swaddling bands (fig. 4).

Perspective

Intense but non-invasive diagnostic investigations carried out with reflectography and infrared have revealed a singular 'polycentric perspective' (fig. 1) that anticipates by a century the perspective studies of Leon Battista Alberti. By "polycentric perspective" we mean the close correlation between the geometric system of the pavement and the central median axis by means of five pairs of diagonals.

Style

Investigating Ambrogio Lorenzetti's intense colloquy with the great masters of the Tuscan Gothic (Duccio di Buoninsegna, Simone Martini, Ambrogio's brother Pietro, and Giotto), we have devised a method of comparison that facilitates understanding of two fundamental aspects of the painter's style: his selection of precise stylistic characteristics expressed by his famous precursors and his personal synthesis of these impressions in his artistic imagination.

Social History

The result of our research notably corrects the *topos*, frequent in the history of art, that the great majority of medieval artists almost always belonged to the class of the *artes mechanicae*, socially marginal and relatively poorly paid. Examining the salary scale at the Opera del Duomo di Siena, the cathedral works, we find that Ambrogio Lorenzetti was at the very top of the pyramid of salaries. For instance, the head of the Opera del Duomo earned only one third of Ambrogio's salary; with the money the painter received for the great altarpiece of the *Presentation of Christ in the Temple*, he was able to buy a fine house in one of the renowned quarters of the city of Siena. To specify the value of Ambrogio's salary, we have two elements of comparison: to buy a good horse that he needed in order to visit places in the Sienese countryside where he was working, he had to work for seventy-six days; if in a moment of enthusiasm, he had decided to buy a thoroughbred horse, he would have had to work for no less than 227 days.

Future Research in Perspective

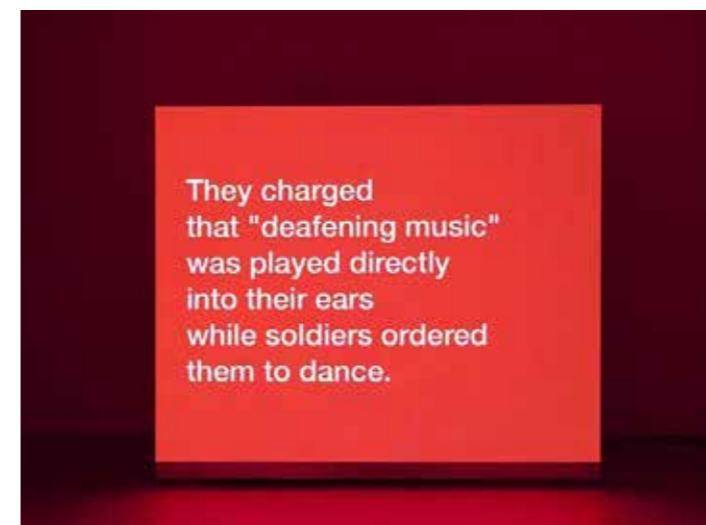
The studies initially branch out from the preparation of an innovative research, which will be published as a book in the first months of 2023 by the editor Giunti and entitled *Giovanni Pisano at the court of the Emperor Henry VII*. Then will follow three volumes, published in Italian and English by Hirmer Verlag in Munich, which will be objects of research from 2022 to 2025: *Picasso and Balzac*; *Antony Gormley's Masterpiece at the MIT Institute of Mathematics in Boston*; *Painting and Poetry in the Last Decades of the Nineteenth Century in New York*. For the summer of 2025 an exhibition is scheduled on the Burmese artist Sawangwongse Yawnghwe, to be held at the exhibition halls of the Ragghianti Foundation in Lucca and accompanied by the publication of a catalogue/book.

NOMOS DER BILDER. MANIFESTATION UND IKONOLOGIE DES RECHTS

MINERVA RESEARCH GROUP
CAROLIN BEHRMANN

Das Minerva-Forschungsprojekt *Nomos der Bilder*, das von 2014 bis 2019 von der Max-Planck-Gesellschaft am Kunsthistorischen Institut in Florenz gefördert wurde, setzte sich mit der Vielfalt visueller Vermittlung rechtlicher Normativität auseinander. Die im Rahmen des Forschungsprojekts durchgeführten interdisziplinär ausgerichteten kunst- und rechtshistorischen Studien widmeten sich der Frage, wie Normativität und Verbindlichkeit des Rechts über das Feld visueller Bedeutungsproduktion hergestellt werden. Dabei wurden Bilder und Artefakte vom Spätmittelalter bis in die Gegenwart im Hinblick auf die zwischen Kunst und Recht vermittelnden Gestaltungen analysiert. Die mit dem

Projekt verknüpften Einzelforschungen zeigen, dass erst über Bilder, Räume und Artefakte normative Gesetzes- oder Rechtskraft entwickelt werden kann. Im letzten Jahr der Förderung standen Untersuchungen zur Visualität der Rechtsperson, Materialität des Gerichts und zu den Stilen der Gesetzgebung im Fokus. Ein besonderer Schwerpunkt lag 2019 auf visuellen Bildpolitiken in Bezug auf die globale Implementierung von Menschenrechten, sowie die Auseinandersetzung mit der visuellen (Selbst-)Darstellung von Rechtsstaatlichkeit.



Tony Cokes, *EVIL.16 (TORTURE.MUSIK)*, aus: *The Evil Series*, 2011, Videostill

MATERIALGESCHICHTEN UND VERTEXTUNGEN

JUNIOR PROFESSOR KUNSTHISTORISCHES
INSTITUT IN FLORENZ – FREIE UNIVERSITÄT BERLIN
WOLF-DIETRICH LÖHR

Anknüpfend an ein längerfristiges Projekt zur Materialgeschichte der Stadt Florenz wandte sich 2019 die Tätigkeit meiner seit 2010 im Rahmen der Juniorprofessur eingerichteten Arbeitsgruppe *Quellen und Techniken 1300–1700* dem Jahresthema Holz zu. Im Fokus stand dabei nicht nur der



Jacopo del Sellaio, *Johannes der Täufer*, Detail: Blick auf die Piazza delle Travi (heute Piazza Mentana, ehemals Holz-Umschlagplatz) von Florenz, um 1480, Öl auf Holz, 52 x 32,8 cm. Washington, National Gallery of Art, Samuel H. Kress Collection

Gebrauch des Materials für verschiedene Gewerke und Techniken, sondern vor allem die Rolle des Holzes im Stadtbild: als sichtbares und unsichtbares Medium der Architektur (Gerüstbau, Modelle etc.). Ein Stadtsparziergang hat Spuren dieser Funktionen verfolgt und die ökonomischen Bedingungen des Werkstoffes in die Topographie eingebettet; verschiedene Lektüresitzungen – insbesondere auch mit Materialien der Rara-Sammlung – galten den Techniken der Holzbearbeitung, ihren Narrativierungen und Werthierarchien. Zahlreiche Fragestellungen und methodische Perspektiven, die in der Arbeitsgruppe sowie im Dialog mit den Kolleg*innen des Instituts erarbeitet wurden, flossen in diesem Zeitraum in die Vorbereitung eines Projekts zur Narrativierung technischer Verfahren in der Kunstliteratur ein (siehe unten). Daneben konnten Forschungen zu Hand und Körper sowie zu den Anfängen der Kunstliteratur und zu Begriff und Bild der Renaissance auf Tagungen in Toronto und Basel präsentiert und publiziert werden.

Ab 2020 war durch zwei längere Elternzeiten (April bis Oktober 2020 und Februar bis August 2021) die Fortsetzung der Arbeit in Florenz unterbrochen. Nachdem am 8. Oktober 2021 meine Juniorprofessur zu Ende gegangen war, wechselte ich in die DFG-Forschungsgruppe *Dimensionen der techne in den Künsten* (FOR 3033). Dass das KHI auch für dieses Arbeitsfeld eine tragende Rolle spielen wird, zeigte sich bereits im Oktober 2021 beim ersten Arbeitstreffen der Gruppe, das am KHI stattfand und mit einer thematischen Diskussion von Beständen der Florentiner Rara-Sammlung an Formate und Themen der Arbeitsgruppe *Quellen und Techniken 1300–1700* anschloss. Ich freue mich daher, dem Institut als assoziierter Wissenschaftler weiterhin verbunden zu bleiben.

Praktiken des Wunderbaren. Inszenierte Techniken und verschleierte Verfahren in italienischen Künstlertraktaten der Frühen Neuzeit



Herstellung der Tonerde, in: Vannoccio Biringuccio, *De la Pirotechnia*, Venedig, 1540, S. 46.

Das Projekt behandelt vorrangig Texte, die von Praktikern des 14. bis 17. Jahrhunderts (Buonaccorso Ghiberti, Benvenuto Cellini, Giovanni Battista Armenini, Vannoccio Biringuccio) verfasst wurden. Es untersucht die literarische Inszenierung technischer Performanz und leiblicher Fertigkeit im Hinblick auf die Stufen der Rezeption von künstlerischer Arbeit. Die exklusive ‚intelligenza dell’arte‘ (Cellini), die sich aus der Koppelung von Traditions- und Erfahrungsbindung mit der intellektuellen und sinnlichen Kognition der Künstler ergibt, wird in den Texten auf je unterschiedliche Weise ins Verhältnis zur Zurichtung und Entwicklung der Werkzeuge, zum ‚Geheimnis‘ der Werkstätten und zur Erkenntnisfähigkeit gesetzt. Die literarischen Strategien der Explikation, der Selektion und des aktiven Verschweigens werden dabei ebenso untersucht wie die Art der Bezugnahme der Texte auf konkrete Werkzeuge und Artefakte, um die Etablierung, Hierarchisierung und Bedeutungssteigerung künstlerischer Techniken herauszuarbeiten.

Diese Studie ist als Teil des fachübergreifenden Projekts *Handhabe und Anweisung in der ‚Kunstliteratur‘ der Frühen Neuzeit* (Leitung Prof. Dr. Christina Lechtermann, Altgermanistik, Ruhr Universität Bochum) im Rahmen der DFG-Forschungsgruppe *Dimensionen der techne in den Künsten* entwickelt worden.



The Saint John's Treasure, detail, 1366-1483, silver and enameled plates. Florence, Museo dell'Opera del Duomo. Photo: Ghigo Roli

RESEARCH COLLABORATIONS

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

Running time: 2013–2019

Art Histories and Aesthetic Practices. Kunstgeschichte und ästhetische Praktiken was a research and fellowship program that questioned and transcended traditional disciplinary boundaries in a trans-cultural global horizon. By creating a space of dialogue for scholars from all continents, it discussed the potentialities and contours of a plural history of art. *Art Histories and Aesthetic Practices* analyzed the connectivity of larger historical spaces and investigated 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 was an invitation to study artefacts with their biographies, as well as processes of transfer and transformation and to under-

stand artefacts as actors or participants in specific social and (trans)cultural dynamics. *Art Histories and Aesthetic Practices* was structured along four thematic lines: 1. Materiality and Techniques; 2. Mobility, Transfer, and Translation; 3. Narratives and Display; 4. Site, Space, and Environment.

Art Histories and Aesthetic Practices primarily collaborated 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 Practices* program initiated a series of events. Further partners throughout Germany and Europe included the Deutsches Forum für Kunstgeschichte Paris (Max Weber Stiftung) and the Zentralinstitut für Kunstgeschichte, Munich. The activities of the group included regular meetings, museum visits, site-specific workshops, and an annual traveling seminar.

Individual Research

Daniel Horn Demodernisms. Art and Coloniality in France 1945–1966 (p. 127)

Sophia Prinz Globale Moderne, lokale Modernismen (p. 132)

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

Bilderfahrzeuge: Warburg's Legacy and the Future of Iconology

Program directors: Andreas Beyer, Horst Bredekamp, Uwe Fleckner, Bill Sherman, and Gerhard Wolf

A cooperation between the Kunsthistorisches Institut in Florenz, the Warburg Institute (London), Humboldt-Universität zu Berlin, Max-Weber-Stiftung, Universität Basel, Universität Hamburg, and Warburg Haus.

Funded by the Bundesministerium für Bildung und Forschung.

The research project *Bilderfahrzeuge: Aby Warburg's Legacy and the Future of Iconology* explores methods of analyzing images, objects, commodities, and texts in a broad historical and geographical horizon. The project is not primarily committed to monographic Warburg research but considers images through their impact on all areas of knowledge and research. Although not directly engaged in a theoretically focused discussion of the new media techniques and cultures of his time, Warburg's critical concern was embedded in his practices, examining, for example, international press and image propaganda during the First World War. On this basis, the project investigates the potential for reconstructing and updating his approach, searching for new methodologies suited to the work of the global image-critic, a new iconology grounded in historical and contemporary terms.

The subproject *Global Bilderfahrzeuge and Mobile Memories*, adopts a transcultural and trans-epocal agenda, in-



Follower of Reza-i 'Abbasi, *A Wandering Youth*, Isfahan, c. 1620, gouache and gold on paper, 15.7 x 9 cm

cluding a premodern focus, regarding images that travel with a multitude of 'carriers' and images that themselves serve as carriers (of knowledge, iconographies, pictorial formulae etc.). The workshop *Image/Vessel* in June 2019 explored the dialectical relationship between image and object, and a conference to be held in late 2022 will concentrate on 'mobile memories' in the horizon of human migratory dynamics, considering ideas, words, things, materials and temporalities. The notion of mobile memories includes a reflection on Warburg's concept of *Bilderfahrzeuge* and opens out to other fields of enquiry, such as media and data transmission technologies, in relation to the mobility and travel of memories, discussed in historical case studies as well as regarding contemporary image practices in digital mediascapes.

Individual Research Projects of the Fellows in the KHI sub-project *Global Bilderfahrzeuge and Mobile Memories*

Dipanwita Dondé Migration of Images, Texts, Ideas and Objects from Timurid Central Asia to Mughal India, 16th–18th centuries (p. 124)

Anita Hosseini Twist and Turn. The Encounter between Europe and Persia told by two Cup Bearers (p. 128)

Sanja Savkić Šebek The Lives of Things in Pre-Columbian Mesoamerica and Early Colonial New Spain (p. 113)

Ning Yao The Making of Incense Burners — Materiality, Mobility, and Memory (p. 119)

CENOBIUM – A Multimedia Presentation of Romanesque Cloister Capitals from the Mediterranean Region

Ute Dercks and Gerhard Wolf with ISTI-CNR, Pisa



CENOBIUM (Cultural Electronic Network Online Binding up Interoperably Usable Multimedia), Screenshot, <https://cenobium.isti.cnr.it>

CENOBIUM is a web-based system designed to provide access to multimedia content and related descriptive texts on a specific topic: capitals in Romanesque cloisters. The initial aim of this project was to cater to different user populations and their particular needs: academic research, conservation of historical monuments, as well as teaching. This original objective has remained unchanged and served as the driving force in the evolution of the system, consolidating a model for the effective collaboration between heterogeneous, international organizations and research institutes in two different disciplines: art history and computer science. In the last two years the technology behind CENOBIUM has been improved by increasing the flexibility of the 3D models rendering engine, by expanding the viewing experience and adding more features to perform shape-based analysis of the 3D models (such as an interactive measuring instrument), by a complete revision of the 'keyword search' tool, and by integrating historical photographs from the Photothek's collection. Finally, the website was redesigned to make CENOBIUM a *responsive* website to allow for resizing, making full use of the screen aspect ratio and resolution of different devices such as tablets, smartphones, or very high-resolution computer screens (<http://cenobium.isti.cnr.it>).

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

Hannah Baader and Costanza Caraffa

A series of new museums, collections and archives focused on art and archaeology, history, literature, as well as botany, geography and other natural sciences, was established in Florence between the eighteenth and the twenty-first centuries. 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 cosmopolitanism as to local interests, the making of an Italian



Armin Linke, University of Florence, Sistema Museale di Ateneo, Museo Etno-Anthropologico.
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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 also reveal 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, conceptualized as trajectories into the future. Florence, therefore, might be read as an immense archive of knowledge, and as a site that invites us to reflect upon new archaeologies of past and present. The project found

a new partner in Armin Linke, artist-in-residence at the Institute in the reporting period, whose work is centered on archives as well as on the formation of the (urban) environment. His camera became one of the research instruments in this project. Together we encountered a series of institutions such as the Museo Etno-Anthropologico, the Istituto Geografico Militare Italiano, the Museo Galileo, the Specola, the Istituto Agronomico d'Oltremare, the Museo e Galleria Mozzi Bardini. These photographic campaigns and dialogues, to be continued in the next months, will be presented in a book.

„La duplice polarità estetica e storica“ – Methode, Ästhetik und Funktion der Fotografien im Werk der Restauratorin Barbara Schleicher

Ute Dercks und Elisabeth Sobieczky (Akademie der bildenden Künste Wien)

Die international renommierte Restauratorin Barbara Schleicher (*1937) war in den Jahren 1960–2014 vor allem für Denkmalbehörden, Kirchen und Museen in der Toskana tätig. Sie gilt als ausgewiesene Spezialistin für die Freilegung von originären Farbfassungen polychromer Holzskulpturen des Mittelalters und der frühen Neuzeit. Den diffizilen Prozess der Abnahme und Reinigung hielt Barbara Schleicher fotografisch fest und dokumentierte so diverse Stadien der restauratorischen Arbeit. Ihre zumeist farbigen Aufnahmen zu 82 Skulpturen und Gemälden überließ sie 2017 der Photo-

thek des KHI, wo sie digitalisiert, inventarisiert und online zur Konsultation bereitgestellt wurden. Es fallen dabei besonders die Fotografien von Teilfreilegungen signifikanter Stellen auf, die wie vertikale Schnitte durch das Gesicht oder Auge einer Figur wirken und nebeneinander unterschiedliche Farbfassungen bzw. historische Zustände einer Skulptur zeigen.

Im Forschungsprojekt zur Schenkung Schleicher wird die Bedeutung dieses Vorgehens für die Erforschung polychromer Holzskulpturen ebenso thematisiert wie die Ästhetik der Fotografien selber, die über ihre Funktion als technische Bilder hinaus mit Fortschreiten der Restaurierungs- und Konservierungsarbeit eine Dekuvrierung von Zeitlichem im Bild festhalten. Dies gilt sowohl für das Kunstwerk, dessen abgenommene Fassungen irreversibel verloren sind, als auch für die Fotografien, die als materielle Objekte ebenfalls Prozessen des Verfalls, der Restaurierung und der Übertragung in andere Medien unterliegen.



Barbara Schleicher, *Madonna mit Kind* des 13. Jahrhunderts aus Sant'Andrea in Cercina di Sesto Fiorentino während der Restaurierung, 1986–1989, Diapositiv 35 mm. Florenz, Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Photothek, Inv. flc0619551z

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

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

In its first phase, the project has engaged with the intertwined discourses of aesthetics and ecology in European intellectual history since the nineteenth century, contemporary with the process of industrialization, often identified as the beginning of a new geological period, the 'Anthropocene'. If this term overemphasizes the role of a single protagonist of the profound environmental changes, it is not a prime concern of the project, while the human/non-human interactions on a global scale certainly are. The question is rather, what art history has to say, what perspectives it has to contribute to the debates and research on the Anthropocene in the natural sciences and humanities. The project concentrates on this aspect in its second phase. While in recent years ecological and environmental topics have become common in art history (from East Asia to the ancient Americas), the discipline remains mostly bound to iconographical and representational approaches, even if the environmental dynamics of artistic practices themselves are considered in part. There is more to be done, and there are more radical questions to be asked, regarding the boundaries and responsibilities of the discipline in conversation with others, for example archaeology.

The notion and study of landscape needs to be re-thought not only regarding pictorial genres, but also the architecture and shaping of landscapes themselves. From a broader perspective the research involves the analysis of human interventions in geomorphological terms; the migration of seeds and

plants, of materials like stones or pigments, and techniques over centuries; the impact of colonialism on flora, fauna and eco-systems. The making of landscapes and the dynamics of “naturalization” and urbanization from a transregional, if not geopolitical perspective, are major concerns of the project, which is proceeding by case studies and in a comparative approach.

The Ligurian Complex. Case studies in ecology and aesthetics

Hannah Baader and Gerhard Wolf in collaboration with Davide Ferri

Not only sea and mountains, but also the two mountain formations of the Alps and the Apennines collide in Liguria. Both consist predominantly of sedimentary rocks, i.e. deposits of an older ocean. Orogenesis – mountain formation – and political history in the Anthropocene thus form alliances that challenge the view of the cartography, history, and aesthetics of a ‘Ligurian complex’. They encompass climate, ecology, and economy, the cultivation of palm trees, lemons, and flowers, and have an impact on architectural, photographic, and literary aesthetics.

The project is interested in the political iconisation and mapping of the territory, from the republic of Genoa, and after its dissolution in 1815, as part of the Kingdom of Sardinia under the government of the Savoia. From 1828 onwards they mapped the Ligurian ‘landscape’, the Riviera di Levante and Ponente, as a rugged mountainous area, which almost immediately abuts the Mediterranean Sea, with steep river valleys that still today are among the poorest regions in Italy. The complex overlaying and interpenetration of horizontal, vertical, or entangled spaces in Liguria is a challenge for an art historical investigation of both the production of landscape, terraforming, the interaction of human and non-human factors, and their aesthetics.

The project examines infrastructural developments from: roads and railroads; the history of asphalt-ing; water ways and supplies especially those in Genoa since the Middle Ages; early industrialization and maritime affairs (among them the grain trade from the Black Sea handled through Odessa, the import of cotton); Italian emigration to the Americas; and the simultaneous romanticization and touristification of the coast. The project also opens a dialogue with the study of literary geo-aesthetics.

Paradigmatic of the Ligurian complex is the collapse of the Ponte Morandi (opened 1967) over the

Polcevera valley in 2018, which brought to a halt all freight traffic in Italy, and the construction of the Ponte San Giorgio of Renzo Piano in just two years, in both cases architectures that can also be read as eminent aesthetic gestures.



Ponte Morandi, Genoa, 1967. © Archivio Publifoto – Genova

Progetto Euploos

Direzione del progetto: Marzia Faietti, in collaborazione con Costanza Caraffa, Laura Donati, Alessandro Nova, Eike D. Schmidt, Gerhard Wolf.

Ricercatori del progetto: Roberta Aliventi, Laura Da Rin Bettina, Raimondo Sassi

Il Progetto Euploos, svolto assieme alle Gallerie degli Uffizi, si occupa della catalogazione digitale della collezione dei disegni del Gabinetto dei Disegni e delle Stampe. Promuove lo studio della grafica secondo molteplici e complementari metodologie, lo sviluppo di indagini sui supporti e le tecniche esecutive, la contestualizzazione storica e culturale delle opere e dei loro autori. I risultati di tali sfaccettate attività confluiscono in iniziative culturali di diverso tipo. Nel triennio 2019–2021 la partecipazione scientifica a mostre, convegni internazionali e workshop, così come le pubblicazioni monografiche e le conferenze si sono particolarmente incentrate sui disegni di fine Quattrocento e della prima metà del Cinquecento, in concomitanza con le manifestazioni legate al quinto centenario della morte di Raffaello. Si segnala, in particolare, la partecipazione scientifica al catalogo e alla mostra *Raffaello 1520–1483* (Roma, Scuderie del Quirinale 2020).

Raffaello, *Studio di Bambino Gesù e di parte della figura della Vergine*. Firenze, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, inv. 1327 F



GAP – Graffiti Art in Prison

Gerhard Wolf, Federica Testa, and Gabriella Cianciolo Cosentino

A cooperation between the Kunsthistorisches Institut in Florenz and Università degli Studi di Palermo, SiMuA – Sistema Museale di Ateneo as well as Università degli Studi di Palermo – Dipartimento di Scienze Politiche e delle Relazioni Internazionali, Universidad de Zaragoza – Departamento de Historia del Arte, and Abadir – Accademia di Design e Comunicazione Visiva

Funded by Erasmus+ Strategic Partnerships for Higher Education 2020–2023

During the seventeenth and eighteenth centuries, the Steri was the site of the Tribunal of the Holy Office of the Inquisition and its prisons. The graffiti, a palimpsest of writings and drawings painted on the cell walls, are a corpus of inestimable historical, artistic, and anthropological value. These documents form both the core of the project and its point of departure to other sites of inquiry. Prison graffiti and wall paintings, both historical and contemporary, are addressed and compared to other sites of detainment, such as psychiatric hospitals and concentration camps, spaces characterized by conditions of deprivation, separation, and lack of freedom.

This interdisciplinary project investigates art in spaces of confinement in the past and present, including the (in)visibility of prison environments, the violence of the wall and its role as a relational tool, visual strategies and textual narratives of self-representation in murals, and the reuse of prisons as spaces for contemporary art. Cultural and methodological issues related to graffiti will be discussed: the relationship between freedom and censorship, the boundaries between art and van-



Descensus ad Inferos, 17th century, wall painting. Palermo, Palazzo Steri, prisons of the Holy Office, cell II

dalism, the theory and practice of graffiti as well as their perception and value in different times and places, including their role as political protest and system critique.

One of the goals of the project is to expose inmates to contemporary art practices and various forms of creativity, in order to improve their living conditions and to contribute to their future rehabilitation and societal reintegration. The recent Coronavirus restrictions and space limitations, the violent protests that broke out in Italian prisons during the lockdown, and the issue of mass-incarceration and immigration detainment are crises that lend this inquiry a particular socio-political urgency.

Das Glasnegativarchiv der Commissione Vinciana und die Editionsgeschichte der Manuskripte Leonardo da Vincis

Alessandro Nova und Dorothea Peters

Eine Kooperation des Kunsthistorischen Instituts in Florenz – Max-Planck-Institut mit dem Museo Galileo, Florenz

Seit der Mitte des 19. Jahrhunderts wurden fotomechanische Bilddruckverfahren genutzt, um aufwendige Editionen kunsthistorischer Originalquellen und Handzeichnungen zu publizieren und auf diese Weise anspruchsvolle Faksimiles zu gestalten, die späteren Generationen von Forschenden anstelle der Originale als Grundlage dienen. Den spannendsten und zugleich komplexesten Fall reproduzierter Manuskripte stellt sicherlich das Werk Leonardo da Vincis dar, ohne dass Genese und Wirkung dieser Leonardo-Editionen bislang umfassend untersucht worden wären.

Ein umfangreicher, aus der 1905 gegründeten *Commissione Vinciana per l'Edizione Nazionale delle Opere di Leonardo* stammender Bestand von Glasnegativen, der mit zahlreichen, überwiegend in den 1920er bis 1940er Jahren erschienenen Faksimile-Publikationen in Verbindung steht, bildete den materiellen Ausgangspunkt für die Klärung technologischer und editionshistorischer Fragen mit Blick auf die wissenschaftshistorische Dimension der Rezeption Leonardo da Vincis. Die ursprünglich in der Biblioteca Nazionale in Rom aufbewahrte und mittlerweile an das Museo Galileo in Florenz übergebene Sammlung von mehr als 6.500 Glasnegativen stellte, da schriftliche Quellen nicht

zugänglich waren, zunächst ein Archiv ohne Geschichte dar. Diese Geschichte wurde an repräsentativen Beispielen vor dem Hintergrund der sich im Verlauf des 19. und frühen 20. Jahrhunderts entwickelnden fotomechanischen Bilddruckverfahren im Kontext der Geschichte der Leonardo-Editionen rekonstruiert.

Zusammen mit den in der Bibliothek des Kunsthistorischen Instituts aufbewahrten Druckausgaben der Leonardo-Editionen erlaubte das Glasnegativarchiv es in einmaliger Weise, die eng miteinander verwobenen reproduktionstechnischen Methoden und editorischen Prinzipien der Faksimileherstellung herauszuarbeiten und zugleich wichtige Aspekte der Geschichte der internationalen Leonardo-Forschung zu beleuchten.



Leonardo da Vinci, *The drapery of a kneeling figure*, RLW 12521, Glasnegativ mit Retusche. Florenz, Museo Galileo, Glasnegativarchiv, RLW_016/0315. Photo: Sabina Bernacchini

Iranian Double-Shell Domes and the West: Architectural Technology Transfer along the Silk Road

Dario Donetti, Lorenzo Vigotti, and Alessandro Nova

A research project of the Kunsthistorisches Institut in Florenz – Max-Planck-Institut, the Shahid Beheshti University, Tehran, and the University of Florence

This project explores the transmission of architectural knowledge along the Silk Road across the fourteenth century, specifically its consequences for the evolution of domed structures between Ilkhanid Persia and Renaissance Italy. This research stems from the studies carried out by Italian conservator

Piero Sanpaolesi in Iran during the 1960s–1970s and his comparative study of Brunelleschi's dome in Florence and the mausoleum of Oljaitü in Soltaniyeh: two monuments distant in time and space, but surprisingly similar in terms of constructive technique and typology, that share an idiosyncratic double-shell building technique. Our collaborative initiative — involving Iranian and Italian scholars, and thus aiming to overcome traditional regional approaches — is centered on the mapping of a network of Persian-Italian domes and the exploration of historical archives in both countries, particularly of unpublished restoration documents kept in Florence (School of Architecture, Università di Firenze) and Tehran (Center for Iranian Architectural Studies, Shahid Beheshti University). Its overall purpose is to shed light on the evolving history of domed



Mausoleum of Oljaitü, Soltaniyeh, Iran. Photo: Lorenzo Vigotti

structures along the Silk Road through a global and comparative approach, and ultimately to expand the traditional boundaries of architectural history by proposing a new system for the classification of pre-modern buildings of the Mediterranean area based on the process of construction rather than on a study of forms.

Material Migrations. Mamluk Metalwork across Afro-Eurasia

Vera-Simone Schulz together with Gertrude Aba Mansah Eyifa-Dzidzienyo (University of Ghana), Jacopo Gnisci (University College London), and Raymond Silverman (University of Michigan)

The project focuses on metalwork from thirteenth- to sixteenth-century Mamluk Syria and Egypt, that was carried to regions as far-flung as present-day Italy, Nigeria, Ghana, Ethiopia and China. It reconstructs the biographies of the objects, from processes of their making and uses within Mamluk society, to their itineraries, transformations, the artistic responses they provoked across the world, and their 'lives' until today. It challenges divides between Islamic, European, African and Asian art histories, archaeology, and classifications into 'high' and 'applied arts', and discusses issues related to heritage, musealization and restitution. Funded by the Gerda Henkel Foundation, it includes (post)doctoral fellows based in Ghana, Nigeria, Ethiopia, and Egypt, and features workshops and seminars.

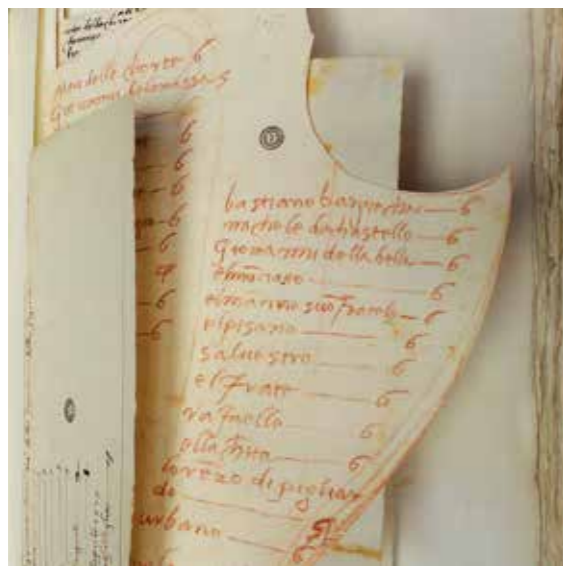


Kwasi Duro pouring a libation with a 14th-century Mamluk brass basin, until recently in Nsoko, Ghana. Photo: Raymond Silverman, 1980

Michelangelo su carta. Materialità, medialità, archeologia dei fogli

Mauro Mussolin, Rafael Brundo Uriarte, and Leonardo Pili

I disegni e le carte private di Michelangelo costituiscono il più complesso e stratificato archivio della sua memoria, lo specchio fedele del rapido fluire di gesti e pensieri e la chiave d'accesso agli aspetti più intimi e idiosincratici del suo modo di interagire con persone e cose. In una sorta di archeologia dei fogli che unisce analisi dei dati materiali e studio della medialità dei disegni, questo progetto suggerisce un nuovo modo di affrontare uno degli argomenti più frequentati della storia dell'arte e, grazie alle tecniche digitali, offre l'occasione non solo per riscoprire l'importanza di disegni e documenti meno noti, ma anche per riconsiderare con sguardo rinnovato alcuni tra i fogli più importanti e celebri. Il progetto è svolto in collaborazione con Rafael Brundo Uriarte per la parte digitale e Leonardo Pili per la parte grafica, fotografica, AR (*augmented reality*) e di manipolazione delle immagini.



Michelangelo, Carte, ricordi e modani, XVI sec. Firenze, Fondazione Casa Buonarroti, Archivio Buonarroti, I, 59. Foto: Mauro Mussolin

The Space of Childhood: The Adler Collection between Architecture, Art, History, Pedagogy and Creativity

James Bradburne (Pinacoteca di Brera and Biblioteca Nazionale Braidense, Milan), Federica Rossi, and Gerhard Wolf

A collaboration of the Kunsthistorisches Institut in Florenz with the Biblioteca Nazionale Braidense, the Pinacoteca di Brera and the Associazione Centro Internazionale di Ricerca della Cultura dell'Infanzia (CIRCI)

This project studies a recent donation to the Biblioteca Nazionale Braidense in Milan: the unpublished correspondence of the architects Hedwig Feldmann and Hans Edward Adler, dating back to their stay in the USSR from 1930 to 1933, as well as their collection of 257 Soviet children's books, most of which were published between the 1920s and 1933. Hedwig Feldmann, together with Margarete Schütte-Lihotzky, participated in architect Ernst May's 'brigade' in the Soviet Union, and married the architect Hans Edward Adler, also a collaborator of May. From 1932 the couple worked independently from him in Soviet Asia, in particular in Tajikistan.

The project explores the careers of Hedwig Feldmann and Hans Edward Adler, the context in which they worked, and their collection of children's books. Many of them deal with the transformations of the USSR by means of its industrialization, a process to which May's brigade contributed. Feldmann and Adler designed various types of buildings, from houses to kindergartens. One of the key foci of the research is the intertwining of architecture, children's literature and pedagogy. The two archi-



itects were attracted by the artistic and architectural culture of different areas of the Soviet Union, for example of Soviet Russia, the Asian republics (Tajikistan, Uzbekistan), and the Soviet Ukraine. Among others, the Adler collection includes bibliographic rarities in the field of children's literature in the Ukrainian language.

Borys Kriukov, Sad-ogorod [Kitchen Garden], Kyiv 1929



The Saint John's Treasure, detail, 1366-1483, silver and enameled plates. Florence, Museo dell'Opera del Duomo. Photo: Ghigo Roli

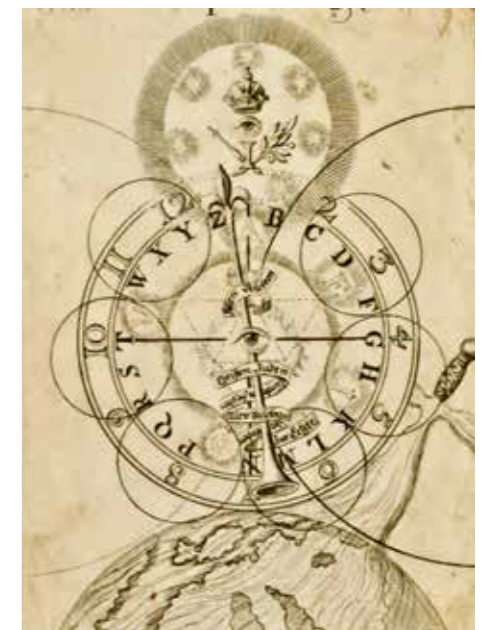
INDIVIDUAL RESEARCH

Doctoral Researchers

Form des Formlosen. Eine textästhetische Analyse der Schriften Jacob Böhmes

Giulia Baldelli

Das Projekt untersucht anhand von ausgewählten Handschriften und Drucken des deutschen Mystikers Jacob Böhme die Überformung der Textgrundlagen seiner Schriften über die Jahrhunderte. Zentraler Ausgangspunkt ist Böhmes Schrift *Von der wahren Gelassenheit* (1622) sowie deren Einordnung in den Traditionsstrang von Gelassenheitsschriften seit der Antike, zu denen etwa auch Leon Battista Albertis *Della tranquillità dell'animo* (ca. 1441–1445) gehört. Im Fokus der Überlegungen stehen dabei die *materiale Darstellung* und daraus entstehende Implikationen für den Entstehungsprozess mystischen Schreibens sowie das damit zusammenhängende Rezipieren, Lesen und Verstehen. Fragen der Schrift, Schriftlichkeit und Schriftbildlichkeit tangieren auch hermetisch-alchemistische Abbildungen, die in Wechselwirkung mit dem Text und dem Schriftbild stehen.



Des Gottseeligen Hoherleuchteten Jacob Böhmen Teutonici philosophi Alle Theosophische Schriften, Leiden 1730, Frontispiz

Der Liber Insularum Archipelagi des Cristoforo Buondelmonti

Beatrice Blümer

Cristoforo Buondelmonti verhalf mit seinem Wissenskompodium, dem *Liber Insularum Archipelagi*, das Genre der Inselbücher, *isolarii* genannt, zu etablieren und somit die ägäische Inselwelt in den bildlichen Kanon der Kartographie aufzunehmen. Dabei lässt das um 1418 entstandene Werk politische wie religiöse Machtstrukturen erkennen, welche in den rund 75 Manuskriptkopien auf unterschiedliche Weise evident werden. Ziel des Projektes ist es, diese textlich-narrativen und kartographischen Machtansprüche sowie die jeweilige Wissensvermittlung in Text und Bild zu untersuchen, um Impulse zur Erforschung der handschriftlichen Kopiertradition zu generieren und ferner die Neugestaltung der spätmittelalterlichen Wissenskultur zu beleuchten.



Ansicht von Konstantinopel mit Begleittext, in: Cristoforo Buondelmonti, *Liber insularum Archipelagi*, 1460–1481. Padua, Biblioteca Civica, Ms. CM 289, fol. 18v–19r

Die verlorene Spur. Studien zu einer frühneuzeitlichen Geschichte der Schraffur

Elvira Bojilova



Michelangelo, *Studienblatt*, ca. 1504, Feder, braune Tinte und schwarze Kreide, 20,5 x 25,3 cm. Hamburg, Hamburger Kunsthalle, Kupferstichkabinett, Inv. Nr. 21094. © Hamburger Kunsthalle / bpk Foto: Christoph Irrgang

Die Dissertation setzt sich gegen den stillschweigend etablierten Konsens der Graphikforschung ab, demzufolge sich die Reflexion der Schraffur erst mit dem Aufkommen der sich sukzessive professionalisierenden *connoisseurship* in Frankreich ab der Mitte des 18. Jahrhunderts etablierte. Stattdessen werden erstmals auf systematische Weise vormoderne Reflexionen zur Schraffur untersucht. Meine Fallstudien konzentrieren sich einerseits auf sprachliche Entwicklungen innerhalb der Kunstliteratur und analysieren in einem *close reading* Quellen zu künstlerischen Techniken. Dabei wird unter anderem gezeigt, wie die Schraffur in Ermangelung eines genuinen Vokabulars oftmals unter Terminologien der Malerei subsumiert wurde (*chiaroscuro* etc.). Andererseits widmet sich die Arbeit phänomenologischen, produktions- sowie rezeptionsästhetischen Überlegungen, die Bildwerke unabhängig von schriftlichen Betrachtungen ins Zentrum stellen.

Comics and Art Museums: Representations of Exhibition Spaces in Comics and Graphic Novels

Helene Bongers

This research project explores representations of museums in comics and graphic novels. Since the Louvre's launch of its comic series in 2005, the production of comics dealing with art museums has exploded internationally. This project examines how outdated dualisms such as low popular culture versus high art still permeate the relationship between comics and art museums. The assessment of art museums in *bandes dessinées* published by the Louvre and the Musée d'Orsay is compared to that of independent European comics; this comparison raises questions about the tradition of Salon caricature and visual art critique as well as power structures, canonization, and institutionalization.

Translating, Fashioning, Meaning: The Patronage of Girolamo Basso (1435?–1507) and Domenico della Rovere (1442–1501) between Turin, Savona, Loreto and Rome

Matteo Chirumbolo



This project examines the patronage of cardinals Girolamo Basso (1435?–1507) and Domenico della Rovere (1442–1501), bringing together commissions in different media, from architecture to sculpture, painting and manuscript illumination. The artworks' diverse locations reflect the cardinals' divided loyalties between their birthplaces in the north of Italy, their respective bishoprics and the seat of their ecclesiastic careers in Rome. The research approaches this unique geography of patronage through the analysis of the cardinals' broad political networks as well as the interaction between travelling masters, local artists and masons to ask questions about the meaning(s) of 'style' and its translation(s) across diverse cultural loci in fifteenth-century Italy.

Melozzo da Forlì, Ceiling with prophets and angels, c. 1482–1484, fresco. Loreto, Basilica della Santa Casa, Sagrestia di San Marco

Liturgy and Architecture: Bolnisi Cathedral and the Division of Congregational Space in Early Medieval Georgian Churches

Natalia Chitishvili

This project deals with the question of how the congregational space in early medieval Georgian churches was divided by gender. According to a general Christian liturgical practice, the presence at services of secular rulers, ecclesiastical authorities, monks, men, women, catechumens, penitents, et cetera, necessitated various divisions of the church space; this was done in different ways in different countries and regions. In 1940, George Chubinashvili proposed a longitudinal partition of the congregational space in Bolnisi cathedral (478–493). However, based on the archaeological evidence, this

project offers an alternative hypothesis for its space division: the space was presumably divided transversely for women (in the western part) and men (in front of the women). This would also explain the existence of two entrances on the northern side of the building. In addition to Bolnisi cathedral, which is a primary focus, the project also discusses other examples from the Kartli kingdom, and analyses early medieval written sources from Syria on the division of congregational space.



Bolnisi Cathedral, 478–493, view from north-west. Photo: Natalia Chitishvili

The Queen of Genoa and Baroque Territorial Aesthetics

Davide Ferri

This dissertation project provides a critical reassessment of the visual history of territory in the Republic of Genoa in the seventeenth century, focusing particularly on the iconography of the Virgin Mary after her proclamation as “Queen of the Republic of Genoa” in 1637. The first part of the dissertation investigates images that combine bodies (depictions of rulers, personifications, patron saints)



and territories (maps, models, city and sea views) as vehicles for securing sovereignty and shaping identity. The second part analyzes the geomorphological visibility of the territory (Liguria, Corsica, and the Tunisian island of Tabarka) and its spatial constructions. Images of urban, coastal, mountainous, and maritime environments from both sacred and profane contexts will be considered within the transnational horizon of Baroque pictorial cultures and examined in terms of their aesthetic/material configuration and their political agency.

Giovanni Battista Bianco, *Mary as the Queen of the Republic of Genoa*, detail, c. 1649–52, bronze. Genoa, San Lorenzo, choir. Photo: Davide Ferri

The Handbook, the Field, and the Archive: Photographic Practices and the Rise of Anthropology in Italy (1861–1911)

Agnese Ghezzi

This research analyses the interconnection between photography and anthropology in Italy from 1861 to 1911. It tackles anthropology’s role within the new nation as well as its connection with colonialism and geographical explorations. The investigation stems from the recognition of the hybrid nature of visual sources preserved in photographic archives of different Italian anthropological institutions. It

reconstructs the mixed environment that characterized the discipline in its making – informed by the interaction of multiple actors, agendas, institutions, geographies and systems of knowledge – and it shows that photography played a crucial role in defining methods, building evidence, and shaping collecting practices for the anthropological discipline between the nineteenth and twentieth centuries.

Walking on the World. Landscape and Nature in Late Antique Mediterranean Floor Mosaics

Irene Gilodi

This project started from the preliminary results of research conducted on the depiction of the Earth on medieval floors. It focuses on figurative mosaic floors in churches, synagogues and secular buildings in the Byzantine and Umayyad-era Levant. It questions how nature, landscape, and the environment were depicted on these objects and it examines continuities and fractures within the long Mediterranean artistic *koiné*. Particular attention is paid to the beholder’s interaction with the artifacts (physical as well as visual), mediated by their horizontal position on a walkable surface, and to how the pictures interact with the surrounding architecture to define spatial orientation.



Diaconicon-baptistry mosaic, 530 CE. Jordan, Mount Nebo, Memorial Church of Moses

Fast ein Bild. Identität und Differenz in der Malerei

Philipp Kaspar Heimann

Was bedeutet “Identität des Bildes”? Oft werden Kategorien wie Produktion und Rezeption beziehungsweise Analogien bemüht, wenn ein Bild identifiziert wird. Ziel der Arbeit ist es, bildimmanente Tendenzen und Differenzen offenzulegen, um die Frage nach der bildlichen Identität neu zu verorten. Dabei wird untersucht, wann und wie in der Kunstwissenschaft von Identität gesprochen wurde und hierdurch eine Überfrachtung der Bedeutung oder Kritik des Bildes erfolgte. Grundlegend ist, die komplexe Genese des kontroversen Begriffs der “Identität”, der in aktuellen Diskursen wieder an Brisanz gewinnt, zu problematisieren. Fallbeispiele der europäischen Malerei, von Jacopo Pontormo bis Cy Twombly, zeigen einerseits, wie das prekäre Gefüge von Identität und Bild verhandelt wurde, andererseits, dass ein kritisches Bewusstsein dafür nicht erst in der Moderne einsetzt. Die Geschichte der Bilder offenbart, dass Bilder es weniger vermögen, Identitäten zu wiederholen, als sie vielmehr zu transzendieren.

Guercinos autonome Zeichnungen – subtil und subversiv

Lisa Jordan

Zu den zahlreichen Zeichnungen des Bologneser Malers Guercino gehören auch solche von profan-komischem Charakter. Unabhängig einer vorbereitenden Funktion im Werkprozess scheinen diese oberflächlich genrehaften Blätter ganz für sich zu stehen und die persönliche Auseinandersetzung des ‚kleinen Schiellers‘ mit seiner Lebenswelt, als Mensch und ‚mostro di natura‘ sowie in der Rolle des Künstlers, darzustellen. Eine ikonologische Durchdringung der vielschichtigen und bisweilen selbstreflexiven Sujets lässt das Denken eines Malers zutage treten, der in seinen offiziellen Werken wenig kontrovers auftrat, dafür im privateren Medium der Zeichnung die theoretischen Diskurse seiner Zeit auf eigenwillige und gewitzte Weise verhandelte. Im Rahmen des Projektes werden anhand ausgewählter Beispiele verschiedene konzeptionelle Strategien dieses zu den Pionieren der graphischen Gattungen Karikatur und Capriccio zählenden Meisters erschlossen.



Giovanni Francesco Barbieri (gen. Il Guercino), *Venus und Briefe verbrennender Amor, Feder und Tinte*, laviert. Dresden, SKD Kupferstich-Kabinett

The Art of the Periodical: *Pan*, Print Culture and the Birth of Modern Design in Germany, 1890–1900

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.

Politiken der Farbe – Franz Marc und die fotografische Reproduktion seiner Werke

Franziska Lampe

Ausgehend von den originalen Negativ-Vorlagen, widmet sich das Projekt den Entstehungs- und Rezeptionszusammenhängen der ersten, 1936 von Alois Schardt verfassten Monographie zu Franz Marc. Marcs farbtensive Bilder sind in dieser größtenteils in Schwarz-Weiß-Reproduktionen wiedergegeben, die wenigsten in Farbe. Ziel des Projekts ist es, zu analysieren, inwiefern diese bewusst als ‚farblos‘ verbreitete Moderne nicht nur an bestimmte kunsttheoretische Traditionen anknüpft

und ökonomischen Geboten folgt, sondern auch das ästhetische Werturteil über die Bilder prägt. Letzteres muss vor dem Hintergrund der widersprüchlichen NS-Kulturpolitik geprüft werden, in der ‚exzessive‘ Farbverwendung ambivalent besetzt war und stattdessen das Primat der Form stark gemacht wurde.



Arthur Seeliger, Reproduktion von Franz Marc, *Die Wölfe (Balkankrieg)*, 1913, Gelatin-Trockenplatte (mit Retuschefarbe aufgemalter Bildausschnitt), c. 1936. Privatbesitz. Photo: Franziska Lampe

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

Pavla Langer



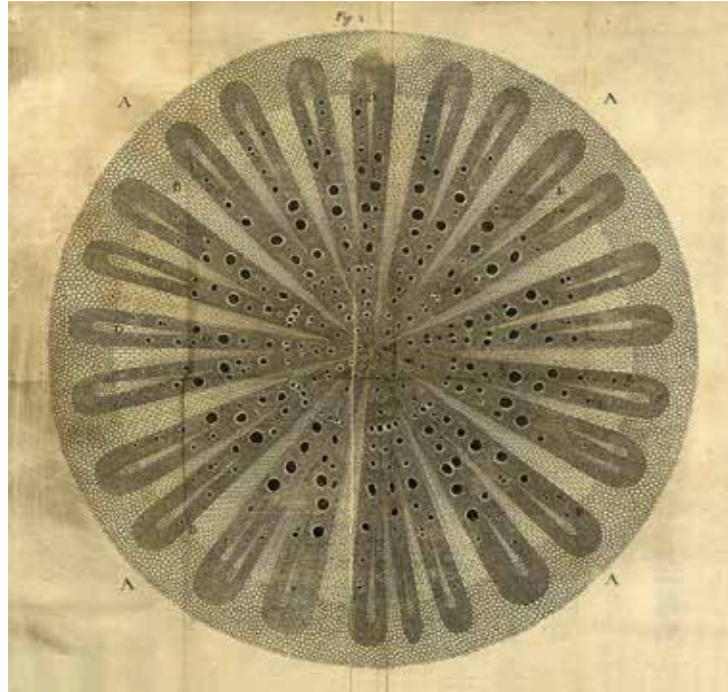
Das Projekt analysiert die Grabstätte des 1450 kanonisierten Franziskanerobservanten Bernhardin von Siena in L'Aquila unter besonderer Beachtung seines Mausoleums (1505). Dabei konnten die Bezüge der Grabkapelle Bernhards zur Grabstätte des Ordensgründers Franziskus herausgearbeitet werden. Daneben wurden die materialikonographischen Konnotationen im Zusammenhang der Mausoleumsinschriften und anderer Quellen bearbeitet. Das Aquilaner Grabmonument wurde zudem hinsichtlich seiner form- und zweckbestimmten Typologie umfassend kontextualisiert, unter anderem im Vergleich mit Heiligengrabmälern, Reliquiaren und Kleinarchitekturen wie Altären und Tabernakeln. Die Drucklegung der Arbeit, die im Oktober 2019 abgeschlossen wurde, ist in Vorbereitung.

Silvestro di Giacomo und Mitarbeiter, *Mausoleum des hl. Bernhardin von Siena*, 1505, Kalkstein. L'Aquila, San Bernardino. Photo: Max Hutzel, collection "Foto Arte Minore", acc. no. 86.P.8. Getty Research Institute Photo Archive, © digital image courtesy of the Getty's Open Content Program

Microscope/Macrocosm: Early Modern Technology, Visualization and Representations of Nature

Pamela Mackenzie

My work focuses on the role of images created by early microscopists in giving rise to new perceptions of the natural world. As seventeenth-century naturalists encountered subvisible phenomena that had never been seen before, their discoveries were articulated in striking visualizations that



were exchanged throughout intellectual communities across Europe in the form of books and letters. The primary object of interest for my dissertation is Nehemiah Grew's (1641–1712) 1682 publication *The Anatomy of Plants*, which reimagined the internal structure and function of plants by using the microscope to support an innovative comparative anatomical study. I explore how these illustrations created novel visual codes for communicating Grew's observations, and how representation and epistemic systems go hand in hand.

Illustrative plate from Nehemiah Grew, *The Anatomy of Plants*, London 1682

In Dialogue: Medial Thinking in Bolognese Prints, 1500–1530

Ariella Minden

This project examines Bologna as an innovative centre of printmaking at a critical period in the media's development between 1500 and 1530. These thirty years were a dynamic moment where woodcuts, engravings, and etchings in their relative infancy were attempting to position themselves in an evolving media landscape. Through a confluence of circumstances, Bologna gave rise and played host to some of the most important practitioners of the period including Peregrino da Cesena, Marcantonio Raimondi, Parmigianino, and Ugo da Carpi, alongside anonymous woodcutters revolutionizing medical illustration. In using media theory, I re-evaluate watershed moments in early Italian printmaking and offer a new assessment of one of the most significant technological innovations of the fifteenth century.

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 großer Verfechter des neugotischen Bauens weit über Norddeutschlands Grenzen hinaus bekannt. Doch neben seinem Schaffen als Architekt des Historismus und Hochschullehrer bestimmte die Arbeit auf dem Gebiet der Denkmalpflege Hases berufliches Leben. Ziel dieser Forschung ist eine Untersuchung ausgewählter Restaurierungsprojekte sowie seiner Stellung und Bedeutung in der theoretischen und praktischen Denkmalpflege in der zweiten Hälfte des 19. Jahrhunderts. Die Studie geht der Frage nach, welche theoretischen Ansätze seinen Arbeiten zu Grunde lagen, und strebt eine Neupositionierung Hases in der Entwicklungsgeschichte der Denkmalpflege in Deutschland an.

Archaeology, Modern Art, and National Identity in Iran, 1925–1979

Keivan Moussavi-Aghdam

This project explores the effects of archaeology and history writing on Iranian modern art, visual culture and national identity in the era of the Pahlavi dynasty. The politics of the Pahlavi monarchy (1925–1979) incorporated efforts to shape an Iranian identity through antiquarianism on the one hand and projects of speedy modernization on the other. Western archaeologists such as Arthur U. Pope (1881–1969) were crucial in the cultural construction of the modern state of Iran since their excavations, exhibitions and writings on the history of Iranian art and culture, with their special reference to the glorious past of the Persian Empire, seemed to offer clues for modern forms of culturally informed rulership. The study will explore the ways the past was used to envision an alliance between culture, art and politics, a vision of a modern future based on a powerful past. A special focus will be given to the 2,500-year celebrations of the Persian emperor Cyrus in 1971.

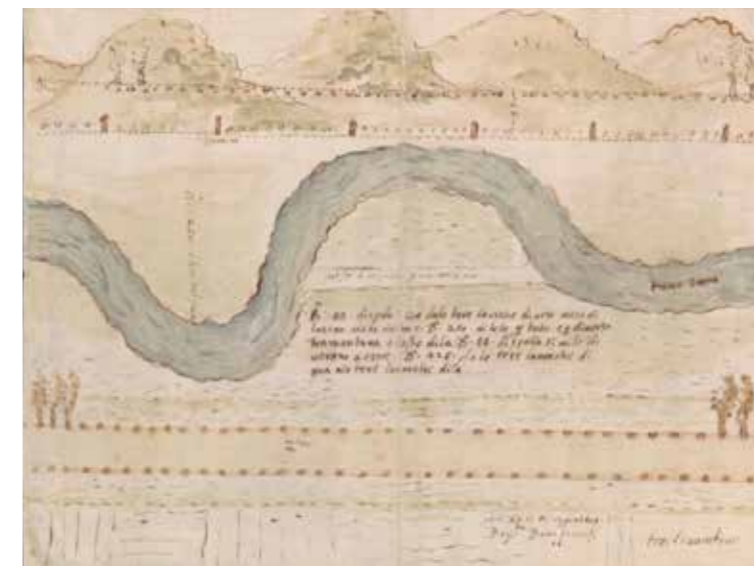


Farah Pahlavi and Andy Warhol in Tehran Museum of Contemporary Art, 1977

Waters and Wealth: Rivers, Infrastructure, and the Territorial Imagination in Grand Ducal Tuscany, 1549–1609

Caroline E. Murphy

This project tells the story of how state architects, engineers, and administrators sought to govern and design aquatic territory in early ducal Tuscany, charting their ambitions to transform a landscape of volatile and unpredictable rivers into a vast and integrated system of commercial infrastructure.



Moving from the material labors of water technicians dispatched to map rivers and mitigate flooding across the territory to the utopian ideations of designers and statesmen who proposed ambitious schemes for moving and channeling surface waters to useful ends, this research charts how the duchy's expanded aquatic enterprises in the landscape induced its technical and political experts to theorize the orderly design of aquatic systems as foundational to state prosperity.

Bernardo Buontalenti, *Map of a tract of the Arno river to be canalized (in Valdarno di Sopra?)*, 1603, ink and watercolor on paper. Florence, Archivio di Stato, Pianta dei Capitani di Parte Guelfa, IX/29. Property of the Ministero della Cultura, Archivio di Stato di Firenze

Medieval and Byzantine Collections between the Nineteenth and Twentieth Centuries: Fascination and Dispersion

Camilla Musci

The project focuses on patterns of collecting Byzantine and Medieval Art in Italy and France between the nineteenth and twentieth centuries, when circulation as well as the displacement of many collections intensified. This occurred in particular after the Byzantine exhibition in Paris in 1931, which constituted a great showcase for the antiques market and an important moment for connecting the foremost scholars and collectors of the time. The project, designed as a comparative study, aims to understand how the formation and dispersion of these collections have had repercussions on theoretical studies, in order to clarify how the transmigration of objects has contributed to the development of an interest in geographically distant contexts.

(Re-)Produktionen der Natur. Moritz Meurers Lehrmittelsammlung für angewandte Pflanzenstudien

Angela Nikolai

Ab circa 1850 rückte das Naturstudium in den Fokus der angewandten Künste, gerade auch im Bereich der Ausbildung an den Kunstgewerbeschulen. In Preußen verbinden sich mit diesem neuen Unterrichtsschwerpunkt die Arbeiten von Moritz Meurer (1839–1916), der ein Konzept des vergleichenden Pflanzenstudiums einsetzte und von 1890 bis 1909 einen Lehrmittelapparat entwickelte: Lebende Pflanzen, Präparate, Galvanoplastiken, Lehrtafeln, Gips- und Bronzemodelle und Fotografien sollten die Prinzipien natürlicher Formbildung ergründen helfen und Letztere zur Basis der formalen Erziehung im Bereich der kunsthandwerklichen Ausbildung machen. Das Promotionsvorhaben widmet sich diesem herausragenden, da weitgehend erhaltenen Medienensemble als Beispiel der bislang wenig erforschten Objektkultur der Gestaltungsausbildung vor 1900 und setzt es vor dem Hintergrund pädagogischer Diskurse in Bezug zu Theorie und Praxis der Kunstgewerbelehre.

Le mostre d'arte antica in Italia tra il 1877 e il 1938 e la riscoperta del Seicento

Giada Policicchio

La ricerca si pone l'obiettivo di riconoscere e di rileggere il valore che l'arte del Seicento ha assunto all'interno delle mostre d'arte antica svoltesi in Italia tra l'età postunitaria e la Seconda guerra mondiale. La questione da affrontare è duplice: occorre analizzare, da un lato, il Seicento in mostra, dall'altro, le mostre sul Seicento. Attraverso gli strumenti della storia dell'arte, della storia sociale e della critica d'arte, il progetto intende comprendere come tali retrospettive abbiano contribuito a promuovere una maggiore conoscenza e quindi una rivalutazione dell'arte del Seicento. La ricerca si concentra su personalità artistiche e opere del Seicento napoletano analizzate in relazione a una cronologia ben definita di mostre d'arte antica: dall'*Esposizione Nazionale di Belle Arti di Napoli* del 1877 alla *Mostra della pittura napoletana del XVII, XVIII e XIX secolo* del 1938.

Das zivile Luftbild in Deutschland bis 1945 – Geschichte und Rezeption

Marco Rasch

Motiviert durch ein Konvolut von Luftbildern im Deutschen Dokumentationszentrum für Kunstgeschichte – Bildarchiv Foto Marburg, als dessen Urheber der Architekt und nationalsozialistische Minister Albert Speer ermittelt werden konnte, analysiert das Projekt die Entwicklung des nicht-militärischen Luftbildwesens in Deutschland von den Anfängen in den frühen 1880er Jahren über die erste Blütezeit kurz vor dem Ersten Weltkrieg, die Etablierung privater Unternehmen in der Zwischenkriegszeit bis hin zur nationalsozialistischen Instrumentalisierung. Ein großer Abschnitt beschäftigt sich zudem wissenschaftlich mit der Motivation der Auftraggeber, der Realisierung und anschließenden Distribution der Aufnahmen in diversen Disziplinen.



Dresdner Frauenkirche mit Flugzeugschatten wohl einer Fieseler Fi 156, genannt Storch; Photo: vmtl. Albert Speer, zwischen Sommer 1943 und Herbst 1944 Deutsches Dokumentationszentrum für Kunstgeschichte – Bildarchiv Foto Marburg, Aufn.-Nr. 931.586

Orte für das Selbst. Die Architektur Charles W. Moores und ihr gesellschaftspolitischer Anspruch

Achim Reese

Entgegen der Auffassung, wonach sich die Vertreter*innen der architektonischen Postmoderne als allein selbstreferenziell agierende Künstler*innen verstanden hätten, zeigt die Arbeit anhand der Bauten und Projekte wie auch der Schriften von Charles Willard Moore (1925–1993) den gesellschaftspolitischen Anspruch auf, der dem Schaffen des Architekten zugrunde lag. So kann Moores Bemühen, architektonische Orte zu schaffen, die den Nutzer*innen nicht allein Aufschluss darüber geben sollen, wo sie sich befinden, sondern auch wer sie sind, als Entgegnung auf die Entfremdungen einer technokratischen Massengesellschaft verstanden werden. Durch Wohnhäuser, die den persönlichen Wünschen und Erinnerungen der Bewohner*innen Rechnung tragen und sie somit auch ihrer eigenen Persönlichkeit vergewissern sollen, suchte der Architekt die Bedingungen für ein politisches Handeln in der Öffentlichkeit zu schaffen, als deren Voraussetzung eine Vielstimmigkeit und damit Verschiedenheit der Bürger*innen angenommen wurde.



MLTW: Sea Ranch Condominium #1, Sea Ranch, Kalifornien, 1965. Photo: Achim Reese

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

Jasmin Kreszentia Sawicki

Im Quattrocento entsteht mit der selbständigen Einzeldarstellung Heiliger in Halbfigur eine neue Form kleinformatiger Tafelmalerei. Im Gegensatz zur funktionalen Engführung des meist bedienten Terminus „Andachtsbild“ indiziert die visuelle Evidenz der Werke das Potential einer pluralen Nutzung. So werden die Körper der Heiligen häufig lasziv inszeniert oder die Identifizierung der Figuren durch die Negation visueller Erkennungsmerkmale erschwert. Das Projekt verortet die Genese des Heiligenbildes im devotionalen Netzwerk der *casa* und untersucht die interpikturalen Bezüge zu etablierten Bildformen wie Portraits und Madonnentafeln. Mit Fokus auf die Topoi der Ähnlichkeit, Ambiguität und Körperlichkeit wird in Fallanalysen veranschaulicht, wie sich das vielschichtige rezeptionsästhetische Potential der Bilder im multifunktionalen und wenig regulierten häuslichen Kontext entfalten konnte.

The Disputed City: Art, Architecture and the Performance of Argument in Scholastic Paris (c. 1120–c. 1320)

Martin Schwarz

My study considers the medieval Parisian project of scholasticism as a concrete, physical phenomenon that took tangible shape in dialogue with the built, visual, and material environment. Focusing on individual sites and scholastic communities, it explores how the urban arena was a powerful incubator of scholarly culture and ideologies invested in the pursuit of knowledge and debates about truth and falsehood, while being itself subject to continuous physical transformation and reimagining. Deviating from our modern dematerialized, rarified notion of scholasticism, the dissertation argues that the Parisian scholastic enterprise and, indeed, this entire chapter of medieval intellectual history, cannot be reasonably understood in isolation from the urban world and culture in which it took form and thrived.

Art and the Making of Loreto

Antongiulio Sorgini



This project centers on Loreto, the hill town in central Italy where angels supposedly deposited the Virgin Mary's house – the 'Santa Casa' – after having flown it out of Nazareth in 1291. Drawing on studies of ritual, pilgrimage, and politics, as well as theorizations of place that emphasize the role of structures in transforming their environments, it traces the ways in which distant locations bore upon the elaboration of a sacred landscape in the Italian hinterland. Specifically, the project endeavors

Donato Bramante, Andrea Sansovino, Antonio da Sangallo the Younger et al., Marble enclosure of the Santa Casa (the "ornamento"), c. 1507–1576. Loreto, Basilica della Santa Casa

to show that objects and monuments produced for the Basilica della Santa Casa in the fifteenth and sixteenth centuries responded to political currents in Italy and the broader Mediterranean and, in turn, played a constitutive role in variously defining the social identity of a popular pilgrimage destination.

Armenian Architecture and the Romanesque: A New Perspective

Beatrice Spampinato

The comparison between Armenian and Western medieval architecture has a long history, and, in terms of Italian historiography, coincides with the first publication on Armenian architecture (G.T. Rivoira, *Architettura Musulmana*, 1914). This dissertation proposes a critical overview of Italian historiography on Armenian architecture, focusing on the comparative methodological choices adopted by scholars during the past century. Indeed, historiographic analysis encourages additional methodological reflections that may lead to a re-reading of the question by considering the comparison not as a case of direct interchange but as a case of convergence; this happens when the narration of distant phenomena assumes similarities in time, explainable through the presence of common cultural layers or contacts.



The north-west side of the Surb Astvacacin Cathedral, Ani, Turkey. CSDCA Archive

From the Florentine Republic to the Duchy: Understanding Medicean (Self-)Representation Strategies through Ottaviano de' Medici's Collection of Portraits

Lunarita Sterpetti

The collapse of the Florentine republic in 1530 and the birth of the Medici duchy marked the beginning of an unprecedented form of absolute government in Florence, as well as a decisive change in the family's strategies of self-representation, which aimed to legitimise its new position in the city. My project analyses the role of art and artists in this crucial period by focusing on Ottaviano de' Medici (1482–1546), advisor of pope Clemens VII and of the first Duke of Florence, Alessandro. The study of Ottaviano's collection of portraits, in particular, challenges traditional periodisations of Medici history and casts new light on the family's broader role in sixteenth-century Italy.

The Crisis in Cubism and the Return to Portraiture, Picasso, 1913–1915

Meta Valiusaityte

The artistic goals and formal language of many avant-garde artists in Paris changed radically during the period 1913–1915, leading to a surprising resurgence of the genre of portraiture. My dissertation addresses Pablo Picasso's renewed engagement with mimetic representation by focusing on the emergence of bodies and faces as part of the paradoxical tension between individualization and abstraction – two key concerns in artistic practice and historical debates at the time. Pivoting on the summer of 1914 in Avignon, when Picasso worked closely with André Derain, I interrogate how these different modes of representation appeared and coexisted. I argue that Picasso's 'return to portraiture' anticipates the postwar return to naturalistic representation, thus challenging traditional interpretations of the pan-European 'return to order'.

Theatrum Fungorum: Picturing Fungi in the Early Modern Low Countries (1450–1700)

Lucas Vanhevel

This study investigates historical representations of fungi – a much overlooked subject in art historical research and the social sciences. Operating outside – or, at best, at the very fringes of – human senses and attention span, fungi are bound to a history of misunderstanding and neglect. Despite their marvelous ubiquity and profusion, and despite their vital importance to nearly all ecosystems, including those inhabited by humans, their involvement in historical human affairs is largely underestimated. Even within the emerging field of eco-critical humanities, which puts into discussion Western-based relational ontologies of man and nature, fungi risk languishing in the shadow of the two more familiar 'F's': the Fauna and the Flora. In presenting a history of fungi-related images and their producers in the early modern Low Countries, this research aims to shed light on the historical entanglements between human beings and fungi through the vantage point of these neglected non-human organisms.

Spheres for the Senses: Medieval World-Making around the Mediterranean

Robert Vogt



The project compiles and re-evaluates an understudied group of medieval metal objects, traditionally considered to be Christian hand-warmers or Islamic censers. Made around the Rhine and Meuse as well as in the Levant from the twelfth century onward, the compiled objects correlate due to their sphericity, the broadly cosmological images on their surfaces, and the gimbal systems they contain(ed). The objects, their images, mechanics, modes of manipulation, and multifaceted play on the senses are analyzed in a series of case studies, which span various contexts of use and meaning around the Mediterranean and cut across (sub)disciplinary boundaries. This analysis affords an understanding of the objects as articulations and agents of medieval worldviews, as sensuous and symbolic devices of world-making.

Sphere, Syria, 13th century, hammered, pierced, and chased copper alloy with inlaid silver, Ø 5.5cm. London, The Courtauld. © The Courtauld

Postdoctoral Researchers

The Art of Cult: Iconography and Identity in the Roman Worship of Mithras

Philippa Adrych

My work sketches new ways of approaching Mithraic identity, iconography, and even the interests of worshippers. What these approaches have in common is their suggestion of elasticity in how we conceive of religious activity in the Roman world. In particular, I emphasise non-religious ways of thinking about Mithraic art and rituals, focusing on interaction with, and influence from, outside factors and remembering that Mithraic worship did not exist in its own separate sphere. It was certainly no religion as we conceive of them today, in which worshippers might well primarily define themselves by their religious beliefs – it was a part of the wider religious, social, and cultural landscape of Roman activity, even if it may have been a concealed part. My project aims to celebrate the variety that we find in Mithraic worship, and to position that in parallel to the ancient literary evidence and modern historiography.

Palma il Giovane's Drawings: Material, Matter, Mark

Maria Aresin

Jacopo Negretti, known as Palma il Giovane (c. 1548–1628), was a prolific draftsman. The sheer quantity and quality of his drawings, however, stand in no relation to the remote attention scholarship has dedicated to these works. This project seeks to close this gap and, for the first time, to examine Palma's non-preparatory drawings by focusing on three different aspects central to his

draftsmanship: his experiments with various materials and techniques on paper; his interest in sculpture as expressed in drawing; the relationship between drawing and writing. Considering Palma's artistic practice, his unique experimental approach, as well as his artistic ability, the investigation of his works on paper makes for the perfect case study to demonstrate how the general approach to drawing in Venice around 1600 entered new territories.



Palma il Giovane, *Mercury and the three Graces*, c. 1612, pen and brown ink and wash, over black chalk, heightened in gold, on blue paper, 238 x 224 mm. Windsor Castle, Royal Collection Trust. © Her Majesty Queen Elizabeth II 2022

Mutual Growth: The Agency of Plants as Reflected in Inca and Chimú Visual Culture

Bat-ami Artzi

This research examines the agency of plants through artistic expression and the animistic ontologies related to them within two Andean political entities, the Inca Empire (fifteenth to sixteenth century) and the Chimú Kingdom (tenth to fifteenth century). To this end, the research places crosswise the social role of a represented plant and the agency of the artifact that bears the plant image. The research is based on firsthand study of more than six hundred artifacts conserved in the Ethnological Museum of Berlin. So far, the research results demonstrate the central role of the maize plant in the Inca imperial mechanism and its omnipresence in Inca ceramic art. Furthermore, the study reveals the animistic ontologies of plants in Chimú art embodied in the artifact, in production techniques and in use – as well as in the power and the agency of the image.



Inca Jar V A 7891. Berlin, Staatliche Museen, Ethnologisches Museum. Photo: Martin Franken

The Afterlife of Fascist-Era Artefacts in Italy. From Iconoclasm to Critical Preservation

Carmen Belmonte

This project focuses on the cultural and material history of Fascist-era monuments and works of art and examines their afterlife and reception in the *longue durée*. Taking as a starting point the iconoclasm following the Fall of the Regime this research explores the dynamics of postwar censorship, and the subsequent art historical debate, developed from the late 1960s, around the preservation of Fascist-era artefacts. Probing the theoretical concept of 'difficult heritage' in relation to the peculiarities of the Italian case, the project also addresses issues of restoration, exhibition display, and the critical preservation of works currently located in public and institutional spaces, investigating contemporary strategies of memorialization and the potential role of contemporary art interventions on politically-charged monuments.



Mario Sironi, *L'Italia tra le Arti e le Scienze*, detail, 1935, mural painting. Rome, Università La Sapienza, Palazzo del Rettorato, Aula Magna. © Istituto Superiore per la Conservazione e il Restauro, Archivio fotografico, foto 2018

Sacred Anguish: Art and Fear in the Medieval Mediterranean

Ravinder Binning



This project is the first to examine how works of art and architecture, as well as epigrammatic poetry and *ekphrasis*, framed events of psychosomatic fear. What emerges in this study is a new account of art's mediation of self-formation and what may also be termed, 'affective piety', that is, fear as a ritually-sanctioned, embodied engagement. One aspect of the topic is devoted to Byzantine definitions of fear as an experience of shivering, and another to the use of *ekphrasis* in cultivating such fear. The project covers objects in ivory and steatite, panel paintings, as well as monumental imagery in Greece, Cyprus, Turkey, and Italy.

The Forty Martyrs of Sebaste, Constantinople, c. 950, ivory, 17.6x12.8 cm. Berlin, Bode Museum

The Salvaged Art of Medieval Nubia

Ravinder Binning

Devoted to painting and architecture in medieval Nubia, this project will expand our understanding of Byzantine art's global reach, examining works of art recently excavated from Sudan. In works, from Faras, Old Dongola, Qasr Ibrim, and Baganarti, we find a compelling fusion of local and more 'Byzantine' fresco styles, epigrams in Greek, and richly depicted costumes. Much work remains to be done examining these works for their theological and aesthetic nuance, especially their presentation of uniquely Nubian emphasis on eschatology and angelology through images.

Picturing Love in Renaissance Italy: Boccaccio, Petrarch, and the Return of Cupid

Rebecca Bowen

While the influence of Petrarch on the restoration of Cupid as a ubiquitous representation of love in the visual and literary culture of fourteenth- and fifteenth-century Italy has been amply studied, the role of Boccaccio in this development is less understood. Seeking to broaden this frame of reference,



this project systematically reviews the figures of love depicted in the works of Boccaccio and traces their translation into the visual sphere through the illumination cycles accompanying their early manuscript transmission. Arguing for an expansion of the corpus of vernacular texts whose influence was, alongside the classicising drives of the time, key to constructing a 'Renaissance' aesthetics of love, this project sheds new light on what it meant to picture Cupid in fourteenth- and fifteenth-century Italy.

Pietro Guindaleri (attr.), *Cupid and Venus*, detail, illumination. From: Giovanni Boccaccio, *Filocolo*. Oxford, Bodleian Library, MS. Canon. Ital. 85, fol. 25r

Painting as a Modern Art in Early Renaissance Italy

Robert Brennan

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 of '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.

Gifts in the Age of Empire: Ottoman-Safavid Cultural Exchange, 1500–1650

Sinem Casale



Sultan Murad III's Audience with Shah Tahmasp's Envoy Tuğmaq Khan in 1576. From Lokman, *Şehinşehnâme*, vol. I, Istanbul, 1581. Istanbul University Library, F. 1404, fols. 41b–42a

The rivalry of two great empires dominates the history of the early modern Muslim world. Throughout the sixteenth and seventeenth centuries, the shahs of Safavid Iran and the sultans of the Ottoman Empire championed opposing versions of the Islamic faith, staked opposing claims to universal sovereignty, and repeatedly faced one another on the battlefield. This project presents a reinterpretation of this history, told not through the lens of warfare or religious conflict but rather through art. Foregrounding the story of diplomatic gifts exchanged between two rival courts, this book project demonstrates the central role of visual and material culture in shaping that relationship. By placing gifts at the center of diplomacy, this study sheds light on their function as broader tools of art, politics, warfare and religion.

Early Modern Art, Diplomacy and Food Culture between Europe and the Muslim Mediterranean

Sinem Casale

This project investigates the ceremonial, diplomatic, and sensory function of food in early modern cross-cultural encounters. It takes as its point of departure the Ottoman court in Constantinople, an early modern diplomatic and commercial hub where people and things from around the Mediterranean and beyond were in constant circulation. Approaching this circulation through sensory experience, this study focuses specifically on banquets given to foreign embassies at the Topkapı Palace. By investigating the spatial, visual and gustatory configuration of banquets – as highly formal ceremonies that prefigured the ambassador's audience with the sultan – this study shows that they were highly politicized events rather than unconditional tokens of hospitality and cordiality.

"Plants as Inventors": El Lissitzky, Raoul Heinrich Francé and the International Constructivist Movement

Carlotta Castellani

This project aims to study the impact of the writings of the Hungarian neo-Lamarckian botanist Raoul Heinrich Francé on the activity of the Russian artist El Lissitzky. The starting point for this research is a comparison of Francé's books *Die Pflanze als Erfinder* (Stuttgart, 1920) and *Bios: Die Gesetze der Welt* (Stuttgart, 1923) with the special issue of the Modernist magazine *Merz* entitled *Nasci*, edited by Lissitzky in collaboration with Kurt Schwitters in April 1924. A chapter of *Die Pflanze als Erfinder* ('Plants as Inventors') had appeared in the Berlin art journal *Das Kunstblatt*, where Francé discussed his idea of *Biotechnik*, literally "the technological mechanisms of living beings". Francé's texts and their illustrations became a source of inspiration for artists and architects such as Laszlo Moholy-Nagy, Fritz Neumeyer, Mies van der Rohe and El Lissitzky.

Nature & Nation: Art, Design and Political Ecologies in the Twentieth Century

Sria Chatterjee

This project probes the relationships between art and the politics of nature in colonial and postcolonial India with a view to the transnational networks and imaginaries that emerge around them. It examines 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 twentieth-century India. This historical investigation is informed by the current ecological predicament. By investigating the roots of this predicament through art and design, the politics of nature and its connections to science, technology, nationalism, and race, the project recovers marginal philosophies and artistic movements while showing the ideological and epistemic tensions and paradoxes inherent in their mobilizations.

Sympathy, Imitation, and Ambition. Discovering Medieval Southern Italy (1750–1950)

Gabriella Cianciolo Cosentino

This project is a comprehensive study of the reception and revival of Southern Italian medieval architecture in Europe between the eighteenth and twentieth centuries. The complex interrelationships between architectural design, art historiography, culture, and politics are analyzed from a transcultural perspective. Textual and visual sources are used to explore the ways in which the rich and complex architectural tradition of



Southern Italy was discovered, perceived, represented and imitated. What were the reasons that led, beyond the Alps, to an increased interest in this marginal territory located between Europe and Africa? Under which political agenda and ideological construct did this phenomenon of medieval revival emerge? These issues lead us to question traditional approaches in the history of nineteenth-century architecture and to open up to new perspectives.

Georg von Dillis, *Palermo, La Zisa*, watercolour, 1817–1819.
Munich, Staatliche Graphische Sammlung inv. 21632 Z.
© Staatliche Graphische Sammlung München

Dis|Continuities: Learning from Belice

Gabriella Cianciolo Cosentino

This project focuses on the Belice Valley in Sicily, a region which was destroyed by an earthquake in 1968. The cultural landscape affected by the disaster has undergone different processes of recovery and regeneration across time: relocation of towns, partial and total reconstructions, urban and natural landscape transformations, contemporary art interventions, various forms of musealisation and memorialisation. This territory has therefore experienced the violence of nature as well as human interventions through an unprecedented mobilisation of material and intellectual resources. Even if the result is a partial failure – or perhaps because of it – the Belice ‘experiment’ can be regarded as a laboratory for addressing global problems of post-catastrophic regeneration and heritage conservation.

Patterns of Reversal: Toward an Epistemology of Mirrored Imagery in Early Modern European Art

Stefano de Bosio

Lateral reversal is a generative operation across a wide range of media: printmaking produces impressions that are the reverse of the matrix/plate; weaving technologies often imply a translation in counterpart to the preparatory design. But how were these heterogeneous processes of reversal historically dealt with and discussed? This project explores the constellation of meanings pertaining to the lateral reversal of images in art theory and practice from the fifteenth to the eighteenth century, investigating in the *longue durée* the polysemic and fluctuating relationship that European artists and beholders established between images and their left-right reversed counterparts, ranging from perfect equivalence to radical alterity. One central aspect of this project is related to Gerolamo Cardano and his peculiar uses for mirrors.

The Art of Iconoclasm: Monuments, Bodies and Images (20th–21st centuries)

Julie Deschepper

Despite the diversity of contexts, the repertoire of actions when contesting public monuments, from small alterations to total destruction, is strikingly alike through space and time. This project addresses the practices of monumental iconoclasm from a global and long-historical perspective. Based on the visual materials produced during these processes, and focusing on the twentieth and twenty-first centuries, it scrutinizes the common features of iconoclastic gestures, with a specific interest in the spatial and physical interactions between monuments and people, between human and monumental(ized) bodies. Initiated after the recent wave of monumental de-commemoration in the wake of Black Lives Matter protests, the aim of the project is twofold. Conceptually, it contributes to the understanding of monuments and iconoclasm. Practically, it creates an open archive of iconoclasm’s images, inviting further reflection on this urgent topic.

Soviet Things Across Europe: Materiality in (E)Motion

Julie Deschepper

Soviet objects had a crucial role in changing the concept of the everyday, creating the new (wo)man, and forging a Soviet selfhood. This project addresses the afterlives of these objects in public and private collections in Europe. It focuses on the challenges of dealing with such things which, while colorful, funny and kitsch, are strongly politicized and embody a conflicted past. They also deeply question the notion of design, art and aesthetics. The project scrutinizes their (de)heritagization, exploring the ways they have been collected, preserved, ridiculed, and displayed. It asks how the narratives surrounding them have evolved, and investigates the emotions their presence still creates, from fascination and nostalgia to disgust. Focusing on the mobility and re-uses of Soviet objects, this research contributes to the global art history of socialist material culture.



Culbuto ‘Nevalyachka’, 1960s, plastic. Private collection. Photo: P. Bohrer, MBA

Devotions in Flesh and Bone: Revitalizing the Dead in Capuchin Charnel Houses

Jason Di Resta

This project recontextualizes the elaborate installations of mummified and fragmented cadavers constructed by members of the Capuchin Order of Franciscans within Post-Reformation discourses on religious experience in Europe and South America. By focusing on the social and salvific stakes of transforming human remains into art, this project offers new ways of thinking about how the materiality and display of ossified ornaments infer beliefs about their spiritual (im)purity, potential reanimation, and power to organize social life in religious communities located in Italy, Portugal, the Czech Republic, Ecuador, and Peru. In doing so, this research challenges the assumed principles of knowledge that inform Euro-centric historical narratives in order to privilege the epistemic diversity of indigenous cultures and the impact of local visual and religious traditions on the artistic manipulation of the dead.



Crypt of the Skulls, detail of north wall, begun 17th century, Rome, Santa Maria della Concezione. Photo: Jason Di Resta, by permission of the Amministrazione del Fondo Edifici di Culto, Rome

Painting in the Margins: The Travels of Pordenone in Renaissance Italy

Jason Di Resta



This project contributes to the study of nomadic artists working in Renaissance Italy's peripheries by redressing theoretical and ideological drawbacks that underlie the art historical link between style and geography. Familiar labels such as Florentine Mannerism, Spanish Baroque, and French Realism facilitate analysis by fixing style to place, but in doing so they tend to exclude, minimize, or narrowly hybridize the styles of artists whose itinerant careers dissociated them from a single locale, region, or school. This study proposes a critical reexamination of one of the most important traveling artists of the sixteenth century, Giovanni Antonio da Pordenone, as a means of bringing awareness to the stylistic pluralism of liminal regions without imposing a modernist paradigm of progress. The result presents North Italian artistic tradition as a manifold, entangled heritage that is not dependent on indigenous production.

Pordenone, *Madonna della Misericordia*, 1515–1516, oil on canvas, 291 x 146 cm. Pordenone, Duomo di San Marco. From: *Il Rinascimento di Pordenone*, ed. by Caterina Furlan and Vittorio Sgarbi, Milan 2019, p. 306

Drawing by Emulation. The Codex Mellon of the Morgan Library and Expanded Authorship in Renaissance Architecture

Dario Donetti

The project aims to contribute to the cultural history of Renaissance drawing by focusing on a unique document from the construction site of Saint Peter's in Rome: the Codex Mellon of the Morgan Library. This unaltered sketchbook was produced by a keen observer of the work of Bramante, Raphael, and Peruzzi, and its hybridity speaks to the importance of shared knowledge in early modern architecture, against the persistent myth of artistic individualities. Through a holistic, materiality-oriented analysis, the envisioned study will reveal a living example of drawing's function as the primary technology for the recording of architectural exchanges and distributed forms of authorship.



Domenico da Varignana, *Raphael's Project for Saint Peter's Basilica in the Vatican*, c. 1518, pen and ink on paper, 208 x 145 mm (Codex Mellon, fol. 71v–72r). New York, The Pierpont Morgan Library, no. 1978.44

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

Francesco Gangemi

Questa ricerca adotta l'architettura sacra come parametro del cambiamento politico-istituzionale del Mezzogiorno adriatico nel passaggio dall'età normanna a quella sveva (fine XII–inizi XIII secolo). Una parte del lavoro si concentra sull'attuale territorio del Molise e sulla sua maggiore città portuale, Termoli. Formalmente unificato dai Normanni, questo territorio era diviso in aree culturali distinte, a loro volta contaminate dai *transfers* indotti dall'intensa attività portuale in epoca crociata. Sulla facciata della cattedrale di Termoli si condensa la storia di una regione adriatica attraverso il susseguirsi delle sue élites, l'evidenza dei contatti commerciali e la creazione di culti locali; si tratta dunque di un laboratorio artistico, esito di migrazioni e ibridazioni, che riflette la natura di crocevia culturale dell'Adriatico normanno-svevo.

The Art and Architecture of the Kingdom of Georgia

Irene Giviashvili

This research focuses on the Georgian art and architecture of Tao-Klarjeti and Ani (modern day Turkey) during the ninth to thirteenth centuries. Largely concerned with ecclesiastical buildings that were constructed or renovated under the Georgian Kingdom, it examines the extent to which art and architecture were interconnected with the Byzantine world and other neighboring cultures, how they were reflected in Islamic art, and what their relationship with the Chalcedonian Armenians was like. The research also investigates several interrelated aspects, namely, scholarship, history, archaeological findings, liturgical objects, restoration, politics, and cultural heritage management.



Otkhta Eklezia monastery church, 10th century, interior, looking east. Photo: Irene Giviashvili

Media and Style in Representations of Mecca and Medina

Sabiha Göloğlu

A fluidity of media, styles, objects, and technologies was prevalent in nineteenth-century Ottoman visual culture. The long tradition of depicting the Islamic holy cities also responded to this artistic and cultural flux. Depictions of Mecca and Medina could travel efficiently to far-flung audiences with the cross- and multi-media possibilities that photography, painting, and printing enabled. This study was concerned with the effective roles of print media and photography, the malleable politics of representation, and the histories of pilgrimage and space-making in the late Ottoman Empire. In collaboration with the curator Dr. Deniz Erduman-Calis, the project continued by conceptualizing an exhibition gallery for the 2026 reopening of the Museum of Islamic Art in Berlin.

Roots in Resistance: Vegetal Life in Contemporary Eco-art Practices of Turkey

Ayşe Güngör

Large-scale urban development, infrastructure, and transportation projects have recently experienced environmental resistance in Turkey due to the multiple detrimental repercussions they have on the environment, public health, and the lives of local residents. Concerned about the increasing environmental damage, a growing number of artists are exploring how art can engage with ecological issues in social, economic, and political terms. This research investigated the role of plants in environmental resistance and the reflection of this resistance in art from a number of social scientific approaches. By examining the interplay of art, nature, and politics, the project sought to understand how plants have been employed as subjects in artistic practices to raise awareness of ecological emergencies.

The Shadow of Trees: Photography and Visual Realism in 1920s and 1930s China

Qiuzi Guo

The term *Sheying* (“Seizing the Shadow” 攝影) – a common denomination for “photography” in early twentieth-century China – suggests that early Chinese photographers acknowledged the significant role that light and shadow played in representing objects. This research contributes to the understanding of visual realism in the history of Chinese photography by examining how Chinese photographers negotiated the optical experience across Western and non-Western paradigms, and the impact that such operation had on their rhetoric of vision and perception of nature. Beyond documentary purposes, Chinese intellectuals and photographers from the 1920s and 1930s treated photography as a symbol of scientific modernity, and the realism it entailed as representative of the dynamics of the modern world(s). Yet, Chinese art photographers attempted to adapt the visual realism associated with Western science (in particular with the concept of “camera eye”) to indigenous, Chinese, ways of seeing. In order to explore these entanglements, the author takes into consideration a number of photographs of trees, including imaginative and ‘realistic’ images, and three manuals on photography dating back to the years 1873, 1913, and 1920.



Luo Bonian, *Trees*, 1930s. Courtesy of Luo Bonian's private collection

Colour Photography in Imperial Germany

Hanin Hannouch

The project deals with the emergence of colour photography in the Kaiserreich as a technology of Empire, beginning in the 1880s with the sensitization of the orthochromatic plate and the rise of photochemical research in universities, especially in Berlin, and ending with the outbreak of World War I. It focuses on two historically marginalized colour processes: interferential colour photography and three-colour photography. It argues that colour photography as an “instrument of determining natural truth” used by anthropologist-photographers Gustav Fritsch (1838–1927) and Richard Neuhaus (1855–1915), among others, was shaped by various media such as projection and taxidermy. The book will situate these ties more broadly in the context of investigations about the nature of vision and its relationship to race and colonialism, the location of colour and the possibility of standardizing it, and ultimately will ask what was at stake in claiming colour photography as a “future technology” c. 1900.

Gabriel Lippmann's Colour Photography, Science, Media, Museums

Hanin Hannouch

This project is dedicated to the centenary of physicist and 1908 Nobel Prize winner Gabriel Lippmann (1845–1921). It is the first to explore Lippmann's interferential colour photography first disclosed in 1891. It explores Lippmann's international reception in the history of science, for which he is most known, and delves into the appreciation for colour photographs as media, as cultural and as material objects. The current enthusiasm for Lippmann plates in exhibition spaces among museum conservators and contemporary photographers opens up discussions about a reimagined future for the Lippmann plates. Hence, this research invites us to grasp the complexity of interferential colour photography while positioning it as its own field of inquiry in order to expand the medium's history.

Mapping Art Collecting and Circulation in British India: The Connoisseur and Art Dealer L. A. Waddell (1854–1938)

Regina Höfer

This project investigates aspects of knowledge production in colonial South Asia at the beginning of the twentieth century. It primarily examines how art and cultural artefacts have been acquired by Europeans in regions such as the Himalayas, Tibet and Burma, and the ways in which these objects have reached Western collections. It examines the motivations for collecting and asks what roles institutions and scholars from the academic fields of art history, anthropology or Indology played in the formation of taste and the selection of objects which were included in the canon of collectibles. The project focuses on the Scottish surgeon, 'collector' and amateur scholar L. A. Waddell (1854–1938) and his involvement in different modes of object acquisition and museum building, in particular in relation to the Ethnological Museum and the Museum of Asian Art in Berlin.

Meliora latent. Kunstbegehrt und klandestine Bildpraktiken am Übergang zwischen Früher Neuzeit und Moderne

Fabian Jonietz

Im Gegensatz zur kunstwissenschaftlichen Forschung, die sich heute etwa auf Aspekte des künstlerischen Austauschs, der Sichtbarkeit und der Wirkmacht von Bildwerken fokussiert, fragt das Projekt nach der gegenteiligen Perspektive: Inwiefern fanden nachmittelalterliche Produktions- und Rezeptionsbedingungen in exklusiven, nicht öffentlichen Räumen statt, und welche Bedeutung hat dies für die vormoderne Vorstellung von ‚Kunst‘? Ausgehend von dieser zentralen Frage ist beabsichtigt, Praktiken wie die Werkenthüllung und kunsttheoretische Kategorien wie jene der *raritas* zu rekonstruieren. Dadurch soll auf einer generelleren Ebene die Notwendigkeit aufgezeigt werden, wieder stärker zwischen omnipräsenten Bildern oder Objekten einerseits und der genuin elitären Konnotation des Kunstbegriffs in der Frühen Neuzeit auf der anderen Seite zu differenzieren.

The Wardian Case: Artefact of the Anthropocene

Luke Keogh

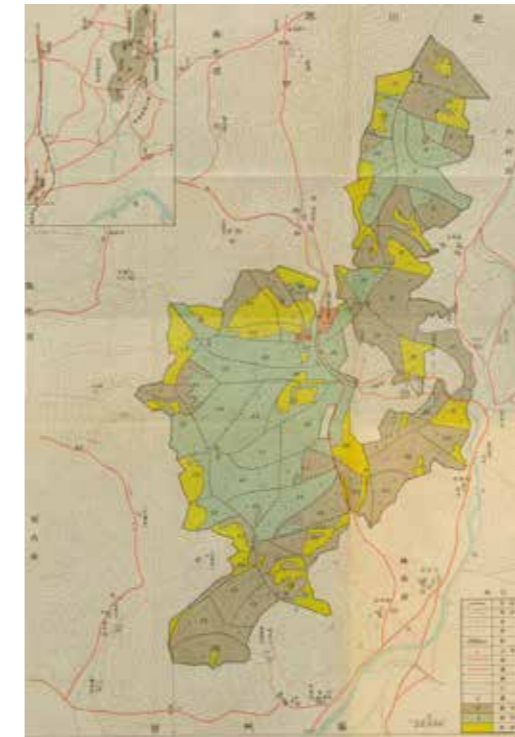


Wardian cases preparing to leave the Royal Botanic Gardens, Kew, c. 1900. Kew, Archives of the Royal Botanic Gardens. © The Board of Trustees of the Royal Botanic Gardens, Kew

In 1829, the surgeon and amateur naturalist Nathaniel Bagshaw Ward (1791–1886) accidentally discovered that plants enclosed in airtight glass cases could survive for long periods without watering. The Wardian case, a simple portable greenhouse, revolutionised the movement of plants around the globe. The case facilitated intercontinental plant movement with significant commercial, industrial and environmental consequences, allowing human facilitated movement of nature that was unprecedented. This project investigated the Wardian case as an artefact of the Anthropocene. The project also showcased the Wardian case as a provocation for discussions on the 4A Lab's focus theme *Plants*.

Invented Woods and Forests: The Tree Collections, Displays, and Networks of the First Korean Arboretum, 1922–1948

Jung-Hwa Kim



Established in 1922 as the Central Forest Experiment Station, the first Korean arboretum has played a role in transforming devastated mountains into thriving woodlands. However, during turbulent times – including, from 1910 to 1948, the Japanese colonial era and the period of the United States Military Government – it mirrored the different interests of officials and researchers from Japan, the U.S., and Korea. The process of designing a model forest involved identifying superior tree species, not only by adopting scientific forestry methods but also focusing on visual regimes and aesthetics. By reviewing changes in the collections, displays, and networks of trees in the arboretum, this study highlights the scientific, political, and aesthetic theories underpinning the creation of a forest in colonial Korea.

A Map of Model Forest, from: *Catalogue of the Japanese Government-General of Korea Forest Experiment Station*, 1937

Lebendigkeit. Eine Naturästhetik der Architektur

Albert Kirchengast

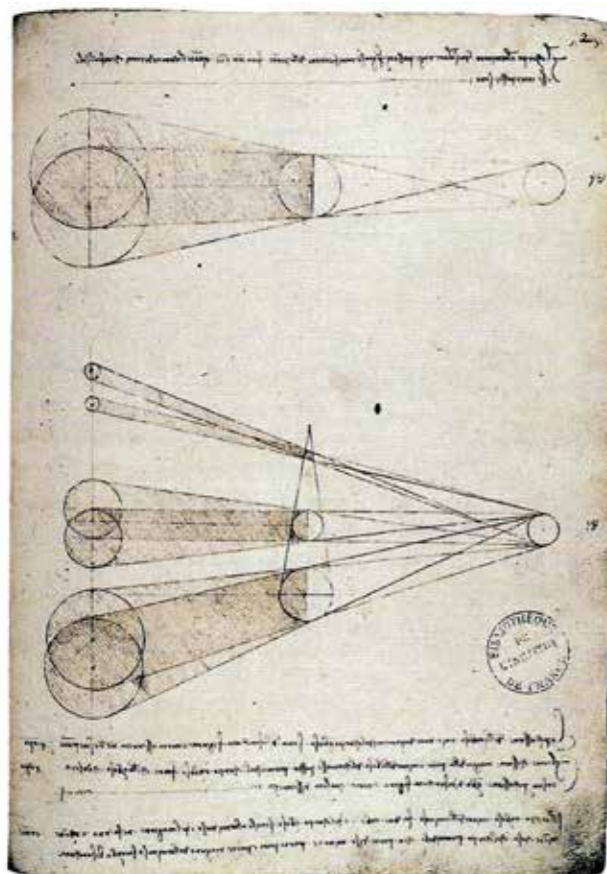
Lässt sich in der Architektur des 20. Jahrhunderts ein anderer Schwerpunkt setzen, als es Leitbegriffe wie ‚Funktion‘ und ‚Abstraktion‘ nahelegen – gerade durch ihre Umdeutung in ‚Gebrauch‘ und ‚Elementarität‘? Welche Rolle spielt dann das Konzept einer an der naturästhetischen Erfahrung geschulten ‚Lebendigkeit‘, die einem Artefakt (wie es das Bauwerk ist) diametral entgegenzustehen scheint? Die diskutierte Kernfrage eines kontemplativen Zusammenhangs von Mensch, Ding und Raum eröffnet eine Lesart moderner Architektur, bei der die Verschiebung vom Symbolgehalt zum Erleben des Gebauten auf jüngere Debatten um Begriffe wie ‚Präsenz‘, ‚Atmosphäre‘ oder der ‚Materialität‘ trifft: Gemeinsam ist ihnen die Suche nach einer räumlichen Dimension jenseits purer Zweckhaftigkeit. Bei diesem Projekt handelt es sich um architekturtheoretische Forschung im Rahmen der Habilitation.

Leonardo da Vinci zu Licht und Schatten. Buch V des *Libro di pittura*: Einführung und Kommentierung

Claudia Lehmann

Das Projekt ist Teil einer kritischen Edition und Neuübersetzung des *Libro di pittura* von Leonardo da Vinci vom Italienischen ins Deutsche (Konzeption und Leitung: Dr. Claudia Steinhardt-Hirsch, Zentralinstitut für Kunstgeschichte, München, und Prof. Dr. Frank Fehrenbach, Universität Hamburg). Es betrifft das fünfte Buch zum Thema Licht und Schatten und befasst sich mit den in diesem Buch dargelegten komplexen Relationen, in denen Leonardo Gegenstände/Körper in ihrem Verhältnis zu Licht, Schatten, Hell und Dunkel definiert, Farbe in einem Geflecht von Lichtspiegelungen,

-brechungen und -reflexionen, Abschattungsmöglichkeiten begreift und das Zusammenspiel all dieser Elemente zudem in möglichen Bewegungen analysiert. In diesem Zusammenhang wird auch die Art und Weise der Rückbindung der studierten Phänomene an die malerische Umsetzung untersucht. Hier werden ganz eigene Gesetzmäßigkeiten evident, die scheinbar nicht immer mit den zuvor getroffenen Beobachtungen und Analysen zusammenzuführen sind.



Leonardo da Vinci, Schattenprojektion mit unterschiedlich großen Schattenkörpern, 1490/91. Feder und Tinte, 315 x 220 mm. Paris, Bibliothèque de l'Institut de France, Ms. C, fol. 2r

Making Style: The Craft of Art History

Jesse Lockard (in collaboration with Meekyung MacMurdie)



Pattern books are firstly studio tools: compendia of prints that facilitate the collection, transmission and adaptation of ornament. We argue that these books were also laboratories where foundational concerns of art history were visually theorized: contact and origin; citation, reproduction, innovation; the diversity of cultural forms; the epistemological status of the detail. Examining the convergence of taxonomical style and production history, we position pattern books as a bridge between critical historiography and material object studies. More broadly, we ‘reverse engineer’ pattern books and use them to challenge art history’s imbrication with colonialism. By re-contextualizing motifs, in particular objects and histories of use and making, we investigate how pattern samples were employed to contrast or link cultures, often to imperialist ends, and approach pattern books as a prehistory of global art history.

Francis Bedford, four chromolithographic plates, from: Owen Jones, *The Grammar of Ornament*, London 1856

Designing for Democracy and Displacement

Jesse Lockard

A deeply influential, yet little studied figure in postwar culture, the architect Yona Friedman (1923–2019) is recognized as an important progenitor of participatory approaches to art and design. Calling for people to be given the right to plan their own spaces and for recognition of non-professional methods of design, he advocated for popular modes of knowing and making. This study interprets Friedman’s *oeuvre* as an explicitly political, anti-fascist project – anchored in the Holocaust and fostered by the United Nations – that expanded over decades into a comprehensive reimagining of architecture’s role in a democracy. Integrating political theory, studies of transnational migration, and oral history, it investigates how Friedman translated experiences of precarity and forced movement into abstract design dicta and positioned the refugee as the paradigmatic figure at the heart of architecture’s theories and responsibilities.



Yona Friedman, study for movable architecture from a draft for his manifesto *L'architecture mobile*, c. 1958, pen on paper. Pasadena, collection of Marianne Friedman-Polansky

Rembrandt and the Redefinitions of Pictorial Genres

Marco M. Mascolo

The focus of this project is to study how Rembrandt used and re-defined the different pictorial genres he practiced. From the beginning of his career, Rembrandt pushed the boundaries of genres to the limit. At the time, portraiture, history paintings, and landscapes all had specific rules to which the painter needed to conform. Rembrandt mixed these 'rules', proposing portraiture that had many elements of history paintings and the other way around. This is particularly evident with the landscapes, a genre with which Rembrandt experimented first during the second half of the 1630s and then ten years later, at the end of the 1640s and the beginning of the 1650s. His late landscape etchings could be better understood perhaps as a result of the rapid diffusion of the series of landscape etchings published by Claes Jans Visscher at the beginning of the century, the so-called *Small Landscapes*.

Simulakra des Dämonischen. Antonius Eremita oder das Eigenleben objektiver Phantasien

Jakob Moser

Als sich der hl. Antonius gegen Ende des 3. Jahrhunderts in die ägyptische Wüste zurückzog, wurde er laut antiken Legenden von Dämonen durch Simulakra, das heißt Chimären und Phantasmen,



in Versuchung geführt. Das Projekt untersucht anhand der wirkmächtigen Rezeptionsgeschichte dieser legendären Versuchungen epistemologische Umbrüche innerhalb der Bild- und Begriffsgeschichte des Simulakrums. Am Beispiel der alexandrinischen Dämonologie (Origenes, Athanasius, Evagrius), der frühneuzeitlichen Ikonographie (Bosch und Nachfolge) und der modernen Poetologie (Flaubert) soll es schlaglichtartig zeigen, wie unterschiedliche theoretische und ästhetische Konfigurationen des Dämonischen auf eine übergeordnete ‚Ethik des Trugbildes‘ verweisen.

Hieronymus Bosch, *Versuchungen des Hl. Antonius*, Detail, ca. 1500, Tafelmalerei, 131,5 x 228 cm. Lissabon, Museu Nacional de Arte Antiga

The Social Life of Art: Art Publics in Colonial Bombay, 1850s–1930s

Deepthi Mulgund

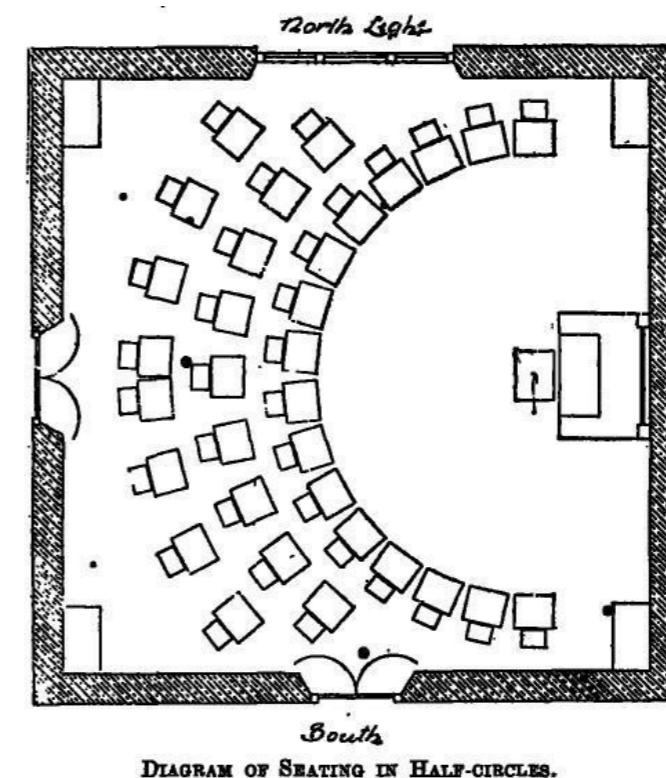
This project maps a culture of art-viewing in colonial Bombay (Mumbai), between the 1850s and 1930s, by examining a constellation of factors including practices (ticketing monuments), discourses (industrial arts and national regeneration, drawing and industrial preparedness), subjects (Indian collectors) and institutions (the city's museums). Based upon my doctoral research, this project expands the focus on art-viewing to connect it to questions of substantial equality and citizenship, situating art-viewing within public culture, urban histories and colonial cultural production.

Learning to See, Learning to Draw: Vision, Modernity, and the Teaching of Drawing in Nineteenth-Century Bombay

Deepthi Mulgund

Tracing the 'application' of drawing, this project focuses on drawing pedagogy as disseminated within general schooling in nineteenth-century colonial Bombay (Mumbai). It suggests that while drawing's presence within the school curriculum is now naturalized in India and Britain, this was the outcome of a complex interplay of factors: art school pedagogy, British discourses of industrial preparedness and training, child-centred pedagogy, and Indian interests focused on economic advancement through the reform of the artisan. The outcomes of introducing drawing in schools are

placed in a comparative framework, and analyzed from the locus of the under-industrialized colony. Going forward, the project will examine drawing's application within archaeology and engineering, among other fields.



Seating Arrangement (Semi-circle) suggested for the drawing class, from: *Instruction in Indian Secondary Schools. A Book on School Management and Methods of Teaching*, London 1927, tailored for Indian schools. Unknown author/s

A Digital Corpus of Interreligious Monuments of the Syro-Palestinian Territory (7th–15th Century)

Rafca Nasr

The study of religious buildings in the Syro-Palestinian territory cannot be done credibly without heritage documentation that deals simultaneously with monuments belonging to different religious congregations: Jewish, Christian and Muslim. Documentation that takes into consideration the environmental framework (natural or urban) of these monuments is also needed. This project creates a digital database of the architecture, pictorial and sculptural ornaments, epigraphy and environmental context of interreligious buildings in the area. It proposes a research tool combining textual, visual, archaeological and environmental information with digital images, architectural drawings, maps, measurements, virtual tours, photographs and 3D models, and more. The compiled documentation will be accessible to the scientific community and will contribute to the appreciation and safeguarding of this often poorly documented heritage, which is threatened by disappearance and destruction.

Petrography and Persuasion in Nicola Pisano's Workshop

Luca Palozzi

Nicola Pisano experimented with different materials beyond marble, including glass, minerals such as pyrite, different types of stone such as alabaster, as well as ivory and different wood species. Looking at the works produced in Nicola's workshop it is apparent that the interaction of natural and artificial light with sculptural surfaces and these different materials was a major concern. This project shed new light on how such works as the *Arca di San Domenico* in Bologna, and the pulpits of Siena, Pistoia and Pisa, among others, were visually 'turned on', i.e. activated, during liturgy.

Marco Romano e la costruzione del Gotico in Italia

Luca Palozzi

Questo progetto ha permesso di completare la stesura della monografia intitolata *Marco Romano e la costruzione del Gotico in Italia*. Il libro segue la traiettoria biografica e artistica dello scultore itinerante Marco Romano da Roma alla Toscana a Cremona e Venezia, e la vede intrecciarsi a quelle di molti altri scultori e architetti romani e non, attivi nell'Urbe e nel Patrimonio, tra Perugia, Assisi, Orvieto e Camerino, alla fine del Due e nei primi decenni del Trecento. La fioritura intellettuale, scientifica ed artistica della Roma internazionale e poliglotta dei Papi si riflette e continua ad agire sulla produzione di questi scultori anche dopo il trasferimento della sede papale ad Avignone nel 1309.

Combatant Women in Yugoslav Memory: From Idealisation to Iconoclasm

Milica Prokić

This project seeks to build a theoretical framework for studying the phenomenon of warrior women in the region of the former Yugoslavia. Connecting the hitherto under-connected stories of warrior womanhood over time, it builds a composite picture, with the women antifascist partisan guerrillas (*partizanke*) as its final modern layering. At once omnipresent and marginalised, the images of women combatants continue to fluctuate between idealisation on the one hand and political instrumentalism, trivialisation, and iconoclasm on the other. This work re-examines their stories through corporeal, environmental, trans-material, and spatio-temporal lenses: from their gendered embodied experiences in the biophysical environments of armed combat, to the ambivalent fate of their legacy in post-war and post-socialist time and space.



Portrait of Albina Mali-Hočevar, c. 1941–1945, author unknown

Processional Images and the Performance of Script in Fourteenth- and Fifteenth-Century Italy

Jessica N. Richardson

This project centres on the dialectics of image and script in monumental processional works – painted cloth banners and panels – from fourteenth- and fifteenth-century Italy. Focusing on issues of mobility and the activation of these images within ritual contexts, it considers how painted words and carefully crafted internal dialogues related not only to the figures within the image, but also to the voices beyond these works, to the prayers and songs of their beholders, and to the multi-sensorial environment within which they moved. Analysing the images, as well as their later reception, it explores how their performative aspects might broaden our understanding of traditional iconographies, as well as contribute to wider discussions on the role of image-script in the definition of ritual practices.



Simone di Filippo, *St Helena in adoration of the cross*, detail, c. 1370, tempera and gold on canvas, 212 x 135.5 cm. Bologna, Pinacoteca Nazionale

Wood as Witness: Panels Fashioned from Holy Matter

Jessica N. Richardson

This study forms part of a larger project on images made from holy materials in a transcultural perspective. My research brings together for the first time paintings on wood deemed holy, raising issues about the ontological relationships between materials, making, and ideas of sacred presence. It examines thirteenth-century panels from Italy, showing how the values ascribed to their wooden supports merged with the painted image. The wood beneath their grounds, it is argued, directly linked to the individuals painted on their surfaces, through the miracles associated with or performed and recognized on their very wood, thus providing insights into the entanglements of holy matter, technique, and aesthetics.

The Beginnings of Sculpture in Print in Italy

Mandy Richter

This project focuses on sculpture in print in Italy in the first half of the Cinquecento. Unlike the later so-called reproductive prints, the early prints that engaged with sculpture show a much wider range of solutions for dealing with the 'model', from more or less accurate copies to imaginative transformations. This project studies the various artistic challenges and processes of such transformations of three-dimensional sculptures into print. Considering the ways in which the two media diverge allows for a more detailed analysis of the possible reasons for producing such prints and raises further questions about the potential role and influence of the market on print production.

"The future is our only goal". Soviet Imaginaire and the Past

Federica Rossi

This project examines the future of the past, the destruction of monuments, and the conservation of heritage and of the Soviet *imaginaire* over 100 years after the October Revolution. It investigates, on the one hand, modes of survival and of enhancing the cultural past, and on the other, the new cultural rhetoric in an era of radical change in politics, society and culture, as was the case in post-1917 Rus-

sia/USSR. It refers back to the debate between the avant-garde and the classicists in the years 1920–1930, with the aim of historicizing and in some ways overcoming this dichotomy and interpretive scheme. Soviet artistic and architectural culture between the 1910s and the 1930s was multifaceted, but it is only in the last 30 years, since the collapse of the Soviet Union, that we have been able to study it in a new way, aiming to bring together histories that differ in both language and, even more so, in their historiographic cultures. This project reflects upon recent publications of sources and diaries, and the rediscovery of some archive material which provides us with a new frame of reference.



Cover of B. Kandidov, *Kogo spasal Chram Christa Spasiteilya* (Who saved the temple of Christ the Savior), *Moskovskiy rabocyy*, Moscow 1931

La città che celebra. Forme della memoria tra effimero e duraturo

Federica Rossi

I centenari e le celebrazioni di personalità famose si affermano in Europa soprattutto a partire dall'Ottocento. Si tratta di eventi che non solo scandiscono il calendario civile, ma segnano il paesaggio urbano e la memoria collettiva. Architetture, statue, lapidi, installazioni, toponomastica: le forme scelte variano

a seconda delle epoche e delle circostanze. Il progetto intende indagare come le celebrazioni di eminenti personalità abbiano inciso dall'Ottocento a oggi sul tessuto urbano attraverso architetture, monumenti, installazioni temporanee e altro ancora. Tra i temi analizzati: committenze, artisti, pubblico, materialità, dicotomia tra duraturo ed effimero. Si prenderanno inoltre in analisi i dibattiti che molte di queste iniziative hanno innescato all'interno dell'opinione pubblica e si raccoglieranno le testimonianze dei protagonisti di queste vicende.



Felice Limosani, *La stella di Dante*, 2021. Installazione ambientale, Firenze

The Lives of Things in pre-Columbian Mesoamerica and Early Colonial New Spain

Sanja Savkić Šebek | Bilderfahrzeuge (Bundesministerium für Bildung und Forschung)

This research project analyses Mesoamerican images and objects by taking an approach that stands at the crossroads of art history, archaeology, anthropology and ethnohistory, and adopts the Warburgian idea of *Bilderfahrzeuge*, 'image vehicles', which is useful for further 'unfolding' across numerous dimensions. In this context, image vehicles 'travel' through time, space and media, and 'between worlds'. Here the 'worlds' include and go beyond the human realm, since, through images/objects, relations are also established with ancestors/past communities, deities, other species and artifacts. The central problem is the notion of power of the Mesoamerican ruler/ritual specialist/artist. Initially the research project focused on images and objects from pre-Columbian Mesoamerica and early colonial New Spain, but it has been recently expanded in temporal terms since now it also includes those produced up to the present day, especially those made in ritual/religious contexts.



Mixtec tripod plate, diameter 29 cm. Mexico City, Museo Nacional de Antropología, cat. no. 07.0-02657. Drawing by Claudia Ros Gómez

Liminal Spaces in Coastal East Africa. Archipelagic Thinking and Transcultural Art Histories

Vera-Simone Schulz

Coastal East Africa has long been understood as a space of encounters between people, artifacts, and materials from the African continent and other regions of the world, particularly in relation to trans-oceanic trade. This habilitation project discusses complex intersections between the local and the global, long-distance and short-distance relationships, the precolonial, colonial and postcolonial, and interrelations between cultural and natural heritage and the history of tourism in the region. Seeking to overcome traditional notions of ‘center’ and ‘periphery’, it elucidates how art history can shed new light on the built environment in coastal East Africa, and how analyses of East African architecture can contribute to current debates in transcultural and global art histories today.



Kilwa Kisiwani, The Great Mosque of Kilwa, 14th–15th century. Photo: Vera-Simone Schulz, 2016

Infiltrating Artifacts. Florence and Tuscany in their Mediterranean and Global Entanglements

Vera-Simone Schulz

Transcultural connectivity, long-distance entanglements and migrations of people, objects, and materials have been central foci in art history in the past decades. This book project, based on a PhD thesis, contributes to these issues by shedding new light on Mediterranean and global processes of transfer with regard to Tuscany and Florence. Going beyond common geographical frameworks of art

historical studies concerned with Italy and the Islamic world by bringing also West, Central and East Africa into the discussion, it investigates transmedial and transmaterial dynamics and the impact of imported artifacts on the built environment and visual and material culture in Florence and Tuscany in the medieval and early modern periods and their reception from the nineteenth century until today.



Cushion Cover, 17th century, plant fibre (probably raffia), Kingdom of Kongo. Stockholm, Ethnografiska Museet

The Gardens of Qaiserbagh: Between Myth, Reality and Illusion

Parul Singh



Wajid Ali Shah in a procession in Qaiserbagh palace, mid-19th century, watercolor and gold on paper. Private collection

The project focuses on the Qaiserbagh, or ‘Caesar’s Garden’, in Lucknow – a lavish palace complex built by the last king of Awadh, Wajid Ali Shah (r. 1847–1856). Using coeval poetry and accounts, I investigate the Qaiserbagh as both a tangible spatial entity and a projected mental space, as envisioned by Wajid Ali Shah and his contemporaries. Reflecting on the conflation of public and private space in the *Jogia Melas*, or ‘Fairs of the Hermit’ – a public celebration held in the royal gardens and open to all – I highlight how the gardens become an ideal staging ground for the king’s performances that invoked and exhibited the loyalty of his subjects during the critical period of his diminishing political authority.

Treasures, Invention, and the Teodelinda Chapel in Monza

Laura Somenzi

The dissertation considers how the relics and treasures donated by queen Teodelinda to Monza’s Basilica were reimagined in the cycle of her life painted by the Zavattari workshop (between 1441 and 1446) in the chapel dedicated to her and which housed her body. It furthermore analyses the structure of the paintings in relation to the devotional and liturgical ceremonies performed there. It is argued that the Zavattaris’ techniques for making large-scale and multi-media wall decorations are integral to the function of the chapel as a place where a sacred past might be made newly visible and tangible.

Women, Gender, and Society in Late Antiquity: A Study in Visual Culture

Grace Stafford

This project analyses the representation of women in late antique visual culture, from mosaics and wall paintings to gold glass and textiles. It asks what these sources can contribute to our understanding of gender and its impact on women's everyday lives and seeks to present a new perspective on late



A gold-glass vessel base depicting a woman called Peregrina standing between saints Peter and Paul, probably from Rome, 4th century AD. New York, Metropolitan Museum of Art

antique society at large. The project demonstrates that when we examine visual depictions of women rather than focusing on what men wrote about them, we can see that they played far more significant and nuanced roles in the development of society than has so far been recognized. It also allows us to re-evaluate assumptions about gendered labels such as 'widow' and 'virgin' and better understand the homosocial relationships that shaped female hierarchies.

Plants and Animals on the Move in Early Modernity: The Global Connections of Early Modern Islamic Manuscripts

Melis Taner

This project examines the exchanges of knowledge, particularly scientific knowledge, between the Ottomans and Europeans in the sixteenth to the eighteenth centuries. It investigates the entangled networks of cultural, artistic, and scientific exchanges that developed around an early seventeenth century illustrated manuscript on the uses and properties of plants and animals (*Masalik al-absar fi mamalik al-amsar [The Ways of Discernment into the Realms of the Capital Cities]*), which itself is part of a larger encyclopaedic project. This text was composed in the fourteenth century, but the particular manuscript in question was copied in the early seventeenth century



Date palm, *Masalik al-absar fi mamalik al-amsar*. Istanbul, Topkapı Palace Museum Library, R. 1668, fol. 67b

and was further enhanced by the addition of paintings that draw their inspiration from the mid-sixteenth century printed volumes by Pier Andrea Mattioli (1501–1578) and Andrés Laguna (1499–1559) on *materia medica*.

Edgar Wind's *Raphael Papers*. Towards a Critical Edition

Giovanna Targia

From the mid-1930s, the art historian and philosopher Edgar Wind (1900–1971) engaged in a project on the iconographic program of the *Stanza della Segnatura*, while at the same time preparing a learned exegesis of the theological sources of Michelangelo's Sistine ceiling. Although originally conceived as two separate books, his results were presented on several occasions under the overall title *Art and Scholarship under Julius II*. His aim was to demonstrate that in the production of some of the greatest works of art, intellect did not thwart but rather aided imagination. Neither work, however, reached the final stage of publication during his lifetime. This project aims at providing a critical edition of Wind's so-called *Raphael Papers* through a philological reconstruction of his sources and a historiographical contextualization of his ideas, in order to contribute to a necessary and ongoing reassessment of his achievements.

Translating the History of Art: A Case Studies Approach

Giovanna Targia

This research project aims at investigating the role played by translation as a crucial and revealing factor in studying the language of art history. It analyses a series of case studies focused on German art historians and theorists of the nineteenth and twentieth centuries (including Edgar Wind, Erwin Panofsky, Aby Warburg, Heinrich Wölfflin, and Adolf von Hildebrand) and maps the reception of their writings in English-speaking contexts through a survey of their translations and self-translations. Combining discourse analysis and translation studies – beyond more commonly applied lexicographic perspectives – it explores the multiple ways in which a different language, rooted in a different intellectual tradition, affects the study of visual art.

Questioni di restauro: gli interventi ottocenteschi nella chiesa di San Francesco a Siena

Federica Testa

Nel suo aspetto attuale, la chiesa di San Francesco a Siena è il risultato di una serie di interventi di restauro che si sono susseguiti nel corso dell'Ottocento e che hanno interessato diversi locali del complesso conventuale. Il progetto si pone come obiettivo indagare le trasformazioni strutturali subite dall'edificio, in funzione dei cambiamenti d'uso a cui è stato sottoposto nel corso del XIX secolo. I numerosi riadattamenti, infatti, non hanno coinvolto soltanto la sua architettura, ma anche le opere d'arte in esso custodite. Lo studio dei singoli restauri permetterà, quindi, di tracciare la storia conservativa del convento e i cambiamenti dell'apparato decorativo, contestualizzandoli nel mondo culturale senese e, allo stesso tempo, in una più generale storia del gusto.

Collecting Knowledge and Promoting Political Status in Early Renaissance Florence

Lorenzo Vigotti

During my tenure as postdoctoral fellow at the Kunsthistorisches Institut in Florenz, I surveyed more than 1,100 unpublished domestic inventories made during the oligarchic government of Florence (1384–1432) and preserved in the Florentine *Archivio di Stato*. These detailed inventories allow the reconstruction of architectural spaces and their functional network, identifying areas generated by male/female, private/public, and residential/commercial dichotomies, and facilitated by the multiplication of spaces and their increased specialization. I focused on the proliferation of cultural interests linked with the beginning of humanistic studies as well as the number, different typologies, preferred iconographies, and circulation of different works of art in Tuscan households with the strategies of display employed by their patrons.

Plants in a Box. The Herbarium as Object of Knowledge in Contemporary Art

Judith Elisabeth Weiss

Scientific *herbaria* are typically employed for the description and classification of plants, determining their place in the taxonomic system of Botany. The project provides a contribution to the theory and history of the *herbarium* and is mainly concerned with the materiality and the spatio-temporal dimensions of *herbaria* as objects. This research highlights how the display of botanical specimens serves as a metaphor and figure of thought in contemporary art, where the *herbarium* is experiencing a true renaissance. The study investigates the role of plants as witnesses and agents of power, operating at the intersection of nature and culture, knowledge and art.



Driessens & Verstappen, *Herbarium vivum 1*, 2013. Wageningen, Belmonte Arboretum. © Driessens & Verstappen

The Art of the Cold War

Vera Wolff

In order to describe what the art of the Cold War was, this project examines the visual arts' relationship to and engagement with contemporary history of science and technology. Concurrently, it questions the transnational conditions of what 'the West' promised to be after 1945. The project seeks out the historical thought collectives in which the cultural and media techniques that would give distinction to the epoch were put to the test, legitimized, and critically reflected upon. Under analysis is the 'practical aesthetics' of scientifically informed art for the new age, which came to be known as the atomic era or the age of information and knowledge.



Yaacov Agam, *Forum Leverkusen*, 1965/1970. From: Günter Metken, *Yaacov Agam*, London 1977, p. 40

The Making of Incense Burners – Materiality, Mobility, and Memory

Ning Yao | Bilderfahrzeuge (Bundesministerium für Bildung und Forschung)

With focuses on China, West and Central Asia, this study examines the migration of materials, images, and ideas concerned with incense burners. It explores the materials, functions, and aesthetics of incense burners in relation to transcultural agency and rituals in which the interactions between humans and the environment played relevant roles. It furthermore examines how memory is involved in the processes of migration. With these three theoretical topics – materiality, mobility, and memory – the study is transdisciplinary and addresses the interrelated roles of art history, archaeology, anthropology, linguistics, phenomenology, and the history of trade and technology.



Gilt copper pillar-shaped incense holder with gemstone inlay, Qing dynasty (1644–1911), H: 52.5 cm. Taipei, National Palace Museum, no. 中羅000035N000000000

The examination of the creation, production, and conception of Chinese incense burners answers the key question: what has made incense burners become what they are? By stressing the dialectical relationships between persons, materials, technologies, and objects, the study aims to shed new light on some of the relevant methodologies from Aby Warburg's concepts of the *Bilderfahrzeuge* and the *Nachleben* of James Gibson's affordance theory.

Galileo contemplator caeli. Justus Sustermans' Florentine Portrait of Galileo Galilei Reconsidered

Steffen Zierholz

This project focused on the portrait of Galileo Galilei by Justus Sustermans (1597–1681) in the Uffizi Gallery in Florence. Although it is one of the most influential depictions of the *filosofo e matematico primario* of the Grand Dukes of Tuscany, its iconographic idiosyncrasy – his uplifted gaze, unique

among the portraits realized during his lifetime – has never been fully explained. I have provided new insights by exploring the pictorial motif of the upturned gaze not from a biographical approach, but in the context of the anthropological topos of the contemplator of the heavens (*contemplator caeli*); the portrait therefore becomes a statement that proclaims the harmonious coexistence of science and faith, and promotes Galileo both as a natural philosopher and as a devout Catholic.



Justus Sustermans, *Portrait of Galileo Galilei*, 1635, oil on canvas, 66 x 56 cm. Florence, Galleria degli Uffizi

The Subiconographic Surface: Two Temptations of Saint Anthony Painted on Stone

Steffen Zierholz

This project focused on two *Temptations of Saint Anthony* on stone, one painted on ruin marble by Jacob van Swanenburgh (1571–1638), the other on oriental alabaster by an unknown Flemish artist. It explored the optical properties of the pictorial surface, the ontology of representation, and its impact on visual perception. The unique surface qualities of the paintings were considered to function

as subiconographic elements closely related to the pictorial subject. I have argued that the use of stone as support is largely motivated by both the pictorial subject and by religious practices related to it.



Flemish artist, *Temptation of Saint Anthony*, 17th century, oil on oriental alabaster, 26.5 x 35 cm. Milan, Collezione Vittorio Giulini

Researchers with External Funding

Elite Patronage and the Business of Spirituality: Commissioning Religious Art in Renaissance Florence, 1390–1450

Stephanie Azzarello | Leverhulme Trust

Art has long been a commodity – a prize for the rich and powerful. This project will investigate the dynamics between monastic artists (monks, nuns) and their elite patrons vis-à-vis the commissioning of religious art in late fourteenth- and early fifteenth-century Florence. Focusing on two prominent Florentine monasteries – Santa Maria degli Angeli and Santa Maria di Firenze – the study will probe the possible spiritual consequences of creating art for profit. It aims to examine how these religious artists were able (or not able) to strike a balance between keeping donors and customers satisfied whilst not compromising their liturgical and spiritual integrity. By examining newly discovered archival documents and extant visual materials (illuminated manuscripts, frescoes, altarpieces), the project takes an interdisciplinary approach to assessing the relationship between artist and patron by looking at various factors such as economic, socio-political, religious, and liturgical contexts for the production of art during this period.



Zanobi Strozzi, *Singing Monks*, 1409, miniature. Florence, Biblioteca Medicea Laurenziana, Corale 3, fol. 41v

Drawing Connections: Cesare da Sesto's Sketchbook and the Production of Style

Elizabeth Bernick | Samuel H. Kress Foundation

Through an analysis of the itinerant artist Cesare da Sesto's (1477–1523) sketchbook, I reconstructed the important social and artistic connections Cesare cultivated across the Italian peninsula over two decades: he learnt directly from Leonardo da Vinci's drawings in Milan, drew alongside Raphael in the *Stanza della Segnatura*, gained a 'sneak peek' of Michelangelo's in-progress frescoes on the Sistine Chapel ceiling, worked in Peruzzi's and Ripanda's antiquarian circle in Rome and Ostia, and finally applied this wealth of visual knowledge to several important paintings executed in Campania and Messina. My project resulted in not only the first and most comprehensive account of Cesare's career in English, but also serves as a corrective to the prevailing accounts of the historiographical and geographical origins of the so-called High Renaissance style.

Copier Simone Martini: du modèle à l'œuvre de dévotion

Thomas Bohl | Bourse Robert Klein de l'Institut national d'histoire de l'art et de la Villa Finaly

Ce projet explore la question de l'appropriation de certaines œuvres peintes par Simone Martini au début du XIV^e siècle par les artistes siennois au XV^e siècle. Notre attention s'est portée sur deux compositions de l'artiste qui ont connu une grande fortune au Quattrocento: la célèbre *Annonciation* du Duomo et une *Vierge et l'Enfant*, œuvre probablement disparue de Simone Martini dont nous avons cherché à reconstituer l'aspect à travers un corpus inédit de copies exécutées au XV^e siècle. En somme, ce projet se propose de donner un sens tant à ce phénomène singulier qu'a été la copie, qu'à la réinterprétation des œuvres de Simone Martini.

Landscapes of Salvation: Architecture and Memory in the Latin Kingdom of Jerusalem

Megan Boomer | Samuel H. Kress Foundation

In the aftermath of the First Crusade (1099), monuments that witnessed the Holy Land's Christian sanctity were 'rediscovered', rebuilt, and renovated under the aegis of the Latin Kingdom of Jerusalem. This project investigates how changes to architecture, decoration, and liturgy re-presented

the sacred past in medieval present terms. Case studies analyze how the church at Abu Ghosh constructed claims to be the biblical site of Emmaus, how the Church of Saint Abraham in Hebron translated Old Testament relics and Arabic traditions, and how the Church of the Holy Sepulcher positioned Latin conquest as a renewal of Christ's resurrection. I also consider how space, image, text, and ritual negotiated sacred and secular power among viewing communities.



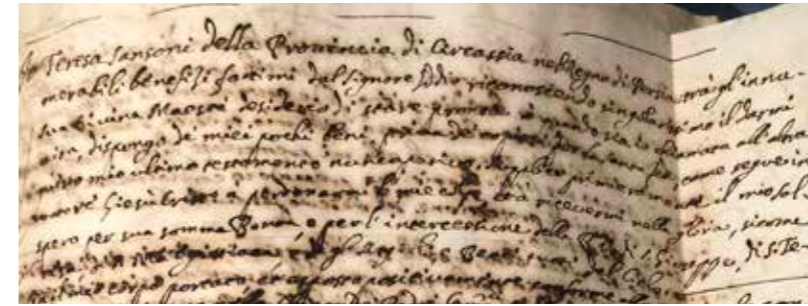
Abu Ghosh, Church of the Resurrection, second half of the 12th century. Photo: Megan Boomer

The Art of Diplomacy: Artistic Exchange Between Italy and Safavid Iran, 1600–1700

Alexandria Brown-Hedjazi | Samuel H. Kress Foundation

This dissertation project examines artistic and diplomatic exchange between Italy and Iran during the seventeenth century, with a focus on Safavid embassies to Rome, Florence and Venice. Originally sent to establish an alliance against the Ottomans, the embassies initiated artistic exchange between Iran and Italy that has yet to be explored. This project highlights new findings from three overlooked areas: trade routes in luxury goods (Caspian silk in exchange for mirrored Venetian glass); architec-

tural exchanges (the Italianate fortress in Kandahar and the unrealized design for a lapis lazuli dome in Florence); as well as architectural traces of minority communities (Shi'a converts in Rome and Carmelites in Isfahan).



Excerpt from the last will and testament of Teresia Sampsonia Sherley, c. 1650. Rome, Archivio di Stato di Roma

Le collectionnisme et le marché de l'art entre Paris et Florence à la fin du XIX^e siècle: le cas d'Édouard André et de Nélie Jacquemart

Giancarla Cilmi | Bourse Robert Klein de l'Institut national d'histoire de l'art et de la Villa Finaly

Cette recherche vise à analyser les relations entre la France et l'Italie dans les domaines du collectionnisme et du marché de l'art entre la fin du XIX^e siècle et les premières décennies du XX^e siècle. À travers l'exemple du couple Jacquemart-André, collectionneurs français férus d'art italien, j'ai examiné les rapports entre amateurs français et marchands italiens pour mieux appréhender le *modus operandi* permettant de constituer une collection d'art d'envergure. Pour ce faire, j'ai procédé à un dépouillement approfondi des archives florentines, notamment les archives Bardini et celles du Polo Museale Fiorentino. L'exploration de ces archives ainsi que l'étude du cas Jacquemart-André permettent de mieux saisir les liens artistiques et commerciales entre la France et l'Italie.

Partimento: Theories and Practices of Decoration in Tuscany during the Renaissance

Nicolas Cordon | Bourse Robert Klein de l'Institut national d'histoire de l'art et de la Villa Finaly

The project investigates the notion of *partimento* and its manifold applications in artistic theory and practice during the Renaissance. The starting point is a drawing attributed to Giuliano da Sangallo in the Biblioteca Comunale degli Intronati in Siena, which records the decoration of an ancient vault and was captioned by the author as "uno partimento duna volta anticho a Roma". Studies have shown that the type of decorative patterns depicted in the drawing had an important impact on artistic practice in Tuscany of the late fifteenth century. The aim of this research project is to improve the understanding of Renaissance decorative art by focusing on the decorative systems related to the diffusion of Sangallo's pattern and the occurrences of the term *partimento* in theoretical literature.

Painting in Lucca in the Late Fifteenth Century: A Problem in Artistic Geography

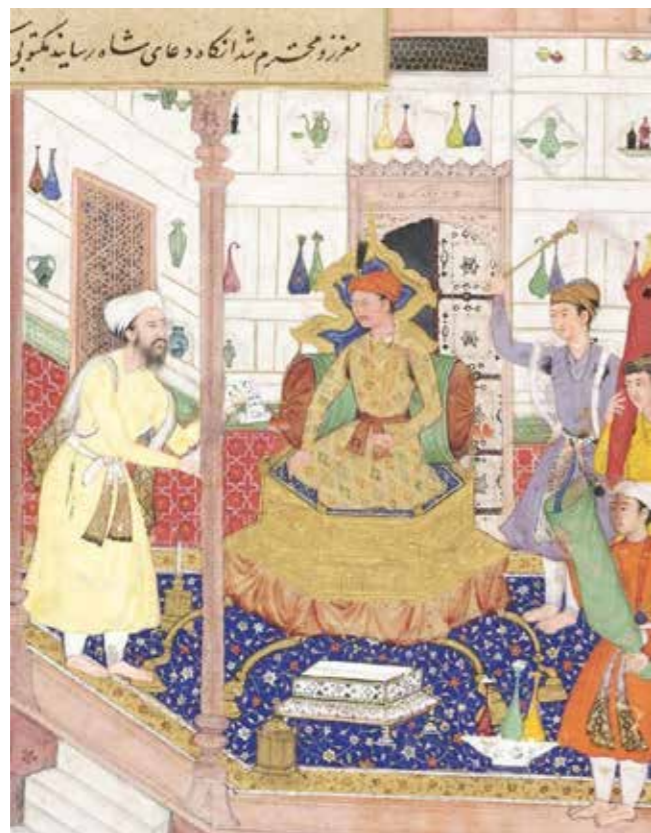
Christopher Daly | Center for Advanced Studies in the Visual Arts, Washington, D.C. (David E. Finley Fellowship)

The late fifteenth-century Lucchese painters all emerged in scholarship as unnamed ‘Masters’, their *oeuvres* mapped from the detectable ‘influences’ in their works. As such, they have traditionally been cast as mere ‘eclectics’ who worked in a ‘homogeneous local style’ (Ferretti; Natale). Yet this assessment minimizes the complexity of Lucchese painting, overlooking the dynamic patterns of mobility, dialogue, and exchange evidenced in the artists’ works and historical biographies, all recovered from the archives in the mid-1980s. Moving beyond anachronistic notions of unidirectional influence, this study aims to contextualize the rich citationality of Lucchese painting, demanding a broader reconsideration of how style is tethered to location and how and when art historiography has resorted to the term ‘eclecticism’.

Migration of Images, Texts, Ideas and Objects from Timurid Central Asia to Mughal India (16th–18th centuries)

Dipanwita Donde | Max Weber Stiftung (Bilderfahrzeuge)

The Mughal rule in India was characterised by an extraordinary artistic efflorescence in continuation of the literary and artistic shift that occurred at the court of the Timurid sultan, Husain Bayqara, in Herat in the fifteenth century. The project will focus on the dense traffic of images that migrated from Central Asia to the Indian subcontinent. Some of this movement was physical – moving through the vehicle of travelling objects and artists. Some of this movement was virtual, with artists of Hin-



dustan trying to depict an imagined vision of the Timurid/Central Asian heritage that neither they, nor their Timurid-Mughal patrons had seen. The idea is to create a bank of Mughal images and texts within certain groups – portraits, vessels, environments and emotions, under which clusters of images can be classified and analysed from within Turko-Mongol cultural categories and practices.

Detail depicting Akbar receiving the Iranian Ambassador, *The First Akbarnama*, Mughal c. 1590s, watercolour and gold on paper, 30.8 x 19.1 cm. London, Victoria and Albert Museum

Der *Fiore di virtù* – Studien zur Ausstattung und Rezeption eines Tugendbuchs aus dem frühen Trecento

Patrick Dooling | German Academic Exchange Service (DAAD)

Das Tugendbuch *Fiore di virtù* aus dem frühen Trecento ist in zahlreichen illustrierten Handschriften und Drucken überliefert – weder die Illustrationsgeschichte noch die breite künstlerische Rezeption der Schrift sind bislang aufgearbeitet worden. Das kunsthistorische Potential der Moraldidaxe besteht



in Einblicken in die Ausstattung populärer Schriften sowie in ihrer Eigenschaft als Quelle zur Ikonographie der Tugenden und Laster. Dabei wirft das Kompendium Schlaglichter auf die künstlerischen Prozesse in der Vermittlung zwischen Text und Bild; die Spuren reichen von der Bibliothek Leonardos über Arbeiten Pisanellos bis zur *Iconologia* Cesare Ripas. Ziel des Vorhabens ist die Erschließung von Ausstattung und Rezeption der Schrift und ihrer Bedeutung und Funktion in der Künstlerbildung.

Fiore di virtù, Titelholzschnitt der Ausgabe Florenz: [Compagnia del Drago], 1498 (GW 09934), Bl. air [Faksimiledruck], hrsg. von Biblioteca Nazionale Centrale di Firenze, Florenz 1949

Les savoir-faire comparés du papier

Valentine Dubard | Bourse Robert Klein de l'Institut national d'histoire de l'art et de la Villa Finaly

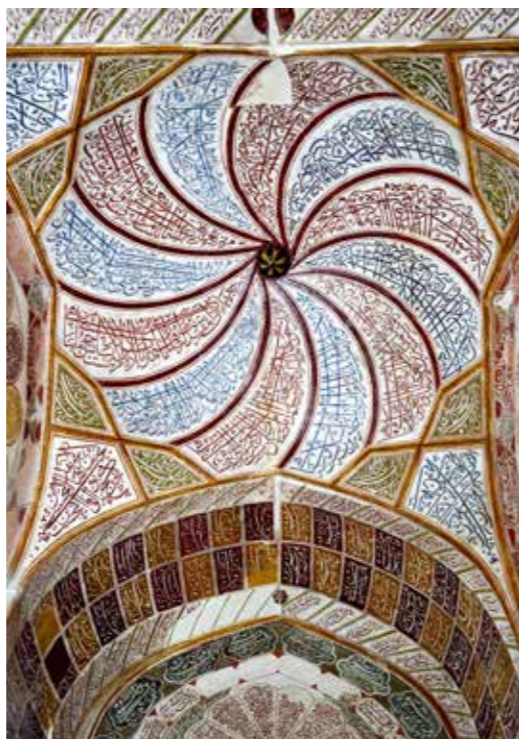
Ce projet explore les savoir-faire comparés du papier. Il s'appuie sur les expériences et les pratiques de spécialistes papetiers, ingénieurs, historiens, relieur et restaurateurs d'œuvres sur papier pour décrire les caractéristiques et les différences des papiers faits main et faits machine. Il vient compléter les ouvrages théoriques sur la fabrication et l'histoire des papiers par une approche sensible ayant pour objectif d'être utile aux utilisateurs.

Intimacies of Global Sufism: The Arts of Shrine Making between Early Modern Iran and India

Peyvand Firouzeh | Getty/ACLS Postdoctoral Fellowship in the History of Art

Intimacies of Global Sufism combines methods of sensorial and global art histories, moving between small spaces and transregional perspectives, to reassess the relationship between mysticism, materiality, and mobility. The project focuses on hitherto understudied Sufi shrines associated with the followers of the Sufi-poet Shah Ne'matollah Vali (d. 1431) in India and Iran. By adopting the lens of

‘intimacy,’ I both foreground the sensorial richness of art making in Sufism, and restructure the polarity of the global and local in art history and humanities scholarship. The transoceanic artistic dialogues that I recover in monumental shrines, small retreat cells, devotional wall paintings, and ritual carpets invite us to reconsider the power of devotional art to redefine the domain of the ‘global’ and the ‘early modern’ beyond the scope of European colonialism.



Mahan, shrine of Shah Ne'matullah Wali, chelleh khaneh (retreat cell), upward view. Photo: Peyvand Firouzeh

The Aesthetics of Distance: Objects and Ideas in Fifteenth-Century Deccan India

Peyvand Firouzeh | Getty/ACLS Postdoctoral Fellowship in the History of Art

This project interrogates notions of ‘origin’ and ‘influence’ in multicultural societies comprised of diverse migrant communities through their practices of art making. It explores how historical and geographical distance manifests itself in pre-modern visual cultures, and asks how we can rethink the notion of distance as a vehicle of creativity. Focusing on the art and architecture of the Bahmanid dynasty (r. 1347–1528) in Deccan India, the project adopts a trans-regional and trans-temporal approach, studying the historical circulation of objects, knowledge, and people in the Indian Ocean world. In past scholarship, Bahmanid visual and built cultures have consistently been studied through the lens of Persian ‘influence’ in India. Instead, my research examines how Bahmanid society fashioned itself through works of art that challenge cultural and geographical boundaries.

The Terminology of the *Introduzione alle arti* in Giorgio Vasari's *Vite*

Ming Gao | Chinese Scholarship Council

The part of Vasari's *Vite* that deals with technique is omitted in most of its translations into other languages and is much less studied in comparison with the extensively investigated individual biographies. Since this part contains numerous technical terms which recur throughout the *Vite*, it is crucial to conduct a systematic investigation of them. This project is articulated into three parts: the first is a Chinese translation of the *Introduzione* with a commentary; the second, an analysis of circa five hundred critical terms (mostly selected from Grassi's *Dizionario dei termini artistici* and Barocchi's *Il Lemmario artistico nelle Vite di Vasari* and also including a list of further instances); the third part deals with the sources used by Vasari in his writings on artistic technique.

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

Giacomo Guazzini | Verein zur Förderung des Kunsthistorischen Instituts in Florenz e. V. (Jens Peter Haeusgen Scholar)

This project deals with the decorative systems imitating marble which flourished in Italy between the Middle Ages and the early Renaissance. It analyzes the complex interplay between iconic and figurative components in decorative systems, paying particular attention to Giotto's experimentations in Padua. Through the study of archival photographs and of the present-day mural surfaces, it has been possible to recover and virtually recreate the original fresco-cycle by Giotto in the chapel of Saint Catherine at the Santo, today almost entirely lost. Its most striking feature was the complex illusionistic architecture painted on the side walls with fictive marbles. Furthermore, the discovery of a coat of arms has allowed to securely relate this cycle to the patronage of the Scrovegni family, almost certainly of Enrico himself, at a time immediately prior to the Arena cycle.

Graphic reconstruction of Giotto's decoration of the chapel of Saint Catherine in Sant'Antonio, Padua, general view. From: Giacomo Guazzini, "A New Cycle by Giotto for the Scrovegni: the Chapel of Saint Catherine in the Basilica of Sant'Antonio in Padua", in: *Mitteilungen des Kunsthistorischen Institutes in Florenz* 61, 2 (2019), pp. 168–201



Demodernisms. Art and Coloniality in France 1945–1966

Daniel Horn | Forum Transregionale Studien (Art Histories and Aesthetic Practices)

This project re-evaluates the art theoretical interconnections between peripheral and canonized art movements during the late colonial period in Paris in the aftermath of World War II. The artistic-intellectual network of the journal *Présence Africaine*, founded in Paris by Alioune Diop (1910–1980) in 1947, represents a primary source and contextual focus of the project. The premise of ‘demodernisms’ serves to de-center a Eurocentric historiography of modern art in France and the French Union throughout the so-called postwar period. The project explores the impact of this nexus, constitutive of later conceptions of ‘entangled art histories’, to the referencing of new materialisms and object-oriented ontologies in contemporary art discourses, and on recent debates over cultural appropriation, representation and authorship.



Arthur Jafa, *APEX*, 2013, video still. © Arthur Jafa. Courtesy the artist and Gladstone Gallery, New York and Brussels

Twist and Turn. The Encounter between Europe and Persia told by two Cup Bearers

Anita Hosseini | Max Weber Stiftung (Bilderfahrzeuge)

This project investigated the history of a small bottle from the collection of the Staatliche Museen zu Berlin. This bottle from the Safavid period (c. 1600) was made of earthenware and received its strong green color from a glaze in quartz frit. On opposite sides it shows the relief-like bodies of two figures: a falconer with a turban and long costume and a European with a hat and breeches. Starting from this pair of opposites, the project explored the status of Europeans in Persia, the geopolitical alliances, and the domestic legitimation of Shah Abbas I at the time through iconographic and iconological settings. Central aspects were the Isfahan School, the emerging dandy culture – which became apparent through the appropriation of European fashion – and the status of Europeans as cupbearers at the royal court.



Safavid bottle, Iran, 17th century, earthenware, green glaze in quartz frit, height 17 cm. Berlin, Staatliche Museen, Museum für Islamische Kunst. © Photo: Museum für Islamische Kunst der Staatlichen Museen zu Berlin - Preußischer Kulturbesitz / Johannes Kramer

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 | Bischöfliche Studienförderung Cusanuswerk



Das Projekt analysiert Pierre Belons Vogeltraktat (1555) in seiner Ausnahmestellung als eines der ersten gedruckten, bebilderten naturhistorischen Abhandlungen. Gegenstand der Untersuchung ist zum einen Belons Rolle als Reisender im Dienst von Kirche und Krone, (Feld-)Forscher und Autor. Zum anderen sollen Text (*historia*) und Bild (*naïfs portraits*) als Spiegel der Ambition verstanden werden, das Wissen der Frühen Neuzeit im Druck zu dokumentieren und zu katalogisieren. Belons Arbeit stellt – in Gegenüberstellung mit jener weiterer Forscher – ein Beispiel des Umgangs mit teils nie in Europa gesehenen und beschriebenen Tieren und dem ihm über diese zur Verfügung stehenden Material (lebend, tot, präpariert, als Fragment, Zeichnung etc.) dar, das einen Einblick in gelebte Forschungspraxis im 16. Jahrhundert gibt.

Anonym, Darstellung des Kopfes eines toten Riesentukans, Holzschnitt in: Pierre Belon, *L'Histoire de la nature des oyseaux*, Paris 1555. Paris, Bibliothèque nationale de France, RES-S-160, S. 184

The Prestige of the Foreign in Genoese Devotional Painting, 1460–1530

Brenna Larson | Samuel H. Kress Foundation



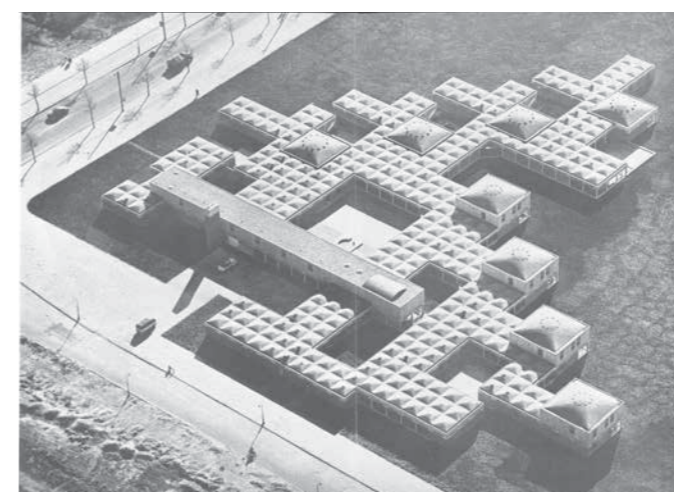
This project considers early modern conceptions of artistic foreignness through the social and legal conditions which impacted the production of art in Genoa between 1460 and 1530. Art-making in Genoa in this period was overwhelmingly carried out by foreigners who had settled in the city or were working there as itinerant artists. I examine the means by which the foreignness of these artists – largely Tuscan, Lombard, and Provençal in origin – was legally constituted, culturally perceived, and strategically mobilized within the Genoese artistic sphere and how it shaped local artistic production. These conditions are examined across three sites: Santa Maria di Castello in Genoa; sites of Della Rovere patronage in Savona; and ecclesiastic monuments on Corsica, which was a possession of the Banco di San Giorgio.

Pier Francesco Sacchi, *The Saint Antoninus Altarpiece*, 1526, oil on panel. Genoa, Santa Maria di Castello

Dutch Team 10 and Subsequent Architectural Trends from an Italian Perspective: *Casabella, Domus, L'Architettura, Controspazio* (1959–1968)

Rebeca Merino del Rio | University of Seville

This research focuses on the reception and acceptance of Dutch Team 10's output in the Italian architectural scene. To this end, a review of some of the most influential Italian architectural journals – *Casabella, Domus, L'Architettura* and *Controspazio* – is proposed. The individualisation of the entries on Dutch Team 10's production and their analysis is the basis for understanding the degree of conflict or consistency between their content and the way Team 10 wished to be perceived. After this initial review, the selection of media will be subject to changes. The research concentrates on



the period between 1959 and 1968. The starting date coincides with CIAM's dissolution and Team 10's irruption onto the international scene, while the year 1968 is marked by the social riots all over Europe. The end date, however, will be extended to the mid-seventies to include other works and essays clearly developed in the wake of Team 10 by relevant figures, such as Herman Hertzberger, and their reception in Italy.

Aldo van Eyck, Amsterdam Municipal Orphanage, 1955-1960. © Aldo van Eyck, from the Aldo van Eyck archive

Function and Genesis of Cast Shadows in Late Medieval and Early Renaissance Painting

Gerd Mathias Micheluzzi | Bundesministerium für Bildung, Wissenschaft und Forschung, Austria (Marietta Blau Grant)

Ever since Vasari, cast shadows were regarded as distinctive features of fifteenth-century painting. In contrast, medieval painting was considered to be ‘cast-shadowless’. Although this general assumption is challenged by several authentic examples, art historians still treat them as exceptions or restorative interpolations, or simply ignore their existence completely. By shifting the focus to functional aspects, this project aims to shed light on basic conditions that may have served as a starting point for early Renaissance artists. This project makes use of several case studies dealing with medieval art, literature, and natural philosophy in order to show that the mimetic function of cast shadows was not an end in itself, but rather a means to accentuate and verify narrative, spatial, as well as ontological, notions.



Pietro Lorenzetti, *Last Supper*, detail, c. 1317–1319, fresco. Assisi, San Francesco, Basilica inferiore, southern arm of the western transept

Arte-Facts: Drawings as Legal and Juridical Objects in Early Modern Italy

Linda Mueller | Samuel H. Kress Foundation

This dissertation studies artistic and notarial drawings in legal and juridical documents – such as contracts, testaments, and court records – and their impact on processes of decision-making, identity formation, and the creation of normative and legal spaces in Renaissance Italy, in which visual media played a crucial role. Revisiting marginalized documents through a cross-disciplinary lens, the investigation begins by illuminating the drawings’ ties to the material culture of legal documents around 1400 and traces the development of their shifting institutional and conceptual frameworks in the legal-humanist discourse until c. 1630. Mapping out the manifold legal notions of *disegno*, the project examines the drawings’ entanglements with issues such as forgery, factuality, disability, and sovereignty, that is the artist’s intentional and repetitive withdrawal from legal agreements.



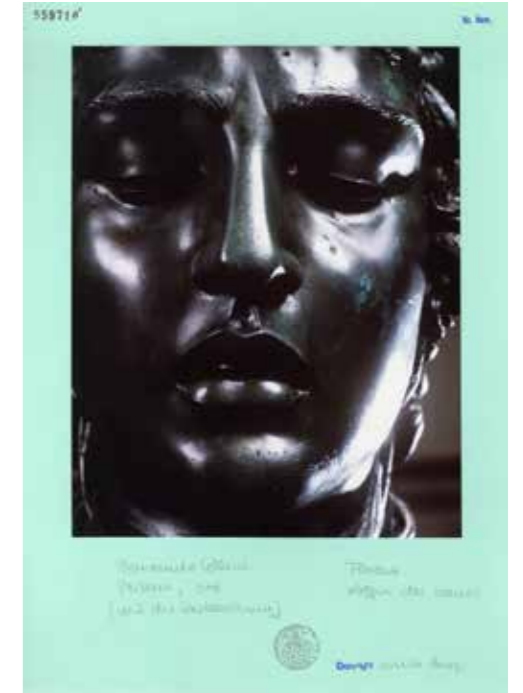
Agreement between Bernardo de Lazara and Pietro Calzetta for the decoration of the Chapel of Corpus Christi in S. Antonio, Padua; written and drawn by Bartolomeo Sanvito after Niccolò Pizzolo; 1466, brown ink on paper (recto). Los Angeles, Getty Research Institute, acc. no. 900255

Benvenuto Cellini's *Perseus mit der Medusa* in der Fotografie: Materielle Transformationen zwischen Realität und Fiktionalität

Karina Pawlow | German Academic Exchange Service (DAAD)

Das Forschungsvorhaben setzt sich mit der fotografischen Abbildung dreidimensionaler Objekte für wissenschaftliche Publikationen auseinander. Benvenuto Cellini's *Perseus mit der Medusa* sowie die Piazza della Signoria sind vielfach reproduziert worden und offenbaren sich im Dialog mit den Beständen der Photothek des Kunsthistorischen Instituts in Florenz hierfür als besonders ergiebige Studienobjekte. Als wesentliche Problematik rücken die Vielansichtigkeit von Skulpturen sowie die Materialität des Abgebildeten und des Abbildenden in den Vordergrund. Ein herausragendes Beispiel für die menschliche Intervention zwischen dem Fotografierten und der Fotografie, die sich auf Bild- und Materialebene nachvollziehen lässt, bilden die Aufnahmen Liberto Perugis und sind für dieses Vorhaben von besonderem Interesse.

Liberto Perugi, Aufnahme der *Medusa*, handgeschr. Notiz „Benvenuto Cellini, Perseus, Det. (nach der Restaurierung), Florenz Loggia dei Lanzi“. Florenz, Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Photothek, Inv. 559710



Dibujo italiano y español del siglo XVI en la Biblioteca Nacional de España

Carlos Plaza | Agencia Estatal de Investigación, Spain

La investigación es parte del proyecto *Dibujo italiano y español del siglo XVI en la Biblioteca Nacional de España* (Agencia Estatal de Investigación, España, Plan Estatal I+D+i, 2017–2020), cuyos investigadores principales fueron los profesores Benito Navarrete Prieto y Gonzalo Redín Michaus. Se enmarca en mi línea de investigación sobre la arquitectura de la Edad Moderna entre España e Italia desde diferentes aspectos de estudio, en este caso el papel del dibujo de arquitectura a través de



Sección longitudinal del proyecto de una catedral. Biblioteca Nacional de España, DIB14/45/10

la colección de la Biblioteca Nacional de España (BNE). El proyecto de investigación ha supuesto el primer profundo estudio de conjunto sobre el entero fondo de dibujos de la BNE cual colección más importante en España y muy significativa a nivel internacional. Esta colección es muy significativa, siendo el más importante fondo nacional y una fuente muy importante para la interpretación de la arquitectura española del siglo XVI; la presencia de arquitectos italianos muy relevantes, y en particular florentinos, entre los autores presentes en la amplia colección hace que también sea muy relevante para la arquitectura italiana o mejor, para el papel del dibujo entre Italia y España que es el enfoque crítico en el que he basado mi trabajo y mi contribución al proyecto materializada en un capítulo en el libro colectivo del proyecto y en las fichas catalográficas.

Globale Moderne, lokale Modernismen

Sophia Prinz | Forum Transregionale Studien (Art Histories and Aesthetic Practices)

Anders als die Global Art History hat sich die Designgeschichte und -theorie bislang kaum mit der globalen Verflechtung von Gestaltungsformen beschäftigt. Das Projekt hat sich dementsprechend zum Ziel gesetzt, ein sozialtheoretisches Instrumentarium zur Analyse alltagsästhetischer Transkulturalisierungsprozesse zu entwickeln und auf dieser Grundlage den Zusammenhang von globaler Moderne, lokalen Modernisierungsprozessen und den damit verknüpften modernistischen Programmen systematisch in den Blick zu nehmen. Als theoretischer Rahmen dient dabei die soziologische Praxistheorie, die um Ansätze aus den Postcolonial Studies, den Theorien des Global South und dem New Materialism erweitert wird.

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.

Unsichtbares sichtbar machen. Strategien zur Darstellung des überirdischen Raumes in der italienischen Malerei des 14. und 15. Jahrhunderts

Malena Rotter | German Academic Exchange Service (DAAD)

Das Projekt untersuchte Strategien zur Visualisierung der jenseitigen Sphäre, also des ‚Unschaubaren‘ und somit auch Unbekannten – in einer Zeit, in welcher die Kunst sich zunehmend der Wiedergabe der konkreten, alltäglichen Erfahrungen widmete. Motivisch geordnete Detailanalysen exemplarischer Werke ermöglichten eine Klassifizierung der Visualisierungsmechanismen in Idealtypen

und somit die systematische Erschließung des Umgangs mit dem Nicht-Sichtbaren. Einzelphänomenen, wie dem *Engelsturz* aus dem Louvre, und deren Bedeutung für den Übergangsprozess zur neuzeitlichen Malerei wurde zuletzt besondere Beachtung geschenkt, um die Schwellenhaftigkeit und das gerade daraus resultierende Potential dieser Zeitspanne zu verdeutlichen.

Modern und antiquiert: Zur Antiken- und Mythenrezeption im Werk Giorgio de Chiricos

Stephanie Schlörb | Landesgraduiertenförderung Baden-Württemberg

Durch eine systematische Analyse der Bildmotive zeigt das Forschungsprojekt auf, dass es sich bei der Antiken- und Mythenrezeption Giorgio de Chiricos größtenteils um eine indirekte Auseinandersetzung mit dem klassischen Altertum handelt. Diese begründet sich einerseits aus der Rezeption nachantiker Malerei des 15.–19. Jahrhunderts, andererseits wurzelt sie in de Chiricos Kenntnis

der altertumswissenschaftlichen Disziplin-geschichte und einem Winckelmann'schen Gedankengut. Den disziplingeschichtlichen Entwicklungen folgt die hier präsentierte Arbeit, indem sie die Antiken- und Mythenrezeption de Chiricos als Untersuchungsgegenstand der jeweiligen Teildisziplinen Alte Geschichte, Klassische Archäologie und Klassische Philologie versteht und das Œuvre gemäß den fachspezifischen Methoden analysiert.



Giorgio de Chirico, *Selbstbildnis mit Büste des Merkur*, 1923, Tempera auf Leinwand, 65 x 50 cm. Privatbesitz

Paolo Veronese als ‚Inventore‘

Nils Jonas Weber | Landesgraduiertenförderung Baden-Württemberg

Im Zentrum des Projekts steht der Stilwechsel in Paolo Veroneses Spätwerk, der bisher im Kontext von künstlerischen ‚Altersstilen‘ gedeutet wurde. In Abgrenzung zu solch mystifizierenden Darstellungen sollen die Eigenschaften von Veroneses spätem Stil – beispielsweise die dunkle Chromatik und die dramatischen Bildwirkungen – als Elemente eines umfassenden Reformprozesses analysiert werden. Zur Rekonstruktion dieses Prozesses werden Gemälde, Fresken und Zeichnungen zu Schrift-dokumenten wie Briefen und Traktaten in Beziehung gesetzt, mit dem Ziel, Veroneses stilistische Neupositionierung vor dem Hintergrund der gesellschaftlichen, politischen und religiösen Konflikte in Venedig zu beleuchten.

The Virtuous. Political Communication Between the Italian States and the Ottoman Court in the Age of Mehmet II (1451–1481)

Luc Wodzicki | Graduate School Global Intellectual History,
Freie Universität Berlin

During the fifteenth century, virtue became a formative concept in Ottoman and Italian political thought. In a situation of social and political transformation, the idea that a virtuous character might promise stability shaped a language of trans-Mediterranean intelligibility. The conceptual, semantic, and aesthetic structures at the basis of this language existed in a shared heritage of classical antiquity, to which both sides could refer, even though this heritage had reached them through different lineages of transmission. This project sought to understand how virtue offered a reference point of transcultural relatability in Ottoman-Italian political communication, and shed new light on the role of historically grown transculturality in a Mediterranean vocabulary for expressing legitimacy and authority.

Visiting Scholars

The Conversion of Diocletian's Mausoleum in Split into a Christian Church

Josip Belamarić

The reckoning with mementoes of Diocletian in Split was systematic. By an irony of history, the mausoleum of the most ardent persecutor of the Christians was transformed into a church, and – in the mid-seventh century – into a cathedral dedicated to Saint Doimus, a bishop executed during the persecutions of 304. This project studies the circumstances in which the conversion of Diocletian's Mausoleum occurred. I argue that it happened as early as the beginning of the fifth century, which would make this one of the first instances of direct conversion of that sort in general.

Zwischen Lastern und Tugenden – Zur intellektuellen Kultur des Trecento

Dieter Blume

Das Projekt zur intellektuellen Kultur der Laien in den italienischen Stadtstaaten des Trecento analysiert die vielfältige Verwendung der Allegorien, die seit der zweiten Hälfte des 13. Jahrhunderts in politischen Diskursen omnipräsent sind. Besondere Aufmerksamkeit kommt hierbei dem Florentiner Notar Francesco da Barberino (1264–1348) zu, der sich für die Kombination von Bildern und Poesie interessierte und seine Zeitgenossen Dante und Giotto bewunderte. Er verfasste zwei ethische Erziehungsbücher, eines für Männer, eines für Frauen, die in der Kombination von völlig neu konzipier-

ten Bildern, Versen in Volgare und lateinischem Kommentar neue Wege bestritten. Er schuf eine persönlich geprägte, ausgesprochen hybride Vision von praktisch orientierter Ethik, christlichem Glauben und poetischer Liebestheorie, die deshalb auch nur wenig Verbreitung fand.



Francesco da Barberino, *Gloria*, in: *Documenti d' Amore*. Rom, Biblioteca Vaticana, Ms. Barb. lat. 4076, fol. 85r. Reproduced by permission of Biblioteca Apostolica Vaticana, with all rights reserved

Landscapes of the Eastern Question – Confessional Space in Pera before and after 1830

Paolo Girardelli

In the plural environments of late Ottoman cities, the Armenians who chose Catholicism were not recognized as an official *millet* (ethno-religious community) until 1830. Before this date, thousands of Armenians continued to observe dress codes and other Ottoman standards, but behaved religiously as crypto-Catholics. They attended the Latin churches of Pera and Galata which became, in parallel, 'crypto-Armenian': responding in visual, material, spatial, and ritual terms to the presence of this new (but unofficial) community. After the recognition of the *millet*, the first official Armenian Catholic churches were built, and the former hybridity gave way to clear-cut redefinition. Drawing on diplomatic and religious archival materials (especially from the Archivio Storico di Propaganda Fide), this research, which is part of my long-term project on the Landscapes of the Eastern Question, explores the effects of confessional tensions and co-existence in the visual environment of Pera and Galata.

The Life of Busts. Sculpted Portraits in Fifteenth-Century Italy

Jeanette Kohl

This book project offers the first comprehensive study of bust portraiture in Renaissance Italy. While sculpted portraits have long been in the shadow of portrait paintings, this project foregrounds the eminent role busts played in the Renaissance – as potent mirror images infused with societal expectation, as ambivalent objects of desire and poetical reverence, and as authoritative proxies based on the power of likeness. The study sheds new light on the objects' materials and meanings, strategies of display, and esthetic innovations. It shifts the traditional research foci – on the sitters' identity, social status and questions of patronage and attribution – toward an object-centered and phenomenological approach.

Ecological Realism in Chinese Painting, 1450–1550

Lihong Liu

This project deals with a fundamental notion and practice of Chinese landscape painting: *shijing* which literally means 'realist scenery'. *Shijing* painting became especially popular during the mid-Ming period (c. 1450–1550) when artists' search for the 'real' (*shi*) in their paintings coincided with a quest for the 'scenic' (*jing*) in their everyday surroundings. This ecological realism, I argue, emerged as a pictorial mode that activates the mutual evocations between painting and a sense of place, and between art and the everyday cosmos.



Wen Zhengming, *Garden of the Inept Administrator*, 1551, album of eight leaves; ink on paper, 26.4 × 27.3 cm. New York, Metropolitan Museum of Art

Ignaz Maria Graf Attems (1652–1732) als Auftraggeber für barocke Deckenmalerei

Barbara Murovec

Das Buchprojekt beschäftigt sich mit dem für die Kunstlandschaft der Steiermark und Mitteleuropas wichtigen Graf Attems, den jüngsten Sohn des Landeshauptmanns des Herzogtums Krain, Johann Ferdinand Attems-Heiligenkreuz und seiner dritten Frau Francesca Markiza Strozzi aus Mantua. Mit seinen Aufträgen von profaner und sakraler Deckenmalerei (Schloss Stattenberg/Štatenberg, Schloss Rann/Brežice, Schloss Windisch Feistritz/Slovenska Bistrica, Wallfahrtskirche Maria von Zagorje, Grazer Kalvarienberg usw.) prägte er die Kunst um 1700 entscheidend mit, trotzdem ist seine Rolle als Mäzen und Auftraggeber bisher kaum erforscht. Der Fokus der Untersuchung liegt auf den Fragen, welche Themen, Referenzen, Vorlagen und Erfahrungen in den Fresken visualisiert wurden und wie ihre Bildprogramme Attems Lebenskonzept und seine Erinnerungsstrategie repräsentieren.

„Materialität“ des visuellen Gedächtnisses von reisenden Auftraggebern

Barbara Murovec

Erforscht werden bisher in der Regel nur separat betrachtete und wenig untersuchte Aspekte des Reisens von (künftigen) Auftraggebern in der Frühen Neuzeit (insbesondere im 16. und 17. Jahrhundert) und des damit verbundenen Wissenstransfers und Kunst- und Kulturimports. Was und wie wurde rezipiert? Wie wirkten die unterwegs erworbenen Eindrücke, Erinnerungen und Anregungen aus den besuchten Städten und die mitgebrachten ‚Unterlagen‘ (illustrierte Bücher, Zeichnungen, Graphiken usw.) als Referenzen und Ideen auf neue Aufträge in der Heimat? Das Projekt, in dessen Mittelpunkt die Steiermark und die Toskana stehen, ist gleichzeitig Ausgangspunkt für ein größeres Projekt in diesem Bereich. Dabei wird auch das Potential für die Einbeziehung der Digital Humanities ausgelotet.

Formations of the Ethical Imperative: From Postmodernity to Relational Aesthetics and the Contemporary Period, 1960–2019

Peter J. Schneemann (in collaboration with Toni Hildebrandt)

This project looks at artificial environments in contemporary art. It analyzes and conceptualizes new experiences that are offered by the multisensorial nature of an aesthetics of installation and films in the art world. The project examines, moreover, the mediation of the ‘ecological imperative’ by



considering the paradigm shift from art forms in the ‘expanded field’ into ‘relational aesthetics’. The aim of the research is to elaborate an instrumentarium for a critical interpretation of modern and contemporary art in ecological terms. As of January 2021, this research is a subproject of the SNSF Sinergia *Mediating the Ecological Imperative: Formats and Modes of Mediation*.

Rugile Barzdziukaite, Vaiva Grainyte, Lina Lapelyte, *Sun & Sea (Marina)*, opera performance. 2019, Venice Biennale. Photo: Andrej Vasilenko. © Courtesy the artists

Academic Staff

Transgressive Animals, Territorial Locality and Qing Global Histories

Lianming Wang

This interdisciplinary project seeks to explore the entangled history of China’s reimagined geopolitics during the Qing era through an analytical ‘animal lens.’ Approaching the history of animals with four key research questions – space and built environment, monumentality, materiality, and knowledge –, it attempts to discuss the wide array of agencies that animals had or performed in shaping economic, diplomatic and artistic connections in the early modern era. A principle focus of this investigation is on types of movement – physical, conceptual, commercial and intellectual. In particular, the project explores the multi-layered copying and translation of images, such as that of the elephant (primarily in Dutch art), and investigates how the presentation of these ‘moving monuments’ shaped political interactions between Europe and China from a transcultural perspective.



Tributary elephant from Burma, detail from: anonymous, *Ten Thousand States Paying Tributes* (Wanguo laichao), 18th century, hanging scroll, color on silk, 299 x 207 cm. Beijing, The Palace Museum

Choreographien des fotografischen Archivs

Costanza Caraffa

Während die Hände und Körper von Archivarinnen und Archivaren aus der klassischen Archivtheorie gelöscht wurden, ist es gerade die serielle, fast automatische Wiederholung der angelernten Gesten einer ‚korrekten‘ Archivierung, die zu ihrer vermeintlichen Neutralität beiträgt. Die Idee von Choreographie als ein Regelwerk für die Organisation von Bewegung in Zeit und Raum erlaubt es, diese serielle Gestik zu hinterfragen. Die Handlungen im Fotoarchiv folgen Tanznotationen als Vorschriften, welche die Arbeit von Personen wie auch die räumlich-systematische Ordnung des Klassifikationssystems sowie die Gestaltung der Fotokartons regeln. So wie beim Tanz steht hier Serialität nicht im Widerspruch zu Kreativität. Choreographierte Reenactments von Archivarbeit während Interviews mit dem Fotografen und Videokünstler Armin Linke treffen im Projekt auf die theoretische Arbeit der Tanzwissenschaftlerin Isa Wortelkamp sowie Jamie A. Lees Begriff vom „archival body“.

Iconic Urban Space. Gebaute und projizierte Architektur in Dubai unter dem Gesichtspunkt von Ikonizität im Stadtbild

Anette Creutzburg

Dubai ist eine Metropole, deren Entwicklung maßgeblich vom Investment-Immobilienmarkt geprägt ist, und als solche ein im weltweiten Vergleich einzigartiges Beispiel. Dabei bedienen sich die Projektentwicklungsunternehmen fotorealistisch inszenierter Computer-Renderings, die neue Bauvor-

haben in den Kontext sowohl bestehender architektonischer Landmarken als auch noch ungebauter Ensembles setzen und so von der Magnetwirkung projektiierter Architekturikonen wie dem künftig höchsten Gebäude der Welt profitieren. Befördert durch ökonomischen Antrieb, ist im Wüstenemirat teils ohne räumliche Relation zum Realen eine Parallelwelt des simulierten Bildes entstanden. Das Projekt untersucht die Ikonographie sowie die Eigendynamik dieser Simulationen im Bezug zur tatsächlichen Stadtsilhouette der Wüstenmetropole mit ihren architektonischen Emblemen.



Downtown Dubai, Dubai.
Photo: Explorer

Die Ferienkurse am Kunsthistorischen Institut in Florenz von den Anfängen bis 1938

Ute Dercks

Das Projekt widmet sich den vom Institut angebotenen Ferienkursen, die meist in Kooperation mit deutschen Universitäten und finanzieller Hilfe des Preußischen Kultusministeriums für Wissenschaft, Kunst und Volksbildung realisiert wurden. Die Besichtigungen von Bauwerken, Museen und Archiven vor allem in Florenz und der Toskana wurden von Diavorträgen in den Institutsräumen begleitet. Es ging darum, die kunsthistorischen Kenntnisse der Teilnehmenden zu erweitern und ihnen die Arbeitspraktiken von Archivaren, Restauratoren und Kuratoren zu vermitteln. Dem Institutsdirektor oblag die Organisation und wissenschaftliche Gestaltung der Kurse: Er lud Gastdozenten ein

und stellte das Studienmaterial zur Verfügung, wobei die Abbildungssammlung des Instituts eine zentrale Rolle spielte. In den 1920er Jahren stieg nicht nur der Frauenanteil unter den Teilnehmenden, sondern auch der wissenschaftliche Anspruch, der nun auf eine kritische Auseinandersetzung mit den Werken, ihren Abbildungen, der zugehörigen Literatur und den kunstwissenschaftlichen Methoden abzielte.

VERMISCHTES

Im Kunsthistorischen Institut in Florenz (Viale Principessa Margherita 19) wird Ende März ein Ferienkurs über Verbindung von Archiv- und Denkmäler-Studium stattfinden. Herr Privatdozent Dr. Walter Bombe wird ihn zwei Wochen hindurch abhalten. Beginn Dienstag, 21. März, nachmittags 5 Uhr, Schluß Sonnabend, 1. April. Zweck des Kurses ist, Kunsthistorikern das Archivstudium zu erleichtern, unter Berücksichtigung der Baukunst, Bildnerei, Malerei und des Kunstgewerbes. Jeden zweiten Tag wird eine Vorlesung stattfinden, an dazwischen liegenden Tagen sind zur Erläuterung einige Führungen und Ausflüge in Aussicht genommen. Anmeldung zur Teilnahme ist an den Direktor des Instituts, Prof. Brockhaus, zu richten und zwar möglichst noch im Februar, da wegen der Raumverhältnisse nur eine beschränkte Anzahl von Teilnehmerkarten ausgegeben werden kann. Der Kurs ist für Studenten und für Mitglieder des »Vereins zur Erhaltung des Kunsthistorischen Instituts« gratis, abgesehen von einer Einschreibgebühr im Betrage von 5 Lire (= 4 Mark). Etwaige besondere Kosten (bei Ausflügen usw.) sind von den Teilnehmern zu tragen.

Ankündigung des Ferienkurses von 1911, in: *Kunstchronik*, 24. Februar 1911, Sp. 270

Memoria, immagine e personalità

Silvia Garinei

La memoria intesa secondo uno dei suoi più recenti modelli di definizione – la memoria autobiografica – ha un peso nella preferenza che l'individuo accorda ad alcune piuttosto che ad altre tra le tante immagini che recepisce? Questo è il tema di una ricerca in cui i fondamenti di Aristotele su memoria e reminiscenza, di Proust sulla memoria involontaria e il pensiero di Bergson e Taine interagiscono con le commistioni antropo-psicologiche di Galton e Freud e i recenti esiti delle neuroscienze (Neissen 1988). La via che si delinea privilegia la dimensione auto-conoscitiva del singolo individuo: la memoria utilizza schemi cognitivi che vanno a costituire le strutture elementari della nostra conoscenza, orientando così l'attenzione, la percezione dei sensi e il pensiero (Hebb 1949). La qualità immaginativa e visiva delle tracce mnestiche facilita un processo di manipolazione delle rappresentazioni della realtà, attraverso il quale è possibile modificare il proprio punto di vista su di sé e sul mondo.

Nachahmung, Plagiat oder Fälschung? Ein deutsch-italienischer Urheberrechtsprozess um eine Statuette Nathans des Weisen (1912/13)

Verena Gebhard

Der 1912/13 in Florenz und Berlin ausgetragene Rechtsstreit zwischen dem Kunsthandwerker Dante Zoi und der Bronzegießerei Gladenbeck um eine nicht autorisierte Nachahmung der seriell produzierten Kleinplastik *Nathan der Weise* des Berliner Bildhauers Adolf Jahn ist durch das Plädoyer des verteidigenden Florentiner Anwalts Ulisse Contri dokumentiert. Anhand dieses Textes, der von Contri noch im selben Jahr publiziert wurde, lässt sich aufzeigen, unter welchen Prämissen ein künstlerisches Werk im juristischen Kontext der Zeit in Italien als Nachahmung, Plagiat oder Fälschung angesehen wurde. Die Differenz zweier nationaler Rechtsauffassungen äußert sich im konträren Ausgang des Rechtsstreits: Während der Florentiner Prozess in einem Freispruch für den Bildhauer Zoi endete, ordnete das Berliner Gericht die Vernichtung der Statuette an.



Verschiedene Versionen der Statuette *Nathan der Weise* (von Adolf Jahn, Dante Zoi, Mendel), Illustration in: Ulisse Contri, *Per una statuette di Nathan il Saggio (Pretesa contraffazione artistica)*, Florenz 1913

The Photographers' Sales Catalogue Collection of the Photothek

Almut Goldhahn

For a long time, photographers' sales catalogues were considered simply as a means of communication between buyer and seller and a tool in building up art-historical photo collections. In recent years, however, these catalogues have themselves become objects of research. They are important sources for the working processes and commercial strategies of photographic studios as well as for individual photographs. Moreover, their formal structure and content draw attention to the correlation between the history of art and the photographic trade. The lists they provide helped to establish the art-historical canon and to codify national and international cultural heritage. The project studies the more than 400 catalogues held by the Photothek. It also aims to process the data and make them accessible on a platform linked to the Digital Photothek (with the technical collaboration of the Institute's Digital Research Coordinator). An online exhibition in collaboration with the Fondazione Zeri, Bologna, has already shown the scientific potential of these materials.



Adolphe Giraudon, *Catalogue des Documents Artistiques en Photographie*. *Tous les genres et toutes les époques de l'Art*, Paris 1889. Florence, Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Photothek

Italia in posa. Periphere Orte im fotografischen Fokus

Almut Goldhahn

Das 19. Jahrhundert brachte mit dem Beginn des Schienenverkehrs, der Entdeckung der Fotografie und dem Aufkommen eines bürgerlichen Tourismus wesentliche Veränderungen in der visuellen Aneignung Italiens wie auch anderer Länder. Die neue Geschwindigkeit des Reisens als auch der Bildproduktion hatte eine Bilderflut zur Folge, durch die einst peripher gelegene und oft nur von Künstlern, Literaten oder Gelehrten besuchte Orte plötzlich in den Fokus eines breiteren Interesses rückten. Ein Beispiel dafür ist die mittelalterliche Ruinenstadt Ninfa im südlichen Latium. Das Städtchen war seit seiner Anbindung an das Schienennetz (1892) zu einem beliebten Ausflugsziel, aber auch zu einem fotografischen Sujet geworden. Anhand von Aufnahmen des späten 19. und frühen 20. Jahrhunderts untersucht das Projekt verschiedene Narrative in der visuellen Annäherung an diesen Ort, verfolgt Wege ihrer Verbreitung und fragt nach Mechanismen, die dazu beitrugen, Ninfa im kulturellen Kanon des jungen italienischen Nationalstaates zu etablieren.

Giovanni Benedetto Castigliones *Jupiter mit den Vögeln*

Stephanie Hanke

Eine detaillierte Analyse und Kontextualisierung des vor kurzem als Aesops Fabel vom Raben identifizierten Gemäldes und seiner Rezeptionsgeschichte ermöglichte es, die allegorische und kunsttheoretische Vielschichtigkeit des in vieler Hinsicht ambivalenten Bildes offenzulegen. Über die Fabel hinausgehend lässt sich das Gemälde als allegorische Darstellung der Malkunst beziehungsweise des gelungenen Kolorits deuten, das auch Anspielungen auf alchemistische Transformationsprozesse mit einschließt und als Ausweis künstlerischer Fähigkeiten lesbar wird. Das Bild verrät eine spielerische Auseinandersetzung Castigliones mit dem Wettstreit zwischen Kunst und Natur über das Thema der ‚Verkleidung‘, das hier auf das kreative Potential der Malerei zur Verwandlung und Variation des real Vorhandenen verweist.

Vitaliano VI. Borromeo und die Gartenanlage der Isola Bella

Stephanie Hanke

Das Forschungsprojekt untersucht die Entstehung der Gartenanlage der Isola Bella im Lago Maggiore unter Carlo III. Borromeo sowie insbesondere ihre Ausgestaltung unter dessen Sohn Vitaliano VI. Während die Baugeschichte in ihrer Chronologie von der Forschung bereits weitgehend geklärt wurde, stehen eine architekturgeschichtliche Deutung der Anlage sowie ihres ikonographischen

Programms noch aus. Diese sollen insbesondere vor dem Hintergrund der literarischen und philosophischen Interessen Vitalianos, seiner vielfältigen intellektuellen Kontakte sowie seiner wichtigen Rolle in der Mailänder Accademia dei Faticosi beleuchtet werden.



Isola Bella, Lago Maggiore, Teatro Massimo, ca. 1670–1675

„La geniale viennese“ – Edyth von Haynau (1884–1978)

Lisa Hanstein

Bekannt geworden unter dem Pseudonym Rosa Rosà, war die Österreicherin Edyth von Haynau auch nach ihrer futuristischen Phase als Künstlerin aktiv. Das Projekt konzentrierte sich zuletzt auf ihre Tätigkeit in den 1930er Jahren in Italien. Auf der Basis von teilweise unpubliziertem Material konnte diese Schaffensphase von Haynaus genauer rekonstruiert und erstmals ihre Bedeutung als Fotografin aufgezeigt werden. Die Analyse des bisher kaum bekannten fotografischen Werks im Kontext der Zeit bestätigt erneut das Interesse der Künstlerin an Genderfragen.

Image and (Is)Land. The Cult of Saint Michael in the Eastern Aegean and Asia Minor

Annette Hoffmann



The *Taxiarchis* from Mantamados on Lesbos, an icon said to be fashioned from earth soaked by the blood of martyred monks, was the starting point for this research project on the sites dedicated to Saint Michael in the eastern Aegean and Asia Minor. The project begins with the oldest place of worship, Chonai (formerly Colossae in Phrygia), located around 300 km from Mantamados across the Aegean Sea, where Saint Michael split open the earth to preserve a therapeutic spring. The project then considers examples from along the coast and the Aegean islands; on Thasos, for example, Michael saved another spring, whereas on Chios a *Taxiarchis* icon miraculously reached the island from across the sea. The project focuses on these images and the legends tied to the sites of their veneration. It analyses their special material and immaterial implications in relation to both the appearances of the incorporeal angel and the landscapes to which they relate or by which they are surrounded.

Greek painter, *The Miracle at Chonai*, 1603, tempera on wood, 29.8 x 21.8 cm. Paris, Petit Palais, Musée des Beaux-Arts de la Ville de Paris

In Water and Soil: The Legend of the Holy Cross in Santa Croce in Florence

Annette Hoffmann

This research analyses the diverse representations of the Holy City of Jerusalem and the surrounding landscapes depicted in Agnolo Gaddi's cycle on the wood of the Holy Cross in Santa Croce's main chapel. The study places particular emphasis on the natural elements of water and soil, which play a pivotal role in the cycle's narrative. It reveals their complex material and spatial entanglements with the elements of the site itself, including its function as a funerary chapel, the church's relic of the cross and its rock crystal reliquary, the building of Santa Croce, and its location near the Arno river.

Die Bibliothek des Kunsthistorischen Instituts in den Jahren 1915–1944

Jan Simane

Zwischen den beiden kriegsbedingten Schließungen erlebten das Kunsthistorische Institut in Florenz und seine Bibliothek eine erste ausgesprochen dynamische und abwechslungsreiche Phase der Selbstdefinition als Forschungseinrichtung und als wissenschaftliches Instrument. Gab es Konzepte für den Sammlungsaufbau? Wer waren die Entscheidungsträger? Welche Arbeitshilfen stellte man den Forschenden zur Verfügung? In welchem Verhältnis zum allgemeinen Bibliothekswesen stand das KHI? Mit der Auswertung von Dokumenten aus dem Institutsarchiv und weiteren Sammlungen werden diese Fragen genauer beleuchtet. Ihre Erkundung versteht sich als Beitrag zur vertieften Erforschung der noch in vielen Teilen nur schwach konturierten Geschichte des Instituts.

Cicognaras Blick auf das 15. Jahrhundert

Barbara Steindl

Im Rahmen der umfassenden Studie zur Persönlichkeit und zum Œuvre des Ferrareser Grafen Leopoldo Cicognara wird dessen Arbeitsmethode am Beispiel des vierten Buches der *Storia della scultura* (1813–1818) untersucht. Das Buch ist der zweiten der fünf Epochen gewidmet, in die der Autor die stilistische Entwicklung der Skulptur gliedert: der Periode des *incremento* oder *progresso*, von Donatello bis Michelangelo. Die intensive Beschäftigung mit den Werken der sogenannten *primitivi* des 15. Jahrhunderts hatte eine Neubewertung der gesamten Epoche zur Folge, die nicht nur in der Kunsthistoriographie, sondern auch in der zeitgenössischen Kunstproduktion ihren Niederschlag fand. Die Studie untersucht insbesondere die Bedeutung und Funktion von Cicognaras Bibliothek im Zusammenspiel mit der stilistischen Analyse der Werke, die innere Organisation der einzelnen Kapitel sowie den Umgang mit Quellen und älterer Literatur.

La promozione dell'artista donna nella prima età moderna: firme e autoritratti

Samuel Vitali

Dopo una prima fase di ricerca sulle firme delle artiste italiane del Cinque e Seicento, i cui risultati sono in corso di pubblicazione negli atti del convegno *Die Namen der Künstler: Auktoriale Präsenz zwischen Schrift und Bild*, il progetto si è allargato al genere dell'autoritratto, che – come le firme – è particolarmente frequente nell'opera delle pittrici del periodo. Lo scopo principale dello studio è di proporre un cambio di prospettiva nell'analisi di questo fenomeno: piuttosto che come espressione dell'autocoscienza o *self-fashioning* delle artiste, esso viene interpretato come conseguenza delle aspettative del pubblico (prevalentemente maschile) cui le pittrici e i loro mentori rispondevano.

Relazioni transalpine nella grafica del tardo Cinquecento: Agostino Carracci e Hendrick Goltzius

Samuel Vitali



Il progetto intende contribuire a una migliore comprensione del ruolo della grafica negli scambi transculturali europei dei decenni a cavallo tra Cinque e Seicento, analizzando i rapporti tra i due incisori più importanti del periodo, Agostino Carracci e Hendrick Goltzius. Lo studio mira a dimostrare come la relazione tra i due artisti non si fosse limitata a una ricezione unidirezionale della tecnica dell'olandese da parte di Agostino e come, al contrario, ciascuno dei due artisti avesse studiato l'opera dell'altro, reagendovi in vari modi; e questo ben prima del viaggio italiano di Goltzius e del probabile incontro tra i due a Bologna nel 1591, del quale è stata trovata per la prima volta una testimonianza visiva. I risultati della ricerca sono confluiti nel catalogo della mostra *Sich kreuzende Parallelen. Agostino Carracci – Hendrick Goltzius* alla Graphische Sammlung ETH Zürich, curato assieme a Susanne Pollack.

Agostino Carracci da Hendrick Goltzius, *Venere e Amore (Sine Cerere et Baccho friget Venus)*, ca. 1585–1590, bulino, 218 x 146 mm. Zurigo, Graphische Sammlung ETH Zürich, inv. D 10041

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

Katharina Weiger

Das Blut Christi und die Gotteserkenntnis sind die Themen, die für die Konzeption der in diesem Buch behandelten *Kreuzigung* aus Giottos neapolitanischer Werkstatt zentral waren. Giotto hat das Bild begonnen und die Ausführung an einen Mitarbeiter, der mit der Kunst in Siena und Assisi vertraut war, delegiert. Die Datierung 1332/33 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. Davon ausgehend erforscht die Arbeit die Kunst Unteritaliens aus der Zeit nach Giottos Aufenthalt in Neapel. Dass die *Kreuzigung* wie die Stuttgarter *Apokalypse*, deren Auftraggeberschaft ebenso dem Anjou-Hof zuzuordnen ist, eine zweifache Rezeption erfuhr – zeitnah in der höfischen Buch- und einige Jahrzehnte später in der Wandmalerei des Königreichs –, ist mit Roberts Kunstpolitik zu erklären.

Systematische Aufstellung versus Numerus currens in einer Forschungsbibliothek: Eine empirische Studie in der Bibliothek des Kunsthistorischen Instituts in Florenz

Katharina Weiger

Vor dem Hintergrund einer zunehmend global ausgerichteten Kunstgeschichte, die nicht mehr eurozentrisch, sondern stärker als bislang weltweit denkt, werden die Grenzen von systematischen Aufstellungen in kunsthistorischen Bibliotheken offensichtlich. Die eindeutige, ausschließliche Zuordnung von Wissen zu einzelnen Sachgebieten oder topographischen Abteilungen wird schwieriger, da Bücher verschiedenste thematische Aspekte behandeln, die zudem über den ganzen Globus zu verorten sind. Mit der empirischen Untersuchung soll überprüft werden, was die Nutzerinnen und Nutzer der KHI-Bibliothek an der institutseigenen Systematik schätzen und inwiefern diese Instrument ihrer Forschungsarbeit ist.

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

Ruth Wolff

Das Projekt beschäftigt sich mit dem umfangreichen Bestand von Zeichnungen von Notaren auf und in Gerichtsbüchern im Staatsarchiv von Florenz. Im Mittelpunkt der Untersuchungen steht die räumliche Mobilität der Notare, die aus Gründen der Überparteilichkeit nicht aus Florenz stammen durften, und die Frage nach dem Stil ihrer Zeichnungen. Passten sich die Notare einem Florentiner Stil an oder folgten sie eher dem Stil ihrer Herkunftsregion? Oder lässt sich ein gemeinsamer 'notarieller' Stil des Zeichnens feststellen? Untersucht wird ferner die Bedeutung des Stils für das notarielle Schreiben, Authentisieren und Zeichnen und die wechselseitige Beziehung dieser drei Tätigkeiten.

Guest Scholars

La tarsia lignea e i suoi rapporti con la pittura al tempo di Lorenzo il Magnifico. 'Arti minori' sorelle delle 'arti maggiori'

Lucia Aquino



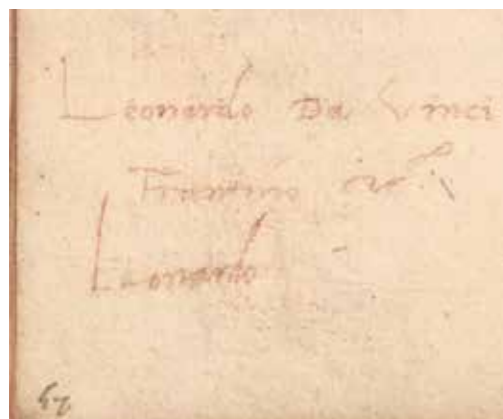
Il progetto ha indagato l'opposizione tradizionale tra 'arti minori' e 'arti maggiori', mettendo in luce le figure dei legnaioli fiorentini, comprimari insieme ai pittori contemporanei nella realizzazione di alcuni importanti manufatti intarsiati conservati a Pisa, Urbino e Firenze. Un pittore di primo piano come Sandro Botticelli, secondo la critica moderna, fu autore di disegni di figura per legnaioli (e architetti) del calibro di Giuliano da Maiano (1432–1490) e Baccio Pontelli (1450–1492). Con loro Botticelli avviò una collaborazione che si concretizzò nel corso degli anni settanta del Quattrocento. Scopo di questa ricerca è stato di precisare le modalità di tali scambi, analizzando la prassi lavorativa delle botteghe dei legnaioli e, più in generale, lo status dell'artigiano-artista in un'epoca di profondi cambiamenti sociali.

Legnaioli fiorentini (Giuliano da Maiano?), *Studiolo di Urbino*, particolare di una scansia, ca. 1476. Urbino, Palazzo Ducale

Leonardo's Handwriting

Francesca Borgo

In the popular imagination, Leonardo da Vinci's mirror writing has come to embody the eccentricity of genius. Over the course of the past two centuries, scholars have advanced practical, biographical, and neurological explanations to solve the 'riddle' of what is often misleadingly considered to be a form of encryption. This project approaches the topic from an unusual angle. Applying art-historical



tools to a field that is traditionally the domain of philologists and palaeographers, it examines when and why Leonardo switches the directionality of his script and abandons his characteristic backwards writing, allegedly bowing to the demands of legibility. Bringing to bear contemporary directionality debates from fields as diverse as heraldry and epigraphy to linguistics and neurology, the project tackles the orientation of Leonardo's script in relation to rapidly changing ideas about the personal nature of handwriting, the temporality and conventionality of language, its readability, history, and relation to ornament.

Leonardo da Vinci, Draft of a letter to Ludovico Sforza, detail, c. 1493. London, Victoria and Albert Museum, Codex Forster III, fol. 62v

La scultura sacra monumentale del Quattrocento nei suoi contesti: topografia, committenza, liturgia.

Francesco Caglioti

Queste ricerche mirano a recuperare le collocazioni, gli allestimenti e le funzioni d'origine di due casi celebri di scultura monumentale del primo Rinascimento italiano: i pergami bronzei di Donatello in San Lorenzo a Firenze (1461–1466) e il gruppo in terracotta del cosiddetto *Compianto* di Guido Mazzoni per Santa Maria di Monteoliveto a Napoli (1489–1492). Sembrano tuttora necessari approfondimenti e verifiche sul più ampio fronte possibile, e in particolare sulle trasformazioni architettoniche e liturgiche delle due chiese che ospitano da sempre questi monumenti; sulle tradizioni di genere artistico che hanno preceduto, accompagnato e seguito ciascuno dei due episodi; e su tutte le fonti archivistiche e letterarie disponibili sul conto dei loro rispettivi committenti (Cosimo il Vecchio de' Medici, Alfonso d'Aragona, duca di Calabria).

Towards a New Critical Edition and Full English Translation of Ghiberti's *Commentarii*

Giulio Dalvit in collaboration with Scott Nethersole and Cecilia Panti

As part of a team working on a new edition and full English translation of Lorenzo Ghiberti's *Commentarii*, I am contributing the philological work on the first two sections of the manuscript, their translation, and their critical apparatus. The first history of Western art to span from antiquity to modern times – only one of a series of 'firsts' –, the *Commentarii* have never been translated fully (except into Russian). Partly transcribed by Leopoldo Cicognara already in 1816, the text was first published in its entirety by Julius von Schlosser in 1912. After Schlosser's edition, the text largely became the preserve of philologists, rather than art and cultural historians. This new project seeks to restore Ghiberti to the status of which he is worthy, as an artist, historian, and theoretician.

The Exotic? Integration, Exhibition, and Imitation of Extra-European Material Culture (1600–1800)

Noémie Etienne

This research project explores how, during the seventeenth and eighteenth centuries, a new material culture was introduced and integrated into European interiors and decorative arts. Scholars have emphasized this era's emerging taste for the 'exotic' in order to explain the unprecedented craze for lacquer, porcelain, and textiles that imitated Asian techniques and iconography. Others refer to Edward Said's concept of Orientalism in order to unpack such interest in Asia, India, and the Americas.

What constituted the 'exotic' during the Age of Enlightenment? How was the place of such material culture negotiated, at various scales and in various contexts? And how did it impact European identities? This project intends to move from questions about the nature of exoticism to explore practices of the 'exotic'.

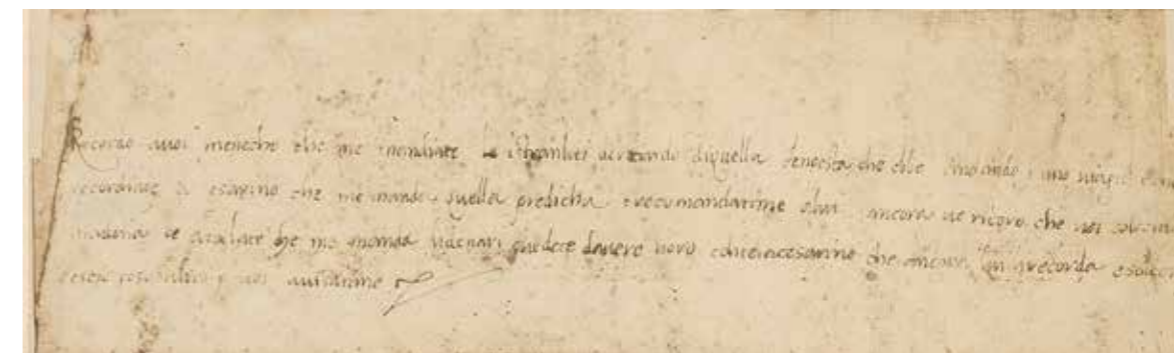


Jean-Étienne Liotard, *Still Life: Tea Set*, c. 1781–1783, oil on canvas mounted on board, 37.8 x 57.6 cm. Los Angeles, The J. Paul Getty Museum. Digital image courtesy of the Getty's Open Content Program.

Raffaello senza tempo

Marzia Faietti

L'inizio del 2020 ha coinciso con l'apertura della mostra *Raffaello 1520–1483* curata per le Gallerie degli Uffizi presso le Scuderie del Quirinale a Roma, punto di arrivo di studi effettuati negli anni precedenti. L'esposizione ha dato avvio a una nuova stagione di ricerche che hanno condotto a esplorare più in profondità il rapporto di Raffaello con la committenza, a contestualizzare la sua attività nel periodo storico e ad ampliare la conoscenza delle sue letture e del rapporto tra testo e immagine. Il progetto indaga in particolare il primato della linea, intesa come segno primigenio dell'espressione artistica, sulla parola scritta nelle relazioni con la natura, l'Antico, la poesia. Si propone inoltre di scandagliare il concetto ideale di *maestro universale* e il sottile filo che lega l'interpretazione datane da Raffaello al futuro, mediante una visione dell'arte globale.



Raffaello Sanzio, Nota indirizzata al pittore perugino Domenico Alfani, contenente la richiesta di due scritti, Lille, Musée des Beaux-Arts, inv. 458v. (sul recto, Studio preparatorio della *Sacra Famiglia con san Giovanni Battista, sant'Elisabetta e san Gioacchino in un paesaggio* dipinta da Alfani nel 1510, ora a Perugia, Galleria Nazionale dell'Umbria)

Fra Bartolommeo

Chris Fischer (in collaboration with Rune Finseth and Nicoletta Baldini)

This project aims at producing a monograph on Fra Bartolommeo (Florence 1473–1517) most of whose works are in Florentine collections. The book will be based on a catalogue raisonnée and will focus on his workshop practice and the role of his patrons. Parallel to the work on a complete catalogue of Fra Bartolommeo's drawings in the Uffizi, a study of their watermarks has allowed us to reconstruct his dismantled sketchbooks. Thanks to ongoing archival research (conducted by Nicoletta Baldini), there emerges a new understanding of Fra Bartolommeo's beginnings and of his role as head of the San Marco workshop.

Facing Crisis? Art as Politics in Fourteenth-Century Venice

Stefania Gerevini



In the Trecento, Venice emerged as a leading Mediterranean power. However, for a brief period coinciding with Andrea Dandolo's dogate (1343–1354), the city also faced famine, earthquakes, the plague, military conflicts, and political and institutional tensions. The cumulative pressure of these events called into question the very foundations of Venice's *civitas*. Yet it was precisely in the midst of this crisis that the government sponsored a series of ambitious artistic campaigns in San Marco. This project argues that these artistic commissions were affirmative political interventions, integral to a vast process of legal, institutional, and historical revision through which the Venetian government responded to crisis and gave visual form to a radically new idea of the State.

Venice, San Marco, Baptistery, mid-14 century

French Gothic Ivories: Material Theologies and the Sculptor's Craft

Sarah M. Guérin

This project is the first to consider the golden century of Gothic ivory sculpture (1230–1330) in its material, theological, and artistic contexts. Providing a range of new sources and interpretations, it charts the progressive development and deepening of material resonances expressed in these small-scale carvings. Tracing the journey of ivory tusks, from the intercontinental trade routes that delivered ivory tusks to northern Europe to the workbenches of specialist artisans in medieval Paris, we find these works of art ultimately on the altars and in the private chapels where they were venerated. In studying the rich social lives and uses of a diverse range of artworks fashioned from ivory, including standalone statuettes, diptychs, tabernacles, and altarpieces, *French Gothic Ivories* offers new insights into the resonances that ivory sculpture held for their makers and viewers, while at the same time contributing to our understanding of the history of materials, craft, and later medieval devotional practices.

Gothic Naturalisms: Metalwork and Mimesis

Sarah M. Guérin

In this series of exploratory essays, I literally assay, that is test, approaches to the perennial question of the rise of naturalism in the thirteenth and fourteenth centuries. Each case study pairs a method with a genre of works created by Gothic goldsmiths. Indeed, I consider metalwork a medium propitious to the aims of mimesis considered more broadly. The understudied arts of the *orfèvres* enriches the definition of naturalism or lifelikeness, pushing beyond stylistic concerns to examine questions of dimensionality, movement, and process.

Umberto Ellero's Teleiconotipia: An Intermedia Perspective on the Tele-Transmission of Mug Shots in Colonial Italy.

Nicoletta Leonardi

In 1911, at the time of Italy's invasion of Libya, police commissioner Umberto Ellero patented his method of phototelegraphy through which, he claimed, a reliable photograph could be transmitted in three hours even from the most remote colonies. The first two tele-transmitted photographs were a portrait of King Victor Emmanuel II and the mug shot of "an arab", the perfect embodiment of Lombroso's atavistic criminal. By looking at the colonial narratives and racist stereotypes at work in Ellero's surveillance technology, my aim is to bring back to light the marginalized episode of an intermedia invention that became obsolete in the late 1920s and its role in representing and consolidating colonial politics. This essay will become part of a book that I am currently completing on photography, biological theories of crime, and communication media in Italy in the late nineteenth and early twentieth centuries.

Religio, pietas, devotio: l'universo cristiano di Andrea Mantegna

Mauro Mussolin

Partendo da una ampia riconsiderazione della religiosità di Andrea Mantegna, il progetto ricostruisce la storia della cappella di famiglia dei Mantegna in Sant'Andrea a Mantova. Concepita dall'artista



come uno spazio sacro dal duplice valore, da un lato privato e intimo quale cappella nobile di famiglia, dall'altro pubblico e cortigiano quale monumento al più illustre artista cittadino nella chiesa gonzaghesca per eccellenza, rappresenta anche la prima cappella in cui l'opera di un pittore viene pubblicamente e consapevolmente comparata alle glorie artistiche degli antichi. Questa ricerca è confluita in un saggio del catalogo *Mantegna. Rivivere l'antico, costruire il moderno* (Venezia, Marsilio, 2019).

Andrea Mantegna e Antonio Allegri detto il Correggio, *Stemma Mantegna ed Evangelisti*, 1504-1512, affreschi. Mantova, Sant'Andrea, cupola della Cappella Mantegna. Foto: Mauro Mussolin

Rinascimento a Savona: architettura, arte e società nell'età dei Della Rovere

Mauro Mussolin

Questo progetto ricostruisce la storia del magnifico bassorilievo oggi nella collezione Acton di Villa La Pietra a Firenze, commissionato per celebrare le nozze tra Antonio Basso Della Rovere, nipote di papa Sisto IV, e Caterina Marzano d'Aragona, nipote del re Ferdinando I di Napoli. Le rappresentazioni araldiche dei tre stemmi non lasciano dubbi sull'identificazione di fatti e personaggi e ci portano a ritrovare l'originaria collocazione dell'opera, nata come sovrapporta del portale principale del palazzo Basso Della Rovere in piazza della Maddalena a Savona. Questo studio è confluito nella monografia *Sixtus IV and the Basso Della Rovere D'Aragona Overdoor*. *Architecture and Sculpture in Renaissance Savona* (Roma, Officina Libraria 2020, edita sia in italiano che in inglese).



Sovrapporta Basso Della Rovere d'Aragona, marmo, 1479. Firenze, Villa La Pietra, Acton Collection. Foto: Mauro Mussolin

The Church Reform and the Arts (11th–12th centuries). The *naissance* of European Culture

Stefano Riccioni

This project investigates the birth of a common language and culture in Europe in the eleventh and twelfth centuries, examining 'Church Reform art', a concept which replaces that of 'Romanesque art'. The theoretical reflection on art in this period is characterized by continued conscious attention directed toward the experiential practices of the beholders, revealing a concern for the active participation of the viewers immersed in their environment. Starting from the notion of 'public lettering', a term coined by Armando Petrucci, this research will discuss some inscriptions 'exposed' to the public, taking into consideration the monument to which they belong, the images and graphic products with which they can be associated, as well as the space in which they are located. During this period, the relationship between 'public lettering', image, architecture, ecology and space (understood both as geographical, cultural and 'landscape') reveals a strong connection, producing a new visual language based on rhetoric. The first stage of the research is focused on Rome – its symbolic meaning, and its legacy for European culture – but other regions will be considered subsequently.

The Perception of South Caucasian Cultural Heritage: The Italian Point of View

Stefano Riccioni



In recent decades, the cultural heritage of the southern Caucasus region has received increased attention in international scholarship. The close historical and visual relationships between South Caucasian and Mediterranean cultures, moreover, compel scholars to consider both in a broader historical frame. The investigation of topics such as the relationship between art and the environment, the social effects of art or the performative nature of liturgy requires global and cross-disciplinary approaches. Without ignoring the specific features of its visual tradition, comparative surveys and a global perspective applied to the South Caucasus will help us to understand the cultural heritage of the entire region as shared property. A first step of this research is focused on the Italian approach to sub-Caucasian art since the twentieth century, in particular under Fascism, and on the works of scholars such as Gian Teresio Rivoira, Silvio Bettini, Adriano Alpagò Novello, and others in relation to Armenian art.

Lauro Mainardi. *Erivan contro Mosca*, Roma 1941, cover. Photo: Stefano Riccioni

Dangerous Liaisons: Compromising Positions and Provocative Allusions in Bronzino's *Martyrdom of Saint Lawrence*

Patricia Rubin

Indeterminacy characterizes the literature on Agnolo Bronzino's monumental fresco of the *Martyrdom of Saint Lawrence* in the church of San Lorenzo in Florence. Intentional instability or a destabilizing of fixed meaning have been attributed to the composition with its array of athletic nudes. On the one hand the manifest Michelangelism of the figurative vocabulary has been held to be a statement of Florentine style in the lineage of Jacopo Pontormo, Bronzino, and Alessandro Allori (who are portrayed there). By contrast, it has also been described as a burlesque hyperbole of a style being promoted by Vasari in his *Vite*. For some it is a site of resistance to Duke Cosimo de' Medici's cultural hegemony. For others it is a *summa* of the aims of the recently founded Accademia del Disegno. There is a consensus that the work's allusiveness can be allied to Bronzino's poetry, whose gamut runs from the sexual innuendos and playful humor of his burlesque rhymes to sober sonnets in the Petrarchan mode.

It is argued here that Bronzino was not painting in opposition to the regime, but that he did not shy away from being provocative or from using his biting wit. Following the identification of Bronzino as poet-painter, it is proposed that the *Martyrdom* has a determined coherence specifically derived from Dante.

Fotogenia della catastrofe

Tiziana Serena

Il terremoto di Messina e Reggio Calabria del 1908 rappresenta un caso di studio per uno sviluppo in senso moderno della rappresentazione della catastrofe: in questo momento storico la cultura fotografica italiana e internazionale dei fotografi dilettanti anela a un riconoscimento artistico e allo stesso tempo si misura con il tema del documento fotografico sulla scena catastrofica. I fotografi che lavorano per la stampa illustrata frequentano la scena urbana collassata; la scienza necessita di documenti fotografici per scrutinare gli esiti del terremoto sui manufatti dell'uomo. Infine, il mercato delle immagini fotografiche è in forte aumento e il pubblico è pronto ad accogliere gli effetti spettacolari delle immagini di catastrofi. Gli esiti della ricerca sono in corso di pubblicazione in un volume.



Luca Comerio, 2. Erdbebenkatastrophe Messina 1908, 1909, fotografia stereoscopica, stampa alla gelatina ai sali d'argento. Collezione privata

Le fotografie istituzionalizzate

Tiziana Serena

La ricerca sui processi storico-culturali che portano all'istituzionalizzazione di archivi fotografici e alla loro legittimazione culturale si è concentrata su una rosa di casi di studio, allargando l'arco cronologico iniziale ipotizzato. In una serie di articoli e contributi per seminari e congressi sono stati approfonditi i seguenti temi: il progetto del ricetta fotografico fondato nel 1899 a Brera da Corrado Ricci che, trasferitosi alle Gallerie degli Uffizi, lo ripropose a Firenze nel 1906; l'istituzionalizzazione recente dell'archivio Alinari; l'archivio fotografico nell'arte contemporanea e la performance nell'archivio fotografico di Armin Linke.

"The Four Carli". Schools of Painting and Artistic Geography between the Seventeenth and Eighteenth Centuries

Lucia Simonato

The starting point of this project, edited by Lucia Simonato (2019) and involving renowned scholars of the European Baroque art, was the now almost forgotten expression "i quattro Carli" ("the four Carli"), coined during the eighteenth century with reference to Carlo Maratti, Carlo Cignani, Charles Le Brun and Carl Loth, who were presented as the local champions of the Baroque schools of painting of Rome, Bologna, Paris and Venice respectively. Although completely unsatisfactory according to modern chronological parameters and modern qualitative judgments, this formula has enjoyed good fortune for more than a century in art literature, which suggests the usefulness of continuing to adopt a synchronic outlook in the study of the painting schools of the Baroque age for several reasons: from a formal and institutional point of view, in relation to the sixteenth-century painting tradition which the four painters have been celebrated as continuing, and above all from the point of view of collecting.

Modellarchitektur und Dominanzkultur

Brigitte Sölch

Die Thematik ist Teil eines übergeordneten Forschungsschwerpunktes, der sich als Problemgeschichte des Öffentlichen begreift, und umfasst zweierlei: ein Projekt zur Agora im transnationalen Architekturdiskurs der Nachkriegsmoderne und *case studies* zu Architekturen, die im Modellformat gearbeitet sind und durch ihre Einbindung in sinnlich erfahrbare, primär jedoch nichtkünstlerische Ausstellungs- und Präsentationskontexte (z. B. in Regionalmuseen) sowie Narrations- und Erkenntnisebenen evozieren, die selten als Teil der Architekturgeschichte in den Blick genommen werden. Beide Projekte zielen auf eine Auseinandersetzung mit Implikationen wie ‚Fortschritt‘, ‚Zivilisation‘ und ‚Entwicklungsgeschichte‘ anhand von Modellarchitekturen sowie (mythischen) Geschichtsbildern und deren impliziter Wirkmacht wie auch umgekehrt auf die kritische Auseinandersetzung mit ‚Dominanzkulturen‘ innerhalb der Architekturmodelle selbst.



Frank Cronican, *Models of Buildings from the 1939/1940 New York World's Fair*, ca. 1960er-70er Jahre. New York, Queens Museum. Photo: © Brigitte Sölch 2020

Leonardo e Correggio: geografie della ricezione

Maddalena Spagnolo



Il rapporto fra Leonardo e Correggio rappresenta da tempo un nodo critico degli studi sull'arte rinascimentale italiana. Non documentato e indagato per lo più dal punto di vista dello stile, il dialogo che Correggio instaurò con Leonardo si articola in realtà in direzioni molteplici in cui si intrecciano le aspirazioni dell'artista e le esigenze della committenza. Il progetto intende studiare questo tema attraverso un'analisi congiunta di fonti visive, del collezionismo, della committenza e della *Kunstliteratur*, per dimostrare come spettasse al Correggio consegnare alla cultura tardocinquecentesca e seicentesca una parte importante dell'eredità vinciana.

Correggio, *Putto che abbraccia un cane*, dettaglio, ca. 1519, affresco. Parma, Camera di San Paolo

L'opera d'arte contesa

Maddalena Spagnolo

Il progetto intende indagare alcuni *case studies* che mettono in gioco in maniera emblematica l'intricato rapporto fra gli artisti, da un lato, e i committenti (o il pubblico) dall'altro, al punto da condizionare non solo la ricezione ma la stessa invenzione dell'opera d'arte. Questi casi permettono di vedere come, nella creazione di alcune opere pubbliche particolarmente in vista, le reazioni dei fruitori (in primis della committenza) rivestirono un ruolo rilevante, limitando o influenzando la libertà dell'artista. L'opera si pone così al crocevia di diverse esigenze come risultato di conflitti, compromessi e licenze che ridisegnano via via uno scacchiere diverso da quello comunemente immaginato, in cui si incontrano e si scontrano figure socialmente e culturalmente eterogenee.

Die Schlacht ohne Helden

Gudrun Swoboda

Die im Medici-Umkreis 1645 entstandene *Reiterschlacht* von Salvator Rosa (1615–1673) gelangte durch den persönlichen Erwerb von Kaiser Joseph II. (1741–1790) in die Sammlungen des Kunsthistorischen Museums in Wien, wo es in Vergessenheit geriet und aus dem Blickfeld der Forschung fiel. Das Werk bildet jedoch zusammen mit zwei Gemälden in den Uffizien und im Louvre einen wichtigen Nukleus großformatiger Schlachtendarstellungen. In ihnen entwickelte Rosa den Typus des Schlachtenbildes maßgeblich weiter: Nicht



Salvator Rosa, *Reiterschlacht*, 1645, Öl auf Leinwand, 345 x 229 cm. Wien, Kunsthistorisches Museum. Photo: ©KHM Museumsverband

mehr die Heroisierung eines eindeutig sieghaften Helden oder seiner Partei, sondern eine gewisse Indifferenz bezüglich des Ausgangs der Schlacht oder gar eine kritische Haltung gegenüber den Gräueln des Krieges sind typisch für Rosas Bilderfindungen. Die Studie steht in Zusammenhang mit einer Ausstellung, die in der Hamburger Kunsthalle und am KHM Wien in Vorbereitung ist.

ARTIST IN RESIDENCE

ARMIN LINKE

My collaboration with the Kunsthistorisches Institut in Florenz has developed over a period of time and will continue to have an impact for years to come. What we have done together is much more than a project.

It all started in 2019 with my work for the Italian Council, the contemporary art programme of the Italian Ministry of Culture: the institute, and in particular the Photothek, was immediately willing to collaborate with the Museo di Fotografia Contemporanea in Cinisello Balsamo. Costanza Caraffa organized a workshop with a group of scholars – including Hannah Baader, Estelle Blaschke, and Tiziana Serena – during which the participants experimented and tried to fit my photographs into the classification system of the Photothek, a taxonomy which is obviously designed for different purposes. This workshop resulted in the publication of photographs and texts in the book *Modalities of Photography*.

Why was this interesting? First of all because the institute stepped up by leaving behind its institutional comfort zone and playing 'sabotage' with the inclusion of my photographs, almost like viruses, or perhaps today it would be better to say antibodies. It was a true artistic collaboration, as the institutional workflow was put into play in a performative way. I don't know many other institutions that take such risks and take on challenges in this way. A visit to the Istituto Geografico Militare Italiano gave me a new understanding of the relationship between Italy and Germany: Piazza Santissima Annunziata, overlooked by both the Photothek and the Istituto Geografico Militare Italiano, suddenly became almost a geopolitical model of historical relations. I think about what I have learned about the role of the institute in nation-building processes, processes to which the Istituto Geografico



Museo Galileo, Florence. © Armin Linke, 2020



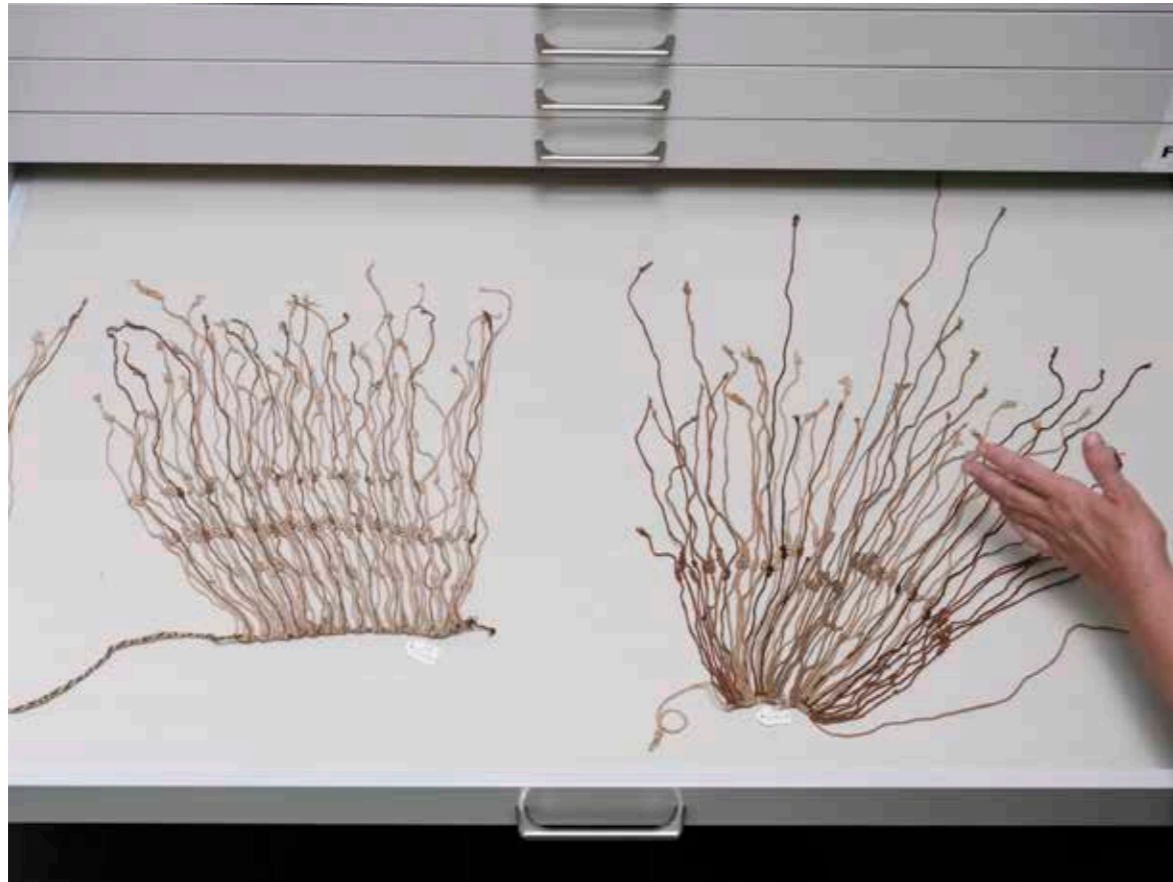
Museo Galileo, Florence. © Armin Linke, 2020

Militare, founded in post-unification Italy, is obviously also linked. Photography is inscribed in these histories, which we are often unaware of.

The project on the Alinari archive allowed me not only to analyze a historical process, but also to be part of it. Thanks to the institutional framework created by the Kunsthistorisches Institut in Florenz, I was able to access this heritage and all the professionals involved and to do oral history as history was happening, and not afterwards. I hope that the publication *On Alinari* will not be simply a document of what was going on, but rather that it will contribute to the shaping of the new entity.

The City as Archive, curated by Hannah Baader and Costanza Caraffa since 2018, opened the doors to a series of Florentine places such as the Museo di Antropologia e Etnologia, the Museo della Specola, and the Museo Galileo. Again, it is essential to have an institutional framework that allows access to these cultural organizations, which are often not fully accessible – from this point of view the experience we had with Hannah Baader and the project *Cultural Possessions* in Berlin with the Stiftung Preussischer Kulturbesitz was not radically different. Many of these museums do not have the personnel resources to dedicate to projects like ours. This large project investigates and documents the work of a huge and complex cultural infrastructure, made up of several museums, archives, libraries, etc., by critically interacting with the notion and meanings of cultural possessions. My teaching at the Istituto Superiore per le Industrie Artistiche (ISIA) in Urbino has also benefited from collaboration with the institute through an experimental workshop, this time with students.

Finally, a few words on the results of this work we are doing together: it is a long-term investment, the outcome of which will be visible not only in a particular paper or book, but also in exhibitions, performances, and more. Through this collaboration, I have been able to produce not only artistic research but also art, which in turn can be the subject of future studies. Projects develop over time in a collaborative manner, but the results too emerge over time and outside of the institutionalized phase of the collaboration.



Khipu in the Ethnologisches Museum, Staatliche Museen zu Berlin, Stiftung Preussischer Kulturbesitz. © Armin Linke, 2021

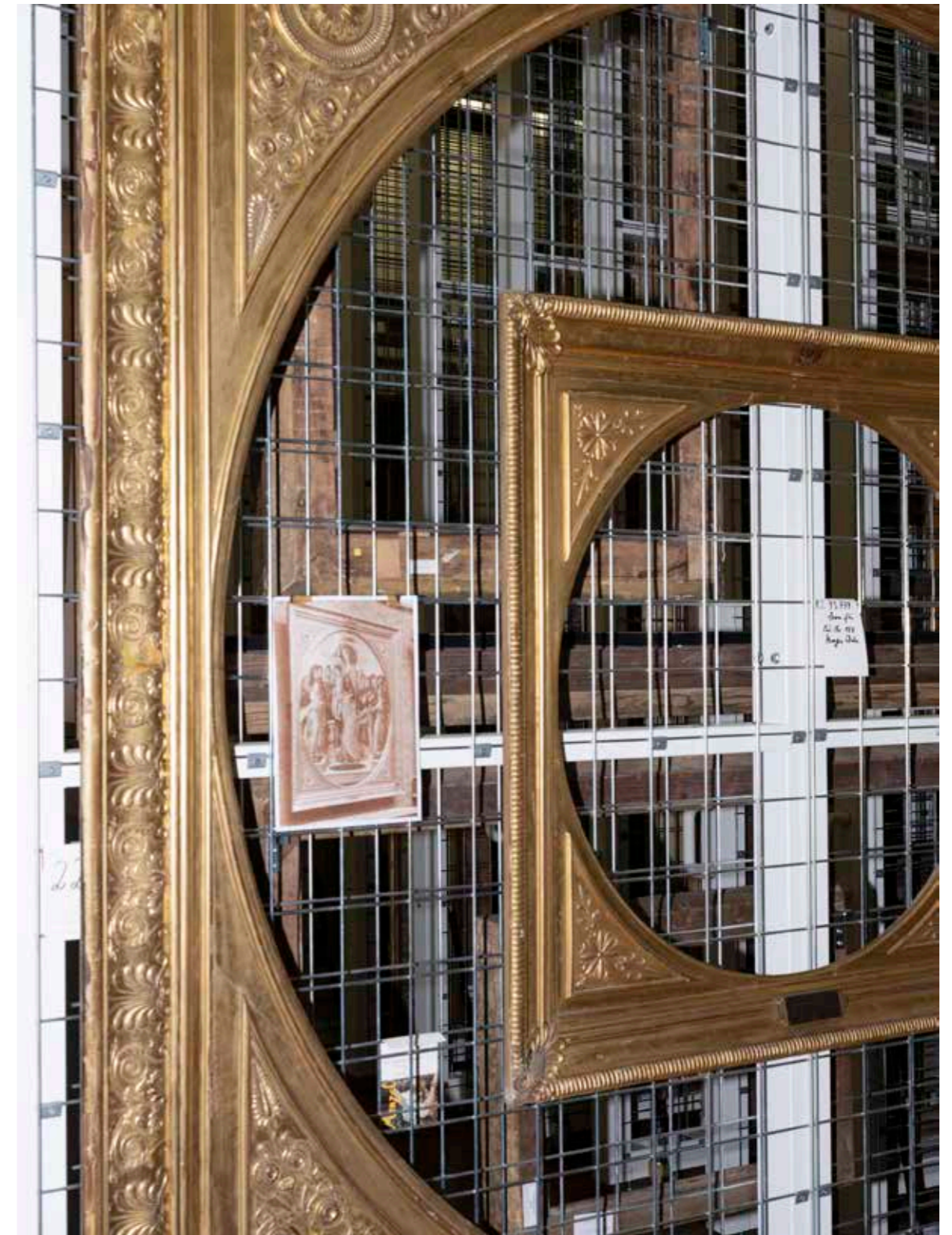
Armin Linke is a photographer and filmmaker who lives in Berlin and Milan. He was research affiliate at MIT Visual Arts Program Cambridge, guest professor at the IUAV Arts and Design University in Venice, and professor for photography at the University for Arts and Design Karlsruhe. Linke combines a range of contemporary image-processing technologies in order to blur the borders between fiction and reality. His artistic practice is concerned with different possibilities of dealing with photographic archives and their respective manifestations, as well as with the interrelations and transformative powers between urban, architectural, and spatial functions and the human beings interacting with these environments. Armin Linke is currently guest professor at ISIA, Urbino.

Projects

Hannah Baader and Armin Linke Cultural Possessions (p. 38)

Hannah Baader and Costanza Caraffa The City as Archive. Histories of Collecting and Archiving in and the Musealisation of Florence, from the Eighteenth Century to the Present (p. 68)

Costanza Caraffa and Armin Linke On Alinari: Archive in Transition (p. 182)



Frames in a store room of the Staatliche Museen zu Berlin, Stiftung Preussischer Kulturbesitz. © Armin Linke, 2021

VISITING ARTISTS & ARTISTIC RESEARCH

Objects of Migration, Photo-Objects in Art History: Encounters in an Archive

Costanza Caraffa, Almut Goldhahn, and Massimo Ricciardo

Global migration, one of the most pressing matters facing our present-day world, is also a leitmotif in the work of artist Massimo Ricciardo. Since 2013, Ricciardo has collected objects in Sicily: objects that had accompanied refugees on their way across the Mediterranean Sea and were later thrown away or lost – and in some cases objects that had to be handed over to the authorities when the migrants ar-

rived. These include articles that have an immediate connection to the journey such as water bottles, nautical charts, and life jackets, as well as very personal items such as photographs, notebooks, and devotional souvenirs. In the temporary installation *Encounters*, which was shown on several occasions in the rooms of the Photothek between 2017 and 2020, the artist had some of these objects enter into a dialogue with photo-objects and the archival structures of the Photothek. This con-



Massimo Ricciardo installing *Encounters*, January 16, 2020. © Photothek, Kunsthistorisches Institut in Florenz – Max-Planck-Institut. Photo: Bärbel Reinhard

frontation gave rise to questions relating to burning issues of our time: Who do the objects belong to? Are they part of a cultural heritage? What are the adequate artistic, curatorial, and archival practices needed to do justice to this complex and sensitive material? In the sense of an engaged art history, this installation provides the point of departure for a joint book project that is being supported by the Ministero della Cultura within the framework of the *Italian Council X – 2021* programme.

Fragments

Shruti Mahajan

This project traces my deep engagement in itinerant existences and transient archives. Having worked with the experiences of conflicted geopolitical territories and notions of power, one realizes



that gates often become the threshold to define the inside from the outside. Stark black-and-white photographs of monumental gates and barbed wire fencing instill a sense of the distrust, identity battles, and surveillance regulations that force an apparently free individual to feel safe through control. This project looks at synthesizing the fragments of the architectural collage through drawing/photography/cutting/stitching and weaving, (quite literally) translating them into the making of artworks.

Shruti Mahajan, *Fragments*, 2021, pen on paper, 21 x 30 cm. New Delhi, Shrine Empire Gallery. Courtesy the artist

Abolition Garden: Land, Soil, Plants, Flowers, Oral Narrative and Memories

muSa Michelle Mattiuzzi

This project is concerned with the research of monuments and fictional installations. Designing a monument for the future, working with plants, soil and land: How do plants archive stories and struggle in the political arena, often playing a crucial role in re-imagining society? How to listen to the tongues within plants? What kind of stories do they tell, and to whom? Dedicated to the oral narrative, the project recalls the strategies for fugitive plans in the context of plantation, the camellia flower vases on windows that abolitionists used to symbolize their support for the process of abolishing slavery in Brazil. In part interviews and in part first-person narrative, Mattiuzzi's investigative action connects South American healers' oral traditions of power herbs and flowers and their soil and land struggles with the political agency of gardens within the urban fabric. By linking the power of plants with histories of oppression and the dangers of ongoing extractivism, the piece prepares and unsettles the soil for the monument of the *Abolition Garden* in Villa Romana in 2021.



muSa Michelle Mattiuzzi, *Abolition Garden*, 2021, monument. Florence, Villa Romana. © Photo: Studio muSa Michelle Mattiuzzi

Dive in the Dark – Performance Series

muSa Michelle Mattiuzzi

How to dive in the dark? What can we find in darkness? Is it possible to create imaginary worlds from decaying matter? This performance is the artist muSa Michelle Mattiuzzi's transition to action performing.



muSa immersed herself in the studies of Black Radical Thinking in order to change the means of radical making. In *Dive in the Dark*, the performer muSa Michelle Mattiuzzi investigates the decomposition of charcoal in white space by grating charcoal onto cotton paper; the artist's interest is to work on the process of darkening the space, a metaphor for 'blackness' or even decolonization of the gaze. In addition to the visual composition, this work is accompanied by an exclusive composition by a guest sound artist. For *experience I* which took place on September 4, 2021, at Villa Romana, as part of an open studio event, the artist muSa created, together with the guest artist Bartira, a composition that considers how to recreate the diasporic imagination in the context of art.

muSa Michelle Mattiuzzi, *Dive in the Dark*, 2021, performance series. Florence, Villa Romana. Photo: Ela Bialkowska, OKNOstudio

Genius of Fascism Sport

Esper Postma

The title *Genius of Fascism Sport* refers to a fascist statue located in the EUR district in Rome. Made by Italo Griselli in 1939, it depicts a young Roman male making the Roman salute. It was originally named *Genio del Fascismo*. After World War II, the statue was altered in an attempt to change its meaning. The title was changed to *Genio dello Sport* and the statue was given cesti to wear, a type of ancient Roman boxing glove. Taking this anecdote as a premise, my research focuses on the way



in which Italy deals with the cultural heritage of fascism in public space. The research resulted in the exhibition *Face Fear* at the Villa Romana in Florence. The exhibition comprised new art works I produced during my residency and a sculpture made by the fascist sculptor Romano Romanelli (1882–1968).

Esper Postma, *Genius of Fascism Sport*, 2021, bronze, 23 x 14 x 45 cm (each). Collection of the artist. Photo: Ela Bialkowska, OKNOstudio



Giuseppe Giovannetti-Giovanelli, *Enciclopedia storica, blasonica, illustrata*, manuscript, 19th century. Kunsthistorisches Institut in Florenz, Library, Y2565 Raro.
Photo: Digital Libraries Connected, <https://dlc.mpg.de>

LIBRARY

HEAD: JAN SIMANE

In its dual role as research tool and autonomous institutional unit, the library focuses primarily on requirements of the present, but also invests in exploring the past and engaging with particular attention with questions for the future. According to this mission, emphasis is laid on offering a high-quality fundament for research at the KHI with comprehensive provision of continuously updated literature, enabling reliable navigation through in-depth indexing, and serving as an important source of inspiration and orientation in the research process by extending the collection's profile. The library also keeps one eye on the past in relation to both the careful preservation and scientific analysis of the rare books collection and the interrogation of its own institutional history, especially in the first decades after the foundation of the institute. Numerous facets of the collection development as well as for example the systematic shelf order or changing conventions in catalogue maintenance can only be explained, and thus better understood, from a historical perspective. The view towards the future, in turn, is focused on the positioning of the library within a technology-driven, exponentially growing global network of knowledge and information with its inherent data-based communication. In this process, the library acts both as a source and as a tool by, for example, expanding access to electronic resources (publications, databases) and integrating them into its navigation environment and, on the other hand, by providing external data networks with bibliographical data or digitized documents associated with high-quality metadata. The latter have become increasingly relevant in the context of the ongoing construction of a comprehensive integrated research data infrastructure for art history and the humanities in general.

Collection Development and Indexing

In the years 2019 to 2021, the library's holdings grew by around 25,000 to a total of around 345,000 units. This growth concerns first and foremost printed books, but increasingly also e-books. Thanks to a grant for supplementary library acquisitions approved by the president of the Max Planck Society, new subject areas have been considered with a higher acquisition intensity, in line with the research diversity at the KHI and in addition to the established main focus areas (Italian art history from late antiquity to the present in its regional, international, global, intercultural and interdisciplinary contexts). Examples include cultural heritage, the cultural history of Islam, museum studies, the history of science, and discipline history. Particularly in areas of knowledge that are complementary to art history, the library increasingly chooses the e-book format for its advantages such as fast and location-independent availability. In the last three years the KHI library has acquired more than 6,000 e-books. In addition, we provide access to larger, multidisciplinary e-book collections based on central licenses from the Max Planck Society (around 10,000 titles related to the humanities).

	31.12.2019	31.12.2020	31.12.2021
Number of inventoried volumes*	332,038	339,100	344,331
Total number of journal titles**	3,199	3,212	3,221
Current journal subscriptions**	1,025	1,035	1,024

*without journals **print only

All media available at the KHI are indexed in the internationally renowned online catalogue kubikat, which is maintained collaboratively with the libraries of the Bibliotheca Hertziana (Rome), the Central Institute for Art History (Munich) and the German Center for Art History (Paris) and in collaboration with the Bavarian Library Consortium. A key feature of kubikat is the high number of cataloged articles from journals and collective writings (approx. 1 million titles, around 77,500 new records in the years 2019 to 2021), which clearly distinguishes kubikat from other library catalogues and makes it a singular bibliographic resource for our discipline, with a reach far beyond the KHI. In the last five years, the statistics of worldwide 'visits' to kubikat have been around 650,000 per year, with a total of almost 5 million pages being viewed.

Exploration of the Rare Books Collection (Rara-Projekt)



One of the research paths currently being pursued at the KHI, namely an increased focus on the handling and preservation of cultural heritage, has been supported for several years by codicological and (art) historical analysis of its rare books collection (around 8,000 volumes). The necessary preservation measures sometimes lead to methodological convergences with the natural sciences as well as with the successful testing of active ingredients for innovative restoration interventions. For example, in connection with the removal of mildly active, but mostly dead mold spores, the library has entered into a collaboration with the Istituto di Scienze del Patrimonio Culturale del Consiglio Nazionale delle Ricerche (CNR) in Sesto Fiorentino where in-depth biochemical analyses of the mold infestation have been pursued. To-

Preservation measures for the library's rare book collection. Photo: Anette Creutzburg

gether with the ongoing codicological survey of the rare books collection, new insights are being obtained and research data generated, both accessible to experts. Further initiatives of this kind with other collaboration partners are being planned.

Digital Research Infrastructure

Libraries play an important role in the expansion and simultaneous consolidation of digital infrastructures in research and science. For example, bibliographic catalogue data become relevant for the semantic relation of entities when they are converted to linked data. In addition, through digitization campaigns, libraries generate an extensive reservoir of reusable research data that meet the requirements for their interoperability by using standardized formats and corresponding metadata models. The KHI library is active in both respects. With the experimental catalogue project *kubikat-LOD*, the internationally established ontological data format BIBFRAME is being tested for the representation of semantic 'work-instance-agent' relationships and their findability in the retrieval process. A beta version is about to be activated. In addition, in partnership with three other Max Planck libraries, from 2019 to 2021 the library set up the *Digital Libraries Connected* platform where a total of 30 topical collections with 83,000 digitized works and 3.8 million digital images are available in open access form. With innovative tools and functionalities such as labeling titles and individual pages with persistent DOIs (digital object identifiers), as well as the citability and addressability of image details or the conversion of digital images of book pages to electronic full texts by means of OCR (optical character recognition) the FAIR principles (findability, accessibility, interoperability, and reusability) are respected and their inherent potential is used for further developments, e.g. in the field of digital publishing.



Digital Libraries Connected, screenshot, <https://dlc.mpg.de>

Fotobibliothek

The library and the Photothek of the Kunsthistorisches Institut in Florenz have been collaborating on the development of a special collection of books devoted to the theory and history of photography. This so-called Fotobibliothek is arranged in open shelves at the Photothek in Palazzo Grifoni, in the immediate vicinity of the photographs. The Fotobibliothek includes literature published between the second quarter of the nineteenth century and the present day; its strength lies in its international and transdisciplinary character.

In addition to ongoing acquisitions, the Fotobibliothek has expanded significantly in recent years thanks to two special grants from the Max Planck Society. These enabled the purchase in 2017 and 2018 of the private libraries of two historians and photography experts: the collections of Timm Starl (about 5,200 volumes) and Diego Mormorio (about 3,400 volumes). At present, more than 7,000 volumes with the shelfmark Ya are searchable on the kubikat portal. Since April 2020, Dr. Margherita Naim has been coordinating these activities.



The photographer Anton Hautmann in his studio, before December 1862, detail of a stereograph, 8.6 x 17.4 cm (cardboard).
Florence, Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Photothek, Inv. 625495

PHOTOTHEK

HEAD: COSTANZA CARAFFA

The Photothek of the Kunsthistorisches Institut in Florenz is one of the most representative photographic archives documenting Italian art and architecture. As a research facility *and* laboratory, it plays a significant role in the international and transdisciplinary debate on photo archives in twenty-first-century research and societies. Its research activities are inseparable from the daily work of collection expansion, cataloguing and digitisation. Its commitment to the study and preservation of photographic heritage is theoretically and methodologically rooted in the notions of photo-objects and photo-archival ecosystems. This material approach challenges traditional art-historical hierarchies and shifts attention to the Photothek's seemingly indistinct masses of still largely anonymous photographs. Coming to terms with these in a responsible way means reflecting on the systems of value that govern (and are produced by) photographic archives over time. Furthermore, it means exploring and actively promoting the specific "archival value" (Vestberg 2008) of so-called documentary photographs. It was in collaboration with artists in particular (and in the bubble caused by the pandemic) that new reflections on the Photothek's own forms of "cultural display" and "rhetorics of value" (Kratz 2011) emerged. With its projects and publications, the Photothek bridges a historical perspective with present-day issues, unfolding its agency not only in academia but also in contemporaneity.

Photographic Campaigns, Acquisitions, Donations

Photographic campaigns undertaken by the Photothek in 2019–2021 were devoted to the stained-glass windows of San Francesco in Assisi, documented by Ghigo Roli in hyper-resolution (gigapixel), and the stucco decorations in Palazzo Vecchio (started in December 2021).

The list of acquisitions has grown significantly (partly because of the pandemic). Over 1,300 pieces have been added to the special collections of rare photographs and photographic albums, the *Cimelia Photographica* (see the project description below). Among them, more than 800 photographs on Italian monuments and the Alpine landscape and infrastructure taken by Giorgio Sommer are worth mentioning in particular. The important holdings focused on Anton Hautmann (until now mainly negatives) were systematically enlarged with the purchase of stereographs and family albums (see p. 183). Thematically, the main focus on Italian art and architecture, with rare prints by Alfred Noack and Enrico van Lint and one album on the Messina earthquake of 1908, is complemented by a group of photographs dedicated to the Eastern Mediterranean. This expansion is in line with the acquisition policy of the past years. The acquisitions include photographs by Félix Bonfils and Guillaume Berggren as well as coloured stereoscopes of Jerusalem in the rare technique of chromoplast-autotypes. The Photothek was recently able to acquire its first daguerreotype, produced by the Scovill Company circa 1840–1850.

Digital acquisitions (2,092 items) include recent digital campaigns as well as digitized pictures from the archives of photographers Cristian Ceccanti (fresco decorations in private palaces in Florence and Tuscany), Ralph Lieberman (architecture in Florence, Venice, and Arezzo), Ghigo Roli (architecture and fresco decorations of villas, palaces, and churches in North Italy and especially the Veneto; cloisters, churches with mosaics, and bronze-doors in Sicily), and Roberto Sigismondi (architecture, paintings, and decoration in Lombardy, Marche, Sardinia). In addition, 263 black-and-white negatives of architecture in North Italy were purchased.

Digitization, Cataloguing, Digital Strategies

The Photothek's digitizing and cataloguing programme extends both to the new acquisitions (as detailed in the previous chapter) and to the retro-digitization of older collections. For a proper assessment of the numbers, it is important to take into account that the Photothek's workflow can span several months. As of the end of December 2021, more than one third of the circa 630,000 photographs of the Photothek has been catalogued in the APS database in accordance with MIDAS cataloguing standards. Between the last count in August 2018 and the end of 2021, 18,142 photo entries (metadata) were added, resulting in a total of 241,214 entries. Forced periods of home-office working due to the pandemic were used to clean up and enrich the data; for instance, over one thousand nineteenth-century photographs have been dated more precisely.

The number of new digital or digitized items during the reporting period is 9,733. At the end of December 2021, 72,419 digital pictures were available for open-access consultation in the Digital Photothek (in 2018, the number was 61,642). The open-access policy adopted by the MPG and the institute for the Digital Photothek impacts the digitization initiatives, which always have to take the copyright status of the photographs into consideration.

The retro-digitization involved rare photographs being extracted from the holdings to be included in the *Cimelia Photographica* as well as 1,900 photographs by Ralph Lieberman and 750 by the Barsotti Studio. These photographs are digitized in high resolution with the entire card mount, and sometimes also with the back, in order to record their (material) complexity. A growing number of glass negatives (625 to date) has been digitized in the wake of a reassessment of the institute's negatives archive.

MIDAS cataloguing standards are shared with the Arbeitsgemeinschaft kunsthistorischer Bildarchive und Fototheken (AKBF), to which the Bibliotheca Hertziana, Bildarchiv Foto Marburg, Deutsche Fotothek, Rheinisches Bildarchiv, and Zentralinstitut für Kunstgeschichte also belong. Within this

consortium, the metadata are processed to comply with Linked Open Data technology. The Photothek transfers its data to the Bildindex, the Deutsche Digitale Bibliothek, and Europeana. Furthermore, it is a founding member of PHAROS, The International Association of Photo Archives, which is committed to creating a digital research platform for comprehensive consolidated access to images and their associated scholarly documentation. Within PHAROS, the Photothek has contributed substantially to the Data Modelling and the Intellectual Property Working Groups. In 2019, PHAROS received a grant from the Andrew W. Mellon Foundation to fund a pilot project based on the use of the ResearchSpace software. In this project, the most up-to-date data harmonization and image matching technologies have to come to terms with the challenges of different cataloguing approaches and multilingual metadata. As a participant in the pilot project, in 2021 the Photothek collaborated in the extensive testing and synchronization of the platform, which is due to be released in a beta version in June 2022.

All these initiatives have benefited greatly from the input of the institute's Digital Research Coordinator. He has installed an autonomous IIIF server and is developing various interfaces for more user-friendly navigation of the Photothek's digital resources, for instance the database of the photographers' sales catalogues and the gigapixel images in hyper-resolution.

Contribution to the Research Activities and the Intellectual Life of the Institute

Prominent photography historian Tiziana Serena (Florence) joined the Photothek in 2018/19 and again for a brief period in 2020, as a guest scholar; Nicoletta Leonardi (Milan) joined for 2021/22. Short-term visiting scholars, such as Isa Wortelkamp (Leipzig) and Zeynep D. Gürsel (Minneapolis/New Brunswick), also sparked intellectual conversations that are ongoing. The Photothek regularly



Cattle Procession, detail of presumably pre-Carolingian frescoes, Naturns (South Tyrol), Saint Prokulus Church. Photo: Ghigo Roli, 2021. Florence, Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Photothek, Inv. fle0020599x

offers internal seminars on historical photographic techniques as well as guided tours and workshops to students from international institutions. Another chapter concerns the artistic activities tied to the Photothek: Shruti Mahajan (Hyderabad) was invited for a short artistic residency; the Photothek was involved in the institute's artistic research program with the Villa Romana in Florence; work done with artist-in-residence Armin Linke (see pp. 159–163) acted as a catalyst in the joint project *The City as Archive* with Senior Research Scholar Hannah Baader, invigorating collaboration within the institute. The online exhibitions of the Photothek help disseminate its research topics among the fellows and a wider public. Finally, the close collaboration with the library is embodied in the so-called Fotobibliothek, specifically dedicated to books on the theory and history of photography (see p. 172), which will be one of the key resources in the future premises on Via Modena.

Exhibitions, Projects, Collaborative Ventures

Artistic collaborations have continued in the form of digital loans to exhibitions by Armin Linke (*Image Capital*, with Estelle Blaschke, Stuttgart, 2019) and Ola Kolehmainen (*Back to Square Black*, with reworkings of photographs from the Photothek, Helsinki, 2020). In 2019 the Photothek provided digital loans to an exhibition of the Archivio di Stato in Florence. Collaboration with Florentine institutions includes the participation in the initiative *Firenze Fotografia d'Architettura* by the Fondazione Giovanni Michelucci (2019). Within the framework of a partnership agreement, in 2021 the renowned school of photography Fondazione Studio Marangoni began to document the construction site of the institute's premises on Via Modena. In December 2021, the Photothek hosted one session of the Lucia Festival presenting audio narratives from all over the world. This initiative brought the listening of radio works and podcasts into a space normally dedicated to the gaze.

In 2019, the Museo di Fotografia Contemporanea entrusted the Photothek with the conception and production of a workshop with Armin Linke entitled *Modalities of Photography*. The most important collaborative venture in the reporting period was with the Regione Toscana and the Fondazione Alinari per la Fotografia (see p. 182), in which Armin Linke again played a leading role. These projects culminated in several books. The project *Encounters in an Archive: Objects of Migration, Photo-Objects in Art History* with artist Massimo Ricciardo was granted funding by the Ministero della Cultura within the framework of the *Italian Council X – 2021* programme (see p. 165–166).

Long-Term Research Initiatives

The Photothek's scholarly activities are articulated within the framework of four long-term research initiatives. *Photography as Instrument and Medium of Art History* and *Cimelia Photographica* are focused on academic, archival, and photographic practices. *Photo Archives* is a conference series that started in 2009 and helped to establish an international community of scholars, archivists, and curators. They share the principles of the *Florence Declaration – Recommendations for the Preservation of Analogue Photo Archives*. Previous projects such as *Photo-Objects – Photographs as (Research) Objects in Archaeology, Ethnology and Art History* as well as the research thread on *Photo Archives, Conflicts and Cultural Heritage*, which gave rise, in the reporting period, to corresponding publications, were then absorbed in a new long-term initiative: *Photo-Objects, Cultural Displays, and Rhetorics of Value*, which combines different (also artistic) perspectives on photographic, archival and art-historical systems of value with a self-reflective stance. These interwoven research threads are firmly rooted in the intellectual agenda of the Kunsthistorisches Institut in Florenz.

Photo-Objects, Cultural Displays, and Rhetorics of Value

Costanza Caraffa, Ute Dercks, and Almut Goldhahn

Systems of value impact the lives of photographs as well as the work practices in art-historical photo archives. They are therefore key concerns in the scholarly work carried out at the Photothek, committed to restoring the “archival value” (Vestberg 2008) of documentary photographs. Shifting attention from the visual content to the materiality of photographic objects and their different habitats (as in the book *Foto-Objekte*), this approach challenges traditional hierarchies of (market and museum) values based on uniqueness and authoriality (investigated in *Photography and the Art Market around 1900*). The question of values and hierarchies recently crystallized as a research thread thanks to the collaborations with artists. Interviews filmed by Armin Linke focused the gaze on the many levels on which the making of meaning and value interlace in the Photothek. These re-enactments of the everyday practices in a photographic archive produce value themselves, stimulating new thoughts about the power of cultural displays (Kratz 2011). This rhetoric of photo-archival value is not only able to convey research results, but also to emphasize the worth – and hence the need for conservation – of photographic archives confronted with an increasing fragility within the framework of digitization and “dematerialization” programs.

The installation *Objects of Migration, Photo-Objects of Art History* with Massimo Ricciardo, as well as the online exhibition *Encounters: Migrants * Photographers * Artists * Activists* were opportunities to think about forms of cultural display in connection with the ethics of seeing. The pandemic caused a sharp decline in the forms of scientific communication used in previous years, based on in-

stallations with a strong interactive component. This limitation revealed how far the Photothek's own rhetoric of value is, itself, a construct whose efficacy also depends on performance and design. Gestures had to be transferred from the space of the Photothek to that of the printed page (as in the book *On Alinari*) – or to the screen.



Armin Linke, installation view of *Image Capital*, exhibition co-curated with Estelle Blaschke, Kunstmuseum Stuttgart. © Armin Linke, 2019

Related Projects

Costanza Caraffa, Almut Goldhahn, and Massimo Ricciardo *Objects of Migration, Photo-Objects in Art History: Encounters in an Archive* (p. 165–166)

Costanza Caraffa and Armin Linke *On Alinari: Archive in Transition* (p. 182)

Armin Linke *Modalities of Photography* (p. 159)

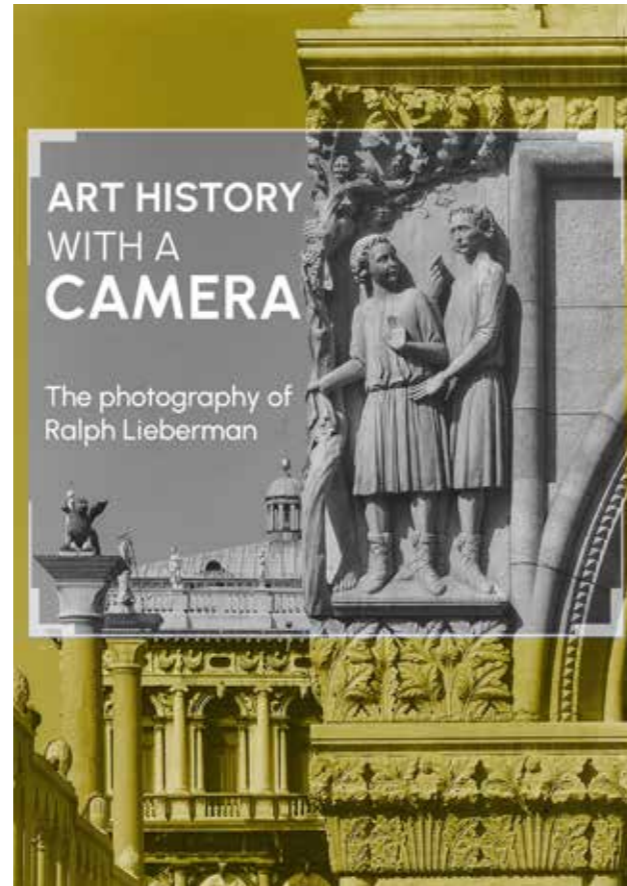
Individual Research

Costanza Caraffa *Choreografien des fotografischen Archivs* (p. 139)

Photography as Instrument and Medium of Art History

Costanza Caraffa, Ute Dercks, and Almut Goldhahn

Photographic collections such as those of the Photothek, which were established for the purpose of art-historical documentation, represent the methodical and contextual history of the discipline in a multifaceted manner. Documentary photographs, however, are more than the pure illustration of the works they depict; indeed, they are not simply sources for the history of art history. They are material objects themselves that move in space and time, and in social and cultural contexts. This material approach, which has long characterised scholarly engagement with the Photothek's holdings, has not only stimulated the study of individual groups of works and individual photographs, but also increasingly focused on archival practices and their actors (archivists, scholars, and staff). Among many other activities, the extensive collection of – mainly historical and annotated – sales catalogues of photographers has been subjected to a re-evaluation (see p. 142). These catalogues are just as much part of the ecosystem of the Photothek as the photographic objects themselves and, having been completely digitized, are now at the disposal of the scientific community to be used as a tool for research. With projects like this, the Photothek contributes to a broader discourse on research practices in and about photo archives. Current research topics, such as manipulative practices in the field of (art-historical) documentary photography, are taken up for example in online exhibitions (see *Retouching. Image Manipulation in Photography*). The subjectivity and discursive potential of photographic images in academic discourse was pursued in the exhibition *Art History with a Camera. The Photography of Ralph Lieberman*.



Poster of the Photothek's online exhibition *Art History with a Camera. The Photography of Ralph Lieberman*. © Florence, Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Photothek

Individual Research

Ute Dercks Die Ferienkurse am Kunsthistorischen Institut in Florenz von den Anfängen bis 1938 (p. 140)

Ute Dercks and Elisabeth Sobieczky „La duplice polarità estetica e storica“ – Methode, Ästhetik und Funktion der Fotografien im Werk der Restauratorin Barbara Schleicher (p. 69)

Almut Goldhahn The Photographers' Sales Catalogue Collection of the Photothek (p. 142)

Cimelia Photographica

Costanza Caraffa, Ute Dercks, and Almut Goldhahn

In recent years, the research, conservation, and expansion of the *Cimelia Photographica* special collection has developed into a central aspect of the Photothek's activities. The materiality, biography, and witness-bearing of the photo-objects in their archival contexts provide starting points for researchers in the history of art and photography, as well as for those with a general interest in photographic heritage. Groups of photographs in the Photothek that had previously been neglected are now receiving renewed appreciation. At the same time, acquisitions are being expanded to include objects beyond the kind of documentary photographs that are quasi mandatory instruments for art history. The re-evaluation of the photographs has led to increased recognition of the importance of restoring them. For conservational reasons, the glass negatives as well as the paper prints in the *Cimelia Photographica* are stored separately from the photographs on open-access shelving. However, this separation does not imply any kind of musealization within the archive; they are available in both analogue and digital form for all interested persons. The photo-objects in this special collection are also extensively catalogued, like all other photographs, in terms of both the photographed object and the biography and photo-technical aspects of the photo-object itself.

Raising awareness of historical photographic objects is also the focus of the Photothek's laboratory, which has been hosting hands-on seminars since 2013 to help fellows from different backgrounds to familiarize themselves with, and expand their knowledge of, the processes used to create and develop nineteenth-century photographs.



Fratelli Alinari, *Piazzale Michelangelo*, before 1896, hand-colored albumin print, 18.2 x 25.1 cm. Florence, Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Photothek, Inv. fd0014902x

Individual Research

Almut Goldhahn *Italia in posa. Periphere Orte im fotografischen Fokus* (p. 142)

Photo Archives

Costanza Caraffa, Ute Dercks, and Almut Goldhahn

The international conference series *Photo Archives*, launched in 2009, is dedicated to the interaction between photographs, archives, and academic disciplines. Its premise is that photo archives can be understood as ecosystems: open, dynamic, and complex structures formed by different organisms, which act and interact with each other and their surroundings. They are also places where archivists and scholars operate, where knowledge is constantly produced and transformed. Over the years, the conference series has helped to establish an international network of photo archive scholars and archive professionals and to stimulate dialogue between academics and archivists. Previous gatherings were held in London, Florence, New York, Los Angeles, and Oxford. The most recent meeting in the series was *Photo Archives VII: The Majority World*, organized in collaboration with the New York University Abu Dhabi and held at New York University Florence on 24–25

October 2019. Its aim was to specifically attend to issues of critical importance for photo archives from the part of the world that Bangladeshi photographer Shahidul Alam has so aptly referred to as the “majority world”. The next conference, *Photo Archives VIII: The Digital Photo Archive*, will be held on 5–7 May 2022 at the University of Basel. The following meeting is scheduled for 2023 at the University of Chicago.



Boxes in the Photothek of the Kunsthistorisches Institut in Florenz, 2008. Photo: Kelley Wilder

On Alinari: Archive in Transition

Costanza Caraffa and Armin Linke

Five million photographic objects. A photographic heritage of international interest with a history that began in 1852. A move from the headquarters at Largo Alinari 1 in the centre of Florence to a specialized storage facility in the Calenzano industrial park on the city’s outskirts. A time of transition between the acquisition by the Regione Toscana in 2019 and the transfer to the future headquarters of the new Fondazione Alinari per la Fotografia. A milestone shift from private company to public institution. Superlatives are not enough to describe the scope of the institutionalisation of what had been, up until that point, the Fratelli Alinari S.p.A. archive.

This project was started in 2020 as a collaboration between the Kunsthistorisches Institut in Florenz and the Regione Toscana. The Alinari ecosystem – which like all ecosystems is unstable and dynamic – has certainly undergone many changes over the years, but none as drastic as the move from its historic headquarters in Florence. And yet, this change of habitat calls to be interpreted as a productive time of transformation. A group of international scholars was invited to reflect on the potential of this transitional state during an online study day (13 October 2020) and an internal workshop. Their articles in the book *On Alinari: Archive in Transition* engage in conversation with artist Armin Linke who, in a photographic essay, finds his own way of performing the aesthetics of the photo-



Armin Linke, *The Alinari Archive in storage in Calenzano*, 2020. © Armin Linke, 2020

graphic archive, focusing his camera on the stored crates and boxes and emphasizing by contrast the value of their content. An entire section of the book is devoted to the “archive in transition” as a collective work: in a series of interviews conducted in Florence in October 2020, Armin Linke listened to some of the actors involved in the Alinari firm and the recent institutional transformation. The result is a dialogue between theory and practice that examines and questions the process of institutionalizing photographic archives.

Studies on the Photographic, Laboratory, and Archival Practice of Anton Hautmann around 1860

Ute Dercks, Giulia Fraticelli, and Dagmar Keultjes

Anton Hautmann, who is considered one of the pioneers of stereoscopic photography, is best known for his views of Florentine architecture and the cityscape. Hautmann, who was born in Munich in 1821, settled in Florence as a sculptor in 1849, where he was also active as a photographer from 1858 until his death in 1862.

In 2016, the Photothek acquired a bundle of glass negatives, prints on paper, printing blocks, and archival fragments of the Stabilimento Hautmann. The motifs of the more than 1100 plates include Tuscan artworks and architecture, city vedute, landscapes, genre-like scenes of rural life, animals, and details of hands. The conservation and digital processing of the holdings forms the basis for a catalogue raisonné that does full justice to the photographed objects and equally reveals the technical manipulation carried out on the photo-objects in the laboratory. The spectrum of topics as well as the various exposure and retouching techniques allow in-depth insights into the practice of the photographer and sculptor. The Fondo Hautmann of the Photothek also contains three albums with portraits of the Hautmann family and more than 170 stereographs.

The fact that Hautmann devoted himself to a binocular perception of space with his stereo imaging technology in the years between 1858 and 1862 is not only the result of the “stereoscopic mania”

of the period, but also of his profession as a sculptor. The research project on the Fondo Hautmann is, therefore, also devoted to aspects of spatial vision and photography in the years around 1860.



Stabilimento Hautmann, *Two Glass Negatives of the Façade of Siena Cathedral*, before 1862, each plate 24 x 18 cm, digital reproduction with incident light and transmitted light. Florence, Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Photothek, Inv. fld0010501e and fld0010501x

Digital Humanities Laboratory

Rafael Brundo Uriarte

The Digital Humanities Laboratory (DH Lab) was founded at the end of 2019 to develop cutting-edge research and collaborations within and beyond the institute. It focuses on the integration, utilisation and development of novel methodologies to realise the immense potential of the existing resources of the institute (for example, the Photothek, the library, the research projects) and pursue new research questions between art history, the humanities in general, and computer science.

Despite its recent establishment, the DH Lab has already become an open venue for generating innovative research streams in this area by stimulating discussions related (but not limited) to: the existing technological approaches and standards based on the needs of the researchers of the Institute; the impact of technology in the humanities, with a focus on the scholarship of art history; the potential contributions of digital humanities to the field of computer science; and the adaptation of theoretical assumptions of these areas to computational models.

The Kunsthistorisches Institut in Florenz has opted for a long-term strategy with a tailored, modular approach whereby projects and technologies have been selected in order to create building blocks to enable the gradual creation of increasingly complex and comprehensive digital humanities solutions in line with the objectives of the institute. The projects developed over the last two years since the establishment of the DH Lab are as follows:

- The *Microservices* project focuses on developing a new methodology within the workflow of digital humanities studies by integrating it with concepts from computer science, such as cloud computing and business process automation through a microservices architecture. This groundbreaking paradigm shift brings about flexibility and allows for reusability of the developed

solution, while increasing compatibility between data sources, models and projects.

- The *Digital Churches of Siena Archive* project makes the archive of *Die Kirchen von Siena* available to researchers and to the public. The archive consists of more than 100,000 cards with information and notes on Siene churches, artworks and families, obtained from various sources, which can now be consulted on a user-friendly digital platform.
- A virtual exhibition has been created by leveraging cutting-edge technologies to document how Michelangelo used paper and to better understand the life-cycle of paper in Renaissance workshops.
- Together with the Photothek, the DH Lab has developed a digital platform to host exhibitions of photographic campaigns, which uses innovative technological solutions to visualise the photographs and related data (for example, two recent photographic campaigns by Ghigo Roli: the stained glass of San Francesco in Assisi and the fourteenth-century silver altar created for the Florentine baptistery).
- The *Connecting the KHI Digital Resources* project aims to devise linked-data-based solutions to develop a semantic platform that enables researchers to ask questions using intuitive language, creates interdisciplinary and multi-layered perspectives and provides answers based on a wide range of previously isolated data sources.
- In terms of the overall digital humanities infrastructure, many solutions that contribute to various internal and collaborative projects have been developed, tested and installed, such as an IIIF image provision server and CaosDB as an open-source research data management system (RDMS).

The DH Lab has participated in, contributed to and benefited from many collaborative projects, including: NFDI4Culture, a consortium of more than forty German institutions to improve data quality, sustainable research software development, legal matters and questions of data ethics; the PHAROS Project, a consortium of fourteen European and North American art historical photo archives that aims to create a common platform for research on images of works of art; and the automatic transcription of the rara collection together with the Bibliotheca Hertziana and the Max-Planck-Institut für Wissenschaftsgeschichte.

Utmost attention has been dedicated to integrating meticulous knowledge transfer and a communication and dissemination focus within the DH Lab vision. This includes participation in conferences and consortiums in the field and the organization of a lecture series about digital humanities with international experts. As a result of discussions held with PhD and postdoctoral fellows, a number of collaborative projects have been developed, for example: a 3D exhibition of the church of Santi Stefano e Lorenzo in Olgiate Olona; and the analysis of the lexical evolution in the Renaissance, which aims to produce an automatized analysis of architectural treatises written between the fifteenth and nineteenth centuries.

Having built a wide range of innovative solutions and a solid base for the development of digital humanities in the institute, the plan is to expand the size of the DH Lab, which until now has been composed of the Digital Research Coordinator, and to focus on leading innovative lines of research concerned with the future of art history scholarship, which build upon rich pre-existing institutional resources and scientific collaborations. Dissemination will continue through hackathons, digital humanities lecture series and seminars on advanced topics. For instance, there will be a conference on artificial intelligence in 2022 to discuss its long-term impact in the art history field. Finally, collaborations with other institutions are another priority; several collaborative proposals have been sent to funding bodies.

Archive

Silvia Garinei

Cataloguing, Acquisitions, Access, and Other Services

Over the last three years the cataloguing and reorganisation of archival media has continued up to the material relating to the 1960s and 1970s. In recent years, the archive has received some documentary holdings from the Verein zur Förderung des Kunsthistorischen Instituts in Florenz, the *Nachlass* of Gerhard Ewald, and a large part of the more recent documentation from other departments within the institute. Appointments with external and internal researchers amounted to a total of 172 requests for consultations, of which 135 were carried out remotely and 37 in person, involving approximately 112 entries. In addition to the support for remote users, a document scanning service was often provided. Six introductions to the archives were given to trainees and new staff.

Research Activities and Collaborations

In the summer of 2019, the Archives of the Max Planck Society formally recognised the institute's archive and the nature of its research activities as playing a significant role within the scientific work of the institute and the study of the history of the discipline in general. Preliminary results of the research undertaken on the latter topic were presented in September 2019 at the Studienkurs *Ways of Seeing Florence. Archives, Autopsies and Art Historical Research in Italy around 1900*. In recent years, various art historians' personal archives held in the collections of the Kunsthistorisches Institut in Florenz have become part of the project *ARTchives. Storie dell'arte e archivi di persona* based at the Fondazione Zeri, Bologna, which involves prestigious international institutions and aims to create a unique database for these archives. Lastly, as a result of research conducted in the archive on the Second World War, some documents were shown at the exhibition *Documenta. Politik und Kunst* at the Deutsches Historisches Museum in Berlin in 2021/22.

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*, iniziato da Richard Offner nel 1930 e proseguito da Miklós Boskovits fino al 2011, continua oggi grazie all'impegno dell'associazione omonima, presieduta da Andrea De Marchi e diretta da Sonia Chiodo, che afferisce al Laboratorio interdisciplinare sulle eredità culturali (LIEC) del Dipartimento di Storia, Archeologia, Geografia, Arte e Spettacolo (SAGAS) dell'Università di Firenze. Nel giugno 2021 è stato pubblicato il volume *Mediaeval Panel Painting in Tuscany, 12th to 13th Century*, un repertorio della pittura romanica toscana redatto da Miklós Boskovits, che esce a dieci anni dalla scomparsa dello studioso a cura di Sonia Chiodo. Dal 2019 il *Corpus* ha rinnovato il proprio sostegno al dottorato di ricerca in Storia delle Arti e dello Spettacolo dell'Università di Firenze e fornisce supporto a due progetti finanziati da borse dottorali erogate dalla Regione Toscana nell'ambito del programma Pegaso: uno studio volto a realizzare una banca dati digitale sui punzoni in uso nella pittura del Trecento a Firenze e Siena, che include la digitalizzazione dell'archivio fotografico di Erling Skaug (Vanja Macovaz), e un lavoro che mira a definire un vocabolario di riferimento per la descrizione delle miniature medievali in rapporto al testo (Camilla Baldi); i risultati di entrambi i progetti saranno accessibili sul sito del *Corpus* (www.cennino.bmlonline.it). Si è inoltre offerto sostegno alle ricerche degli studenti della scuola di specializzazione dell'Università di Firenze per la realizzazione della mostra *Storie di pagine dipinte. Miniature recuperate dai Carabinieri*, a cura di Sonia Chiodo, che si è svolta nel 2020 presso la Galleria Palatina ed è stata accompagnata da un catalogo.

Corpus der italienischen Zeichnungen 1300–1500

a cura di Lorenza Melli (Schmitt-Degenhart Stiftung)

Il *Corpus der italienischen Zeichnungen 1300–1500* è un progetto di studio e pubblicazione dei più antichi disegni italiani fondato da Bernhard Degenhart (1907–1999) e Annegrit Schmitt (1929–2021) presso la Staatliche Graphische Sammlung di Monaco di Baviera. Nel 2018, Annegrit Schmitt-Degenhart ha donato l'intero progetto, compreso l'archivio, alla Bibliotheca Hertziana di Roma. Sostenuto dalla Fondazione Schmitt-Degenhart e da occasionali contributi esterni (in particolare dalla DFG e dalla Fondazione Siemens), il progetto è gestito da un *Kuratorium* guidato dal direttore della Fototeca della Bibliotheca Hertziana, Johannes Röhl, e si propone di proseguire un lavoro di ricerca che ha finora prodotto quindici volumi sui disegni delle scuole dell'Italia centrale e settentrionale. Nell'estate 2022 uscirà il prossimo volume (il sedicesimo) di Lorenza Melli, studiosa associata del KHI, dedicato ai disegni dei fratelli Pollaiuolo.



Antonio Pisano, detto Pisanello, *Quattordici studi di aironi e cicogne*, penna e inchiostro bruno, tocchi di acquerello verde, su pergamena. Paris, Musée du Louvre, Département des Arts Graphiques, inv. 2472

Researchers at the Institute

01.01.2019–31.12.2021

Doctoral Candidates

Giulia Baldelli
Academic Project Collaborator
(Research Group Gründler)
15.01.2021–15.11.2022

Beatrice Blümer
Doctoral Fellow (Department Nova)
01.05.2021–31.10.2021

Elvira Bojilova
Doctoral Fellow (Department Wolf)
01.11.2015–31.07.2019

Helene Bongers
Postgraduate Research Assistant
(Research Group Baader)
15.10.2018–31.12.2019

Lia Börsch
Doctoral Fellow
(Minerva Research Group)
08.04.2019–20.12.2019

Matteo Chirumbolo
Doctoral Fellow (Department Nova)
01.09.2020–31.05.2022

Natalia Chitishvili
Doctoral Fellow (Department Wolf)
01.09.2020–28.02.2021

Davide Ferri
Academic Assistant
(Department Wolf)
01.02.2019–31.01.2023

Agnese Ghezzi
Doctoral Fellow (Department Wolf)
01.12.2019–31.12.2020

Irene Gilodi
Academic Assistant
(Department Wolf)
01.01.2018–29.02.2020

Philipp Kaspar Heimann
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01.09.2021–31.08.2022

Lisa Jordan
Doctoral Fellow (Department Wolf)
01.01.2017–30.06.2019

Anastasia Kanellopoulou
Doctoral Fellow (Department Wolf)
01.12.2018–31.03.2019

Max Koss
Doctoral Fellow (Connecting Art
Histories in the Museum)
12.09.2016–31.07.2019

Franziska Lampe
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01.01.2019–31.12.2020

Pavla Langer
Employee (Department Nova)
01.05.2017–14.07.2021

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Doctoral Fellow (4A_Lab)
01.03.2021–15.12.2021

Ariella Minden
Doctoral Fellow (Department Nova)
01.09.2018–28.02.2022

Michelle Möhle
Employee (IT)
since 01.08.2017

Seyed Keivan Moussavi Aghdam
Doctoral Fellow (Department Wolf/
Research Group Baader)
01.07.2019–30.06.2020
01.11.2020–31.07.2022

Caroline Murphy
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Research Group Baader)
04.11.2019–03.05.2020
01.09.2020–28.02.2021
Doctoral Fellow (Department Wolf)
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16.10.2017–31.01.2020
Academic Project Collaborator
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01.02.2020–31.10.2020
01.02.2021–31.12.2021

Marco Rasch
Project Collaborator (Photothek)
01.04.2016–31.12.2019

Achim Reese
Doctoral Fellow (Department Nova)
08.08.2016–07.08.2019

Jasmin Kreszentia Sawicki
Doctoral Fellow (Department Nova)
01.02.2017–31.07.2021

Katharina Weiger
01.09.2020–31.08.2022

Photothek

Costanza Caraffa
Head of Photothek
since 2007

Academic Collaborators

Ute Dercks
since 2004

Almut Goldhahn
since 2008

Margherita Naim
(Fotobibliothek)
01.04.2020–31.03.2025

Digital Humanities Laboratory

Rafael Brundo Uriarte
Digital Research Coordinator
since 2019

Editorial Office
*(Mitteilungen des
Kunsthistorischen
Institutes in Florenz)*

Samuel Vitali
Academic Collaborator
since 2010

Archive

Silvia Garinei
Academic Collaborator
01.12.2008–31.07.2022

