

CAHIM - Connecting Art Histories in the Museum  
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# Art Histories and Aesthetic Practices

& CAHIM Connecting Art Histories in the Museum



## Programs and Fellows 2016-2017

ART HISTORIES AND AESTHETIC PRACTICES  
Kunstgeschichte und ästhetische Praktiken

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GEFÖRDERT VOM

Forum  
Transregionale  
Studien

Kunsthistorisches  
Institut  
in  
Florenz  
Max-Planck-Institut

Bundesministerium  
für Bildung  
und Forschung

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Das Forschungs- und Fellowshipprogramm ART HISTORIES AND AESTHETIC PRACTICES. KUNSTGESCHICHTE UND ÄSTHETISCHE PRAKTIKEN am Forum Transregionale Studien diskutiert die Perspektiven und Konturen einer pluralen Geschichte der Kunst. Es untersucht die Konnektivität historischer Räume, Kontaktzonen und verfolgt komparative Fragestellungen in transkultureller bis postglobaler Perspektive.

Durch die Einrichtung von bis zu zehn Jahresstipendien schafft das Programm einen Dialograum für Wissenschaftlerinnen und Wissenschaftler aus allen Kontinenten sowie benachbarter Disziplinen.

The research and fellowship program ART HISTORIES AND AESTHETIC PRACTICES. KUNSTGESCHICHTE UND ÄSTHETISCHE PRAKTIKEN at the Forum Transregionale Studien discusses the potential and contours of a plural history of art. It analyzes the connectivity of larger historical spaces as well as contact zones and investigates artistic phenomena in a comparative, transcultural approach.

With up to ten annual postdoctoral fellowships ART HISTORIES AND AESTHETIC PRACTICES aims to create a space of dialog for scholars from all continents and neighboring disciplines.

# Forum Transregionale Studien

Das Forum Transregionale Studien in Berlin ist eine Forschungsorganisation zur inhaltlichen Internationalisierung der Sozial- und Geisteswissenschaften.

Das Forum eröffnet Freiräume für die Zusammenarbeit von Wissenschaftlerinnen und Wissenschaftlern mit unterschiedlichen regionalen und disziplinären Perspektiven und bietet die Möglichkeit, Forschungsideen und -vorhaben zu erproben und zu entwickeln. Es beruft Wissenschaftlerinnen und Wissenschaftler aus aller Welt als Fellows.

In Kooperation mit Universitäten und Forschungseinrichtungen aus Berlin und dem Bundesgebiet führt das Forum transregionale Forschungsprogramme und Initiativen durch, die neue Fragestellungen aus der Perspektive unterschiedlicher Weltregionen vergleichend und in ihrer gegenseitigen Verknüpfung bearbeiten.

Das Forum wird von der Berliner Senatsverwaltung für Wirtschaft, Technologie und Forschung gefördert und kooperiert im Bereich der Internationalisierung mit der Max-Weber-Stiftung – Deutsche Geisteswissenschaftliche Institute im Ausland. Seit April 2013 unterstützt das Bundesministerium für Bildung und Forschung (BMBF) diese Kooperation im Rahmen der Projektförderung.

The Berlin-based Forum Transregionale Studien is a research organization that promotes the internationalization of research in the Humanities and Social Sciences.

The Forum provides scope for collaboration among researchers with different regional and disciplinary perspectives and appoints researchers from all over the world as Fellows.

In cooperation with universities and research institutions in and outside of Berlin, it carries out research projects and initiatives that examine other regions of the world and their relationship to Germany and Europe systematically and with new questions.

The Forum is sponsored by the Senate Department for Economy, Technology and Research. In the area of internationalization it cooperates with the Max Weber Foundation – German Humanities Institutes Abroad. As of April 2013 the Federal Ministry of Education and Research (BMBF) has been supporting this cooperation.



# Art Histories and Aesthetic Practices

ART HISTORIES AND AESTHETIC PRACTICES. KUNSTGESCHICHTE UND ÄSTHETISCHE PRAKTIKEN ist ein Forschungs- und Stipendienprogramm für kunsthistorische Forschung in einem transkulturellen bzw. globalen Horizont. Es schafft einen Dialograum, der es Wissenschaftlerinnen und Wissenschaftler aus allen Kontinenten erlauben soll, die Perspektiven und Konturen einer pluralen Geschichte der Kunst zu diskutieren.

Es wendet sich an Forscherinnen und Forscher der asiatischen, afrikanischen, australischen, europäischen, der nord-, süd- und zentralamerikanischen Kunstgeschichte, der Archäologie sowie anderer Disziplinen, die sich mit der Geschichte und Gegenwart der visuellen Kulturen befassen. Das Programm untersucht die Konnektivität weiter historischer Räume und verfolgt komparative Fragestellungen. Dies ermöglicht zugleich das Arbeiten in neuen Formaten und Experimentieren mit neuen Formen von Kooperation.

Der Begriff der "ästhetischen Praktiken" soll dazu einladen, Artefakte mit ihren Biographien sowie Transfer- und Transformationsprozesse in transkultureller bis postglobaler Perspektive zu untersuchen. Diese Fragen gelten den Dynamiken des Erzeugens und der Wahrnehmung von Dingen, Bildern und Architekturen, inklusive der Geschichte ihrer Ausstellung, Überarbeitung, musealen Aufbewahrung, Erwerbung, Neuinszenierung oder Zerstörung.

ART HISTORIES AND AESTHETIC PRACTICES bezieht soziologische, genderspezifische, historische, rechts- und religionswissenschaftliche, technische, philologische, linguistische, geografische, ökologische und wissenschaftshistorische Fragen in die transregionale Erforschung ästhetischer Praktiken mit ein. Dies erlaubt, Artefakte als Akteure oder Partizipanten in sozialen und kulturellen Dynamiken zu verstehen.

ART HISTORIES AND AESTHETIC PRACTICES. KUNSTGESCHICHTE UND ÄSTHETISCHE PRAKTIKEN is a research and fellowship program which questions and transcends traditional disciplinary boundaries in a transcultural, global horizon. By creating a space of dialog for scholars from all continents, it discusses the potential and contours of a plural history of art.

This program invites scholars from Islamic, Asian, African, Australian, European art histories and the art histories of the Americas, as well as scholars from neighboring disciplines such as archaeology and other fields dealing with the history of visual cultures. ART HISTORIES AND AESTHETIC PRACTICES analyzes the connectivity of larger historical spaces and investigates artistic phenomena in a comparative approach, experimenting with new methodologies and forms of collaborative research and curatorial practices.

The concept of "aesthetic practices", introduced by the program, is an invitation to study artifacts with their biographies as well as processes of transfer and transformation in a transcultural, postcolonial and global perspective. This includes the dynamics of the production and perception of things, images and architectures from the time of their creation to their subsequent apprehensions up to the present, also including their acquisition, display, storage, oppression, reworking or destruction.

With the study of "aesthetic practices", the program engages with sociological, gender-specific, historical, legal, religious, technical, philological, linguistic, geographical, ecological and scientific questions or dimensions. It allows us to understand artifacts as actors or participants in specific social and cultural dynamics.

ART HISTORIES AND AESTHETIC PRACTICES strukturiert sich in vier thematische Felder: 1. Materialität und Technik; 2. Mobilität und Übersetzung; 3. Narrative und Display; 4. Ort, Raum und Umgebung.

Das Programm zielt darauf, die Dichotomie einer formalen versus einer kontextuellen Analyse von Artefakten oder Objektkonstellationen zu überwinden. In diesem Sinn arbeitet es auf eine kunsthistorische Ökologie hin und schließt Museum Studies ein.

ART HISTORIES hat keine chronologischen oder geographischen Beschränkungen. Es ist in einem wissenschaftlichen Umfeld angesiedelt, das es den Fellows und der scientific community erlaubt, mit Möglichkeiten zu experimentieren, sich der Geschichte visueller Kulturen und ästhetischer Praktiken in transkultureller Perspektive anzunähern.

Das Programm versteht sich als Angebot für eine intensivierete Zusammenarbeit kunsthistorischer Institutionen und Forschungseinrichtungen, die sich mit transkulturellen Fragestellungen befassen. Innerhalb Berlins kooperiert Art Histories insbesondere mit den Staatlichen Museen, der Freien Universität, der Humboldt-Universität sowie dem ICI Berlin, Kulturlabor. Mit dem Cluster of Excellence Asia and Europe in a Global Context der Universität Heidelberg hat das Programm auf Bundesebene eine dreiteilige Veranstaltungsreihe über das Problem der Sprache und Sprachfähigkeit einer transregional ausgerichteten Kunstgeschichte initiiert.

Weitere Kooperationen bestehen mit Partnern aus dem Bundesgebiet und Europa, wie beispielsweise mit dem Deutschen Forum für Kunstgeschichte, Paris (Forschungsinstitut im Verbund der Max Weber Stiftung – Geisteswissenschaftliche Institute im Ausland).

ART HISTORIES AND AESTHETIC PRACTICES wird vom Bundesministerium für Bildung und Forschung als Projekt am Forum Transregionale Studien gefördert. Es ist assoziiert mit dem Programm Connecting Art Histories in the Museum (Kunsthistorisches Institut in Florenz – Max-Planck-Institut / Staatliche Museen zu Berlin, siehe S. 30 ff.) und wird von Hannah Baader und Gerhard Wolf, beide KHI in Florenz – MPI, geleitet.

Contact: arthistories@trafo-berlin.de  
Website: www.arthistories.de

ART HISTORIES AND AESTHETIC PRACTICES is structured along four thematic lines: 1. Materiality and Techniques; 2. Mobility, Transfer and Translation; 3. Narratives and Display; 4. Site, Space and Environment.

It thus aims to overcome the dichotomy of formal versus contextual approaches towards artifacts or constellations of objects. It promotes the concept of an art-historical ecology and embraces Museum Studies.

ART HISTORIES has no chronological or geographical constraints. Its scholarly environment is designed to enable and encourage both fellows and the wider community to experiment and refine transregional approaches to the history of visual cultures and aesthetic practices.

The program is designed as means of intensive collaboration between art historical and research institutions dealing with transcultural questions. Among facilities in Berlin ART HISTORIES primarily cooperates with the Berlin State Museums, the Freie Universität, the Humboldt-Universität zu Berlin, the Technical University and the ICI Berlin. At the federal level and together with Heidelberg University's Center for Transcultural Studies the Art Histories program initiated a series of events.

Further cooperation partners throughout Germany and Europe are the German Center for the History of Art Paris (Max Weber Foundation) and the Zentralinstitut für Kunstgeschichte, München.

ART HISTORIES AND AESTHETIC PRACTICES is funded by the German Federal Ministry of Education and Research as a project at the Forum Transregionale Studien. It is associated to the program Connecting Art Histories in the Museum (Kunsthistorisches Institut in Florenz – Max-Planck-Institut / Staatliche Museen zu Berlin, see page 30 ff) and is directed by Hannah Baader and Gerhard Wolf, both KHI in Florenz – MPI.

# Academic Program Directors

## Hannah Baader

is Permanent Senior Research Fellow at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut and Academic Program Director of the research and fellowship programs ART HISTORIES AND AESTHETIC PRACTICES and Connecting Art Histories in the Museum. She holds a doctorate from the Freie Universität Berlin with a thesis on portraiture and languages of friendship and had research positions at the Bibliotheca Hertziana, Rome, and at the art historical department at the Freie Universität. From 2007 to 2012 she was Head of the Minerva Research Group Art and the Cultivation of Nature 1200–1650. Together with Kavita Singh, she has developed the Max-Planck Partner Group The Temple and the Museum, at JNU, New Delhi, since 2009. She obtained grants by the Gerda-Henkel-Stiftung as well as by the Getty Foundation for Art, Space and Mobility in Early Ages of Globalization. The Mediterranean, Central Asia, and Indian Subcontinent, together with Avinoam Shalem and Gerhard Wolf. In 2014 and 2016, she was Fellow at the Getty Research Institute, Los Angeles. In 2017 Hannah Baader was a Visiting Professor at Heidelberg University. Currently she is working on a book project on maritime Iconology in Early Modern Times as well as a coauthored book project of a transcultural Art History before Modernity.

## Gerhard Wolf

is director of the Kunsthistorisches Institut in Florenz – Max-Planck-Institut (since 2003), and Academic Program Director of the research and fellowship programs ART HISTORIES AND AESTHETIC PRACTICES and Connecting Art Histories in the Museum. He started his scientific career at the University of Heidelberg studying Art History, Christian Archaeology and Philosophy (PhD 1989). After his habilitation at the Freie Universität in Berlin (1995), in 1998 he followed a call for the chair in Art History at the University of Trier (until 2003). His numerous guest professorships took him to Paris (EHESS), to Rome (Bibliotheca Hertziana), Vienna, Basel, Buenos Aires, Mexico City, Jerusalem, Mendrisio (Accademia di Architettura), Harvard University, Lugano, Chicago, Istanbul (Boğaziçi University) and Delhi (Jawaharlal Nehru University). Since 2008 he is honorary professor at the Humboldt-Universität zu Berlin. He is a member of the Berlin-Brandenburgische Akademie der Wissenschaften (since 2009) and member of the German Council of Science and Humanities (Wissenschaftsrat, since 2013). His main research fields and projects include Mediterranean art histories and pre-modern globalizations, theories of the image and the object, as well as sacred topographies in an interreligious perspective.

# Program Assistants

## Katrin Kaptain

studied Art History, Archaeology and Italian Philology at the Universities of Trier and Pisa. In 1998 she wrote her thesis on *Ulrich Rückriem. Kunst im öffentlichen Raum in Deutschland nach 1945*. Besides her studies she worked at the Museum for Modern Art in Frankfurt and later in galleries in Hamburg and Berlin. Since 1996 she gives guided tours in museums and temporary exhibitions. From 2001 to 2013 she worked at the Wissenschaftskolleg zu Berlin, since 2014 at the Forum Transregionale Studien.

## Lena Plath

studied Art History and Religious Studies at the Freie Universität Berlin and holds a Foresight Certificate from Manchester Institute of Innovation Research. From 2013–2016 she had a PhD position at the Future Research Department at Volkswagen AG in Wolfsburg with her dissertation project: *Future Potentials of Arts*. Between 2012 and 2013 she was working at the collaborative research center Aesthetic Experience and the Dissolution of Artistic Limits at the Free University Berlin. In 2012 she wrote her thesis on Alain Resnais' film *Nuit et Brouillard*. In 2011/12 she was chief curator and commercial manager at the Villa Schöningh Museum.

# Student Assistants

## Pilar Caballero Álvarez

studies Art History and Political Science at the Freie Universität Berlin and University of Warwick. In her studies she focuses on postcolonial theory and issues of representation and power structures in 20th century painting and film as well as contemporary art. As a former gallery assistant and art mediator she has specialised on gender and sexuality in Bhupen Khakhar's paintings and colonial influences in Indian art. She works occasionally as curator and writes on art and politics for student magazines.

## Nathalie Okpu

studies Art History, Cultural Studies and Sociology at the Technische Universität Berlin and holds a degree in communications design. Next to being a self employed stylist and graphic designer she also has experience in art education through the project Team Dialog of the Staatliche Museen zu Berlin. Her focus lies on contemporary photography and art with transcultural, postcolonial and post-digital backgrounds. Further interests are provenance and display of looted art, digital art history, and visual culture.

until Spring 2017

**Philip Geisler and Helene Bongers**

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Professor of Art History and Managing  
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# Art Histories and Aesthetic Practice

Fellows 2016–2017



## Lamia Balafrej

is an Assistant Professor of Art History at Wellesley College. She earned her PhD in Islamic Art History from the Université Aix-Marseille, France. She attended the Ecole Normale Supérieure in Paris and holds degrees from Mohammad V University (Rabat) and the Sorbonne. A specialist of Islamic Art, her work touches upon a wide variety of topics, including cultural appropriation, iconoclasm and artistic reflexivity. Her current book project explores metapictoriality in fifteenth-century Persian painting. It has been supported by a Coleman Fellowship at the Metropolitan Museum of Art and a predoctoral fellowship at the Freer and Sackler Galleries of Art.

### The Mediation of Intricacy. Medium, Representation and Authorship in Late Fifteenth-Century Persian Painting



Fig.: Illuminated Frontispiece from a copy of the Bustan by Sa'di, ca. 1488, Cairo, Dar al-Kutub, Adab Farisi 22, fol 3b.

Persian manuscript painting is known for the density of its composition, the minuteness of its details and the linear precision of its motifs. These qualities emerged in the decades around 1400 and developed across the Fifteenth-Century. Yet this visual mode has never been explored. Scholars have mainly highlighted either its decorative purpose or its effect of social distinction. Tentatively entitled *The Mediation of Intricacy*, Lamia's book project proposes, in contrast, to explore intricacy as an active, metapictorial device, designed to fashion and mediate questions about the power of the artist and the meaning of art. Influenced by the culture of the majlis, an institutional gathering of patrons, literati and artists devoted to oral literary performances and debates, painters, she argues, devised a number of strategies to transform Persian manuscript painting into a medium for artistic representation and critical inquiry.

Hosted by:



## Lesley Nicole Braun

is an anthropologist with a doctorate from the University of Montreal. Based on eighteen months of fieldwork in Kinshasa, her book manuscript explores the world of Congolese popular dance, and the ways in which dancers challenge the status and roles of women in Congo. The concert dancer is perhaps the most visible figure in the Congolese public sphere, and her visibility circulating in popular culture and new media technology upsets norms espoused by intersecting traditional, colonial, and Pentecostal discourse. Braun is recipient of the Joseph-Armand Bombardier Doctoral Award and her research has been funded by the Fonds de Recherche Société et Culture du Québec, and the Wenner-Gren Foundation.

### Congolese Representations of the Female in Motion



Fig.: Luba stool (Trésors d'Afrique. Musée de Tervuren).

Kinshasa, capital of the Democratic Republic of Congo is widely known throughout Africa and internationally for its virtuosic dancers. Images of dance circulate transnationally through mobile phones and the internet. In contrast to women in other African countries, women in Congo are surprisingly absent from channels of artistic production like literature and visual art. However, women are highly visible artistic agents in the realm of dance. In documenting contemporary Congolese dance aesthetics among female concert dancers (danseuses), her project engages with the roles that women assume as artistic cultural producers within the public space of postcolonial urban Congo. There is considerable anxiety surrounding the position of the concert danseuse in Kinshasa. She is often thought of as temptress similar to the folkloric mystical female siren called Mami Wata. Images of Mami Wata resonate and circulate across borders, and sometimes inspire dance choreography. This project explores the relationship between contemporary images of danseuses and visual depictions of women in Congolese popular painting and sculpture. Lesley focuses on the ways in which perceptions of danseuses are congruent or discordant with other visual representations of feminine figures circulating in the city.

Hosted by:



## Peter H. Christensen

is Assistant Professor of Art History at the University of Rochester. His specialization is modern architectural and environmental history. His book, *Germany and the Ottoman Railway Network: Art Empire, and Infrastructure*, is forthcoming from Yale University Press. Peter received his PhD and MDesS from Harvard University and B.Arch. from Cornell University. He is the recipient of the Philip Johnson Book Award (2010) from the Society of Architectural Historians and grants from the NEH, Fulbright Foundation, and DAAD, among others. Peter's writing appeared in MUQARNAS, JSAH, and IJIA, among others.

### Germany and the Ottoman Railway Network: Art, Empire, and Infrastructure



Fig.: American Colony (Jerusalem), Arab boys working with picks on the Baghdad Railway. C. 1910. Library of Congress.

The Ottoman railway network was largely engineered by Germans. While it employed local builders and craftsmen, and advanced Ottoman goals of imperial consolidation and modernization, it also accelerated German influence in the region, and set the stage for an ambiguous form of colonialism. No one has yet examined the relationship of the built environment to political agendas in this ambiguously colonial environment. This project looks at the politics surrounding the construction of railway stations, settlements, maps, bridges, monuments, and an archaeological canon within the context of the Ottoman railway network. Examining four discrete subsections of the Ottoman railways simultaneously, this book looks specifically at the goals of the agents involved in the railways' realization from political, geographic, topographic, archaeological, constructional, architectural, and urban perspectives. It argues that the early internationalization of infrastructure construction bore some of the trademarks of imperialism while also syncretizing cultural difference in a new visual idiom that expressed emergent nationalisms as well as multiculturalist philosophy.

Hosted by:

HUMBOLDT-UNIVERSITÄT ZU BERLIN



## Wulandani Dirgantoro

is a researcher on Indonesian modern and contemporary art. Her research interests are transnational feminisms, and trauma and memory in Indonesian modern and contemporary art. Her PhD dissertation was published by Amsterdam University Press under the title *Feminism and Indonesian Contemporary Art: Defining Experiences* in fall 2016. She has contributed essays on Indonesian modern and contemporary art to various art publications in Asia, Australia, and the UK. She was a research fellow at Ambitious Alignment: New Histories of Southeast Asian Art, a research project funded by the Getty Foundation's Connecting Art Histories programme.

### Memory and the Avant-Garde: Trauma in Indonesian Visual Arts 1970-1990



Fig.: Jim Supangkat, Ken Dedes (1975/2005), mixed media.

As the biggest democracy in Southeast Asia and the world's most populous Muslim country, Indonesia has a vibrant art scene that draws its roots from traditional cultures, colonial history and nationalist movements. Over the last decade, Indonesian contemporary art has risen to be one of the key players in Southeast Asia's regional art scene and, more recently, the global scene. Scholars of Indonesian art, however, have questioned whether the current positive atmosphere for Indonesian visual arts and the interest in the here and now conveniently puts aside historical and political traumas that have shaped Indonesian art history. The research project intends to address these questions through an exploration of the works of conceptual groups such as Gerakan Seni Rupa Baru Indonesia (Indonesian New Art Movement) and PIPA active in the mid-1970s to mid-1980s. In particular it asks how the historical trauma of the anti-communist killings of 1965/66 has affected the artists and their art-making? In what ways have Indonesian artists engaged with the historical trauma during the height of the authoritarian regime?

Hosted by:



## Yanlong Guo

received his BA and MA from Sun Yat-sen University with a major in Archaeology, and a PhD in Art History from the University of British Columbia. His primary research focuses on the art and material culture of early imperial China (3rd century BCE–3rd century CE). His doctoral dissertation, entitled *Affordable Luxury: The Entanglements of Metal Mirrors in the Han Empire (202 BCE–220 CE)*, investigates the massively and luxuriously consumed mirrors in the context of a monetized economy in early imperial China. Yanlong also served as the managing editor and translator for *Yishu: Journal of Contemporary Chinese Art* (Chinese version). He has published more than 100,000 words of academic translations in the field of contemporary Asian art.

### Exotic and Domestic: The Consumption of Bronze Mirrors in Inner Asia (300 BCE–300 CE)



Fig.: Bronze mirror with 'stars and clouds' and 'linked arcs', Altai region, 2th–1th century BCE; 9.9 cm (Diameter), 129 g (Weight). Museum of Archaeology and Anthropology of the Altai, Altai State University, Accession Number: 181/918.

Decades of archaeological excavations have led to the discoveries of a large number of mirrors from tombs that belonged to different ethnic groups in Inner Asia, a region roughly spanning from the Urals in the west to the Greater Khingan Range in the east, and from Lake Baikal in the north to the Great Wall in the south. These burials yielded a variety of metal mirrors – the Han mirrors, the Han-inspired mirrors, the grip mirrors – which arrived in places other than their origin through trades, raids, and tributes. As a fellow of ART HISTORIES AND AESTHETIC PRACTICES, Yanlong Guo will develop findings into an article, tentatively titled *Exotic and Domestic: The Consumption of Bronze Mirrors in Inner Asia (300 BCE–300 CE)*, which pushes forward a materialist perspective for approaching the early international history of consumption. It takes connected histories, rather than discrete national history, as the framework for inquiry of material circulations. Through a comprehensive examination of the consumption of the metal mirrors widely circulated in the “barbaric” lands of Inner Asia, this project provides a counter-narrative that emphasizes flows of art without attributing artistic superiority to any agents of the encounter, either the “center” or the “periphery”.

Hosted by:  **Museum für Asiatische Kunst**  
Staatliche Museen zu Berlin

## Venugopal Maddipati

is Assistant Professor at the School of Design at Ambedkar University, Delhi. He is working on his monograph titled *Architecture as Weak Thought: Gandhi, Wardha and Presentism in Colonial and Post Colonial India*. He has published two essays, one on Simon Starling’s interpretation of the architectural patronage of Yashwant Rao Holkar, the erstwhile Maharaja of Indore, and another, in the Sarai 09 Reader. He is also working on an edited volume: *Liquescent Materiality: Water in Global South Asia, 1500–2000*.

### Deccanizing the Absolute: Deep Time in the 19th Century Imagination of Buddhist and Islamicate Architecture (Bhaja, Karle, Bedsa, Girar and Ajanta)



Fig.: Chaitya (Worship Hall) at Karle: Circa 1st Century CE to early 2nd Century CE. Photo: Venugopal Maddipati.

One of the more peculiar aspects of 19th century British colonial writing on the Deccan plateau in Central India relates to its emphasis on how the region’s pre-modern patrons of architecture had superposed their perceptual imagination of organic material upon basalt. Be it in the writings of the architectural historian James Fergusson, or that of the geologists Stephen Hislop and Robert Hunter, one finds considerable emphasis on how the creation of an architectural culture in such diverse shrines as Girar, Bhaja, Karle, Ajanta and Ellora, was premised on the semiological obscuring of the materiality of the very stone constituting those shrines. The research examines the ways in which this British colonial emphasis on a human semiological obscuring of stone in the pre-modern period, arose in conversation with the then emerging conception of a more absolutist deep history of the Deccan that transpired beyond semiology or histories grounded in human or divine necessity.

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BERLIN INSTITUTE FOR CULTURAL INQUIRY

## Combiz Moussavi-Aghdam

Short Term Fellow

is a researcher at the Education Committee, Association of Iranian Painters and Lecturer at the Art University in Tehran. He received his PhD in Art History and Visual Studies at the University of Manchester in 2009. His thesis, titled *Entropy: Between Artistic Form and Formlessness; With Special Reference to Contemporary Iranian Art* is about the ways in which the concept of entropy could be applied to modern and contemporary art, particularly in an Iranian context. Since the end of his PhD, Moussavi-Aghdam has continued to work on the modern narratives of art history and aesthetics in Iran and the ways they have been adopted, reinterpreted and transformed in their new context. His articles on the above topics, have been published in the British Journal of Middle Eastern Studies and the Arab Studies Journal. In the last two years, he held presentations in Universities in Beirut, Tehran, New York, Bonn and Yerevan.

### Iranian Art in the 1960s: An Alternative Modernity?



Fig.: Cover of the journal *Khorous Jangi* (Fighting Rooster), designed by Jalil Ziapour, No. 1, 1949.

Mapping the historical context in which ‘modern art’ developed in Iran, this project aims to examine the ways in which modernist aesthetic values were perceived, appropriated and transformed within the socio-cultural context of modern Iran. Since the development of a modern nation-state in early-twentieth century Iran, artists have produced their art in relation to the ‘other’ West and in search of indigenisation and authenticity. Combining local concerns with modernist values, such efforts finally led to the formation of a kind of ‘modern’ art during the 1960s that reflected the power dynamics between the Pahlavi state, the intelligentsia and the laypeople in the face of Western modernity. In this research, Combiz intends to show the ways in which both aesthetic and socio-political axioms of modernism were adopted and translated by Iranian artists and cultural custodians alike, to develop a ‘national art’, nowadays associated with the idea of ‘alternative modernism’. In line with his previous study on the ideological aspects of art historical narratives in modern Iran, He will focus on how this very idea of ‘alternative modernism’ has been, and could be, formulated and examine the applicability of post-colonial and post-structuralist theories in this context.

## Sarada Natarajan

taught Art History and Theory at the Fine Arts and Theatre Arts departments of the University of Hyderabad, India for 14 years. She is now Visiting Professor at the Fine Art Department, Shiv Nadar University in Uttar Pradesh. Sarada received her MA and PhD degrees in Art History from the Maharaja Sayajirao University in Baroda. Her areas of academic interest include ancient and medieval Indian sculpture and iconography, art historiography, phenomenology, material culture studies and art history pedagogy. A trained vocalist, Sarada experiments with music and voice for theatre. She also writes and illustrates for children.

### Artistic Agency and Pre-Modern Indian Sculpture: Towards a View ‘from Below’



Fig.: Sculptural detail, Cave 14, Ellora, 2017.

As an ART HISTORIES AND AESTHETIC PRACTICES Fellow, Natarajan plans to address one crucial question that was opened up in the course of her doctoral research on the sculptural historiography of pre-modern India. What would the history of pre-modern Indian sculpture look like if it were rewritten from the point of view of making, of facture? Given the immutable fact that most sculptural practice in pre-modern India was practiced collectively and anonymously, what are the ways of ‘reimagining’ artistic agency into Indian sculptural historiography without compromising the credibility of the historical account? Deploying an array of insights from fields that have not yet touched mainstream art history in India—primarily phenomenology, material culture studies and post-processual archaeology, is one approach that the present project will use to construct a theoretical framework for understanding artistic agency in the Indian context. A systematic exploration of recent developments in the study of agency in the context of medieval European art, where the material circumstances of art production were similar in many respects to the Indian case, will serve to further broaden the base of this theory project.

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## Márton Orosz

is curator of the Collection of Photography and Media Arts at the Museum of Fine Arts in Budapest where he is also the Acting Director of the Vasarely Museum affiliated to the same institution. He earned his PhD in Art History at the Eötvös Loránd University in Budapest. During his studies, he was, among others, a Terra Fellow at the Smithsonian American Art Museum in Washington D.C. and a Kepes Fellow for Advanced Studies and Transdisciplinary Research at MIT. His publications range across fields such as photography, motion picture, environmental art, science and technology studies and art collecting. Recent public appearances include a paper in College Art Association's last annual conference, in which he addressed Gyorgy Kepes' endeavor to conceal his identity through abstract art at the epicenter of Cold War United States military-industrial complex.

### Visual Studies in the Cybernetic Age: Human Solidarity and Engineered Civilization in Gyorgy Kepes' Socially-Oriented Media Art Practice



Fig.: Cover of Gyorgy Kepes' book *Language of Vision* (Chicago, Paul Theobald, 1944).

Orosz will conduct a comparative study focusing on the Hungarian-American artist Gyorgy Kepes' social commitment to the optical message. Kepes' program, termed "education of vision", referred to an attempt to use advancement in science to democratize the act of looking. By addressing this idea, Orosz will shed light on the practical applications of Kepes' concept-oriented design pedagogy, experiments in which he juxtaposed "L'imagination" with "L'entendement", the visual and the intellectual functions of perception. By linking the genealogy of image science to language-oriented conceptions on vision in mid-century modernism, Orosz's proposal will examine the artist's contributions to avant-la-lettre visual study initiatives that regarded psycho-physical and neurobiological aspects of vision as a path to encyclopedic knowledge. Having analyzed Kepes' program, this will be connected to the holistic integration of disciplines in art, science and technology in projects such as the Center for Advanced Visual Studies he founded in 1967 at MIT. A historical precursor for community based art practices, the Center came into existence in the wake of market oriented capitalist structures. Orosz's project aims to be the first critical biography ever written on Kepes.

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BERLIN INSTITUTE FOR CULTURAL INQUIRY

## Sanja Savkic

received her PhD in Art History (area of Indigenous Art in America), and M.St in Mesoamerican Studies, both from the National Autonomous University in Mexico (UNAM). For her doctoral dissertation she was honored as the most distinguished graduate in Art History in 2012 and received the Alfonso Caso medal. She was a postdoctoral fellow at the UNAM's Institute of Anthropological Research from 2014-16. The cross-disciplinary approach she cultivates (art history-anthropology-archaeology) has been fruitful for her ongoing research that has been concerned mainly with the ancient Maya visual culture.

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

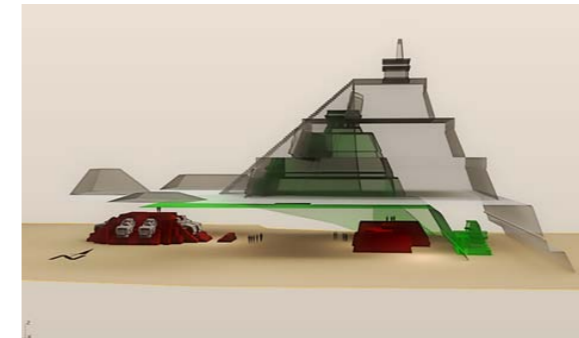


Fig: 3rd, 6th, 7th architectural phases, Pyramid of the Painting San Bartolo, Guatemala.  
Image: Massimo Stefani, 2015.

This research aims to examine how the Late Preclassic Maya from the ancient city of San Bartolo, Guatemala, interacted with their past by means of materialized forms, exploring particularly how they created narratives through architecture, sculpture and mural painting, as means of making contact with ancestors and shaping the past, formulating the connections between past and present. Other important questions to answer are about the way objects are displayed in space, their visibility and perception, images they portray, and the relation between these images with the objects' physical forms and materiality; how they may have inspired interaction and movement; how people engaged with them in changed contexts (e.g. new architectural phase with new visual configurations); and how they articulated with the ancient Maya beliefs, mythology, rituals, and power. This work is inspired by Sanja's doctoral dissertation *Valores plástico-formales del arte maya del Preclásico tardío a partir de las configuraciones visuales de San Bartolo, Petén, Guatemala* (UNAM, 2012), and it is my intention to write a book as a substantial contribution to enrich a comprehension of the ancient Maya art and architecture, especially those created at San Bartolo.

Hosted by: **Ethnologisches Museum**  
Staatliche Museen zu Berlin

# Associated Fellows

## Gül Kale

holds a PhD from McGill University's Architectural History and Theory Program (2014). She received her B.Arch. and M.Arch. degrees from Istanbul Technical University. After obtaining a post-professional MA degree (McGill) she began her doctoral studies seeking to understand the cultural and intellectual context of early modern architecture from an interdisciplinary and cross-cultural perspective. She has been a visiting scholar at Harvard University (Spring 2008). Her dissertation examined the intersections between architectural, artistic, and scientific concepts and practices in the early modern Ottoman world. She is the recipient of fellowships from organizations such as Max van Berchem Foundation and the Society of Architectural Historians.

### Artifacts as Sources of Wisdom and Wonder: Intersections between Ottoman Books on Architecture and European Travel Narratives in the Seventeenth Century

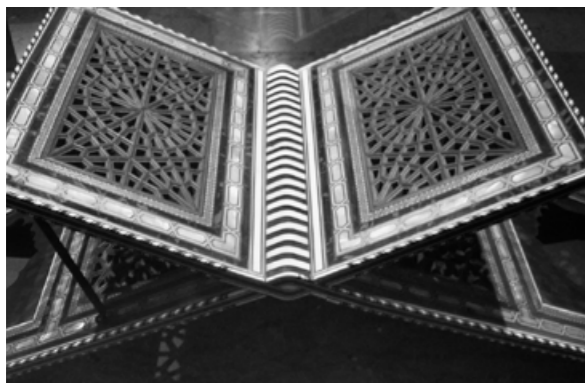


Fig.: Lectern inlaid with mother-of-pearl, c. 17th century, The Museum of Turkish and Islamic Arts, Istanbul. Photo: Gül Kale.

Gül Kale's project explores the public display and cross-cultural reception of artworks in the early modern Istanbul, by focusing on intersecting transcultural experiences conveyed in Ottoman writings on architecture and European travel narratives, and comparative scientific and philosophical discourses on the sources and means of knowledge. Her research examines how Ottoman narratives on artworks overlapped with the depiction of Ottoman objects in European sources due to shared experiences of public spaces and mutual interests in ancient as well as contemporary artifacts following their mediating roles in the production of knowledge in the early modern. Presenting her recent work at the lecture series and in the conferences on Islamic and Ottoman art and architecture enabled her to engage with scholars in Berlin and to share her findings through fruitful discussions. Her research trips to European collections and architectural sites, which included *Kunstammer* objects, scientific instruments, curiosities, and gifts enriched her cross-cultural work.

## Dipti Khera

is Assistant Professor in the Department of Art History and Institute of Fine Arts at New York University. Along with specializing on early modern art and architecture of South Asia, her research in nineteenth century design, modern architecture, and contemporary heritage landscapes has been shaped by interdisciplinary training in art history, museum anthropology, architecture and conservation.

### Feeling of a Place: Art, Affect and Authority Between Mughal and British Empires



Fig.: Jagat Singh II bathing with his nobles at Jagniwasc. 1746-50, Udaipur, attributed to artist Jairam. 46.9 x 81.3 cm (San Diego Museum of Art-Edwin Binney 3rd Collection. Accession No. 1990:624).

Khera is presently writing a book and developing an international traveling exhibition with Smithsonian's Freer and Arthur M. Sackler Gallery, Washington, DC and the City Palace Museum, Udaipur, that examine the art of place and landscape in early modern South Asia. Udaipur in Northwestern India was at the center of pioneering material and pictorial experiments in presenting the sensorial, embodied experience of space. Contrary to colonial and nationalist histories of decadent lands, she finds an art history of praise and place in the persistent relations painters, poets and patrons created between affective phenomenon and efficacious desires, art and knowledge, and politics and aesthetics. As an ART HISTORIES AND AESTHETIC PRACTICES Fellow in 2015-16, Khera completed multiple articles, including *Marginal, mobile, multilayered: Painted invitation letters as bazaar objects in early modern India* in *Journal18* (Spring 2016); *Jagvilasa: Picturing worlds of pleasure and power in eighteenth-century Udaipur painting*, in *A magic world: New visions of Indian painting* (December 2016); and *Traders at the port / Traders at the temple: The long and short of traveling objects in early modern Indian Ocean littoral*, in *Intersections: Yearbook for early modern studies* (Autumn 2017). New research in European collections across Germany, England and Switzerland and the 2015/16 Iran traveling seminar proved equally valuable for her research.

Hosted by:  **Museum für Islamische Kunst**  
Staatliche Museen zu Berlin

## Monica Juneja

Senior Scholar 2017

holds the Chair of Global Art History at the University of Heidelberg. Her research and published writing focus on transculturality and visual representation, disciplinary practices in the art history of Western Europe and South Asia, gender and political iconography, architectural history of South Asia. Her book in preparation, *Can Art History be Made Global? A Discipline in Transition* is based on the Heinrich Wölfflin Lectures that she delivered at the University of Zurich in 2014. Monica Juneja edits the Series *Visual and Media Histories* (Routledge), is on the editorial board of *Visual History of Islamic Cultures* (De Gruyter), *Ding, Materialität, Geschichte* (Böhlau), *History of Humanities* (University of Chicago Press) and co-editor of *Transcultural Studies*. She is working in an advisory capacity in the program “Museum global?” with the Kunstsammlung Nordrhein-Westfalen, Düsseldorf and in the initiative “Europa-Welt” of the Staatliche Kunstsammlungen Dresden.

**CAHIM** Connecting  
Art Histories  
in the Museum  
**Fellows 2016–2017**

### Can Art History be Made Global? A Discipline in Transition



Fig.: Ernst Grosse, *Die Anfänge der Kunst*, Freiburg 1894.

This book project is intended as a critical response to positions that have impacted art history in the wake of the “global turn”. The move to incorporate different regions of the world within a framework of shared questions poses several challenges while searching for explanatory paradigms to adequately deal with the tension between cultural difference and historical connectivity. The perspective of the study is grounded in Professor Juneja’s specific research on South Asia with a view to querying whether the investigation of art history from a perspective outside of the West can challenge us to rethink some of the discipline’s epistemologies and rethink concepts such as vision, materiality and canonical values—that have undergone erasure or flattening due to the diffusion of modern disciplinary taxonomies across the globe.

# CAHIM

## Connecting Art Histories in the Museum

### Associated Research and Fellowship Program of the Staatliche Museen zu Berlin (SMB) and the Kunsthistorisches Institut in Florenz – Max-Planck-Institut (KHI)

Connecting Art Histories in the Museum verbindet akademische und museale Forschung mit kuratorischer Arbeit. Alle zwei Jahre erhalten bis zu sechs herausragende internationale Nachwuchswissenschaftlerinnen und Nachwuchswissenschaftler ein Fellowship, um 12 bis 24 Monate lang anhand von Objekten der Staatlichen Museen zu Berlin zu forschen. Im Mittelpunkt des Kooperationsprojektes zwischen dem KHI in Florenz und den SMB stehen künstlerische und kulturelle Interaktionen im Mittelmeerraum, in Asien, Europa und in Afrika von 400 bis 1900. Einen weiteren Schwerpunkt bildet die museale Präsentation der untersuchten Gegenstände. Das innovative Stipendienprogramm führt so exzellente Forschung und kuratorische Arbeit zusammen.

Im Dialog westlicher, byzantinischer, islamischer, asiatischer, lateinamerikanischer und afrikanischer Kunstgeschichte erforschen die Wissenschaftlerinnen und Wissenschaftler Objekte der Museen, ohne sich allein auf museologische Aspekte oder die Geschichte vormoderner Kunst zu konzentrieren. Zentral hierfür sind folgende Fragestellungen: Wie geht die Forschung zu historischen Räumen mit der Verlagerung und dem Austausch von mobilem oder immobilem Erbe um? Wie artikuliert die alte, wie die im Entstehen begriffene neue Museumslandschaft in Berlin politische und kulturelle Einstellungen in Bezug auf historische Orte der Produktion, Akkumulation und Translation von Artefakten? Wie bewerten und inszenieren Museumsausstellungen rituelle und ästhetische Dimensionen von Objekten? Welche Dynamik entsteht zwischen Objekten in den Museen, die in Bezug auf ihre Provenienzen, ihre historischen Aufbewahrungsorte und -kontexte einander fremd sind?

Museen spielen heute eine wichtige Rolle bei der Neubestimmung von Kunst und Kunstgeschichte

Connecting Art Histories in the Museum, a joint project of the KHI in Florenz and the SMB, combines academic and museum research with curatorship. Up to six outstanding international young art historians receive a grant for up to two years to investigate artistic and cultural interactions in the Mediterranean region, Europe, Asia, and Africa between 400 and 1900, based on the objects from the National Museums of Berlin. Additional emphasis is placed on the museum display of the objects.

The scholars study museum objects or groups of objects with the aim of establishing a dialog between Western, Byzantine, Islamic, Asian, Latin American and African art histories. Instead of concentrating exclusively on the objects' place in the history of premodern art or their museological aspects, the research program is concerned with the modern repercussions and expressions of interactions between diverse historical topographies. These dynamics are examined in the light of the following questions: How can art historical research deal with the transfer and exchange of moveable or immovable cultural heritage? How did museums in the past articulate political and cultural attitudes towards historical sites of the production, accumulation, and translation of artifacts? And how do museums, especially new museums, do this now? How do museum displays evaluate and present the ritualistic and aesthetic dimensions of objects? What possible dynamics can be created between objects in the museums that are alien to each other in provenance and historical context?

Museums play a key role in the ongoing redefinition of art and art history and their relation to aesthetics, anthropology, and politics

zwischen Ästhetik, Anthropologie und Politik in den globalen Perspektiven des 21. Jahrhunderts. Die Staatlichen Museen zu Berlin mit ihren universalen Sammlungen nehmen in besonderer Weise an diesem Prozess teil. Sie bieten eine einzigartige Möglichkeit zur Erforschung von Artefakten unterschiedlichster Kulturen und Zivilisationen in kunst- und wissenshistorischer Perspektive. Internationale Doktorandinnen und Doktoranden sowie Postdocs der Kunstgeschichte und benachbarter Disziplinen sind eingeladen, sich für das Stipendienprogramm zu bewerben. Die zunächst auf ein Jahr angelegten Stipendien, die um ein weiteres Jahr verlängert werden können, umfassen eigenständige und qualifizierende wissenschaftliche Forschungen in den Archiven und Sammlungen der Museen. Die Stipendiatinnen und Stipendiaten können darüber hinaus einzelne Ausstellungen kuratorisch begleiten sowie bei der Entwicklung neuer Konzepte für die Ausstellungspraxis mitarbeiten. Durch gemeinsame Seminare, Workshops, Exkursionen und Tagungen werden der wissenschaftliche Austausch und die Forschung auf musealer wie auch außermusealer Ebene optimal gefördert.

in the decentralized, globalized 21st century. With its 'universal' collections, the Staatliche Museen zu Berlin participate in this process in a particular way, offering a unique opportunity for research using multidisciplinary approaches to artifacts from different cultures and civilizations.

International doctoral students and post-doctoral researchers in Art History and related disciplines are invited to apply for the fellowship program. Fellows also have the chance to provide curatorial assistance for individual exhibitions, as well as contribute to the development of new concepts for exhibition practices.

Through the joint activities of the research group, such as seminars, workshops, excursions, and conferences, the academic exchange and research collaboration both within and outside the museum is optimally developed.

### Program Directors and Coordination

<b>Prof. Dr. Michael Eissenhauer</b>	Director-General, Staatliche Museen zu Berlin
<b>Dr. Jörg Völlnagel</b>	Head of Exhibitions, Research, Projects, Staatliche Museen zu Berlin
<b>Dr. Hannah Baader</b>	Program Director and Senior Research Scholar, KHI in Florenz – MPI
<b>Prof. Dr. Gerhard Wolf</b>	Program Director and Managing Director, KHI in Florenz – MPI
<b>Lucy Jarman</b>	Coordinator, KHI in Florenz – MPI

In Cooperation with:

<b>Dr. Joachim Brand</b>	Acting Director Kunstbibliothek, Staatliche Museen zu Berlin
<b>Dr. Paola Ivanov</b>	Curator Ethnologisches Museum, Staatliche Museen zu Berlin
<b>Prof. Dr. Viola König</b>	Director Ethnologisches Museum, Staatliche Museen zu Berlin
<b>Prof. Dr. Klaas Ruitenbeek</b>	Director Museum für Asiatische Kunst, Staatliche Museen zu Berlin
<b>Dr. Lilla Russell-Smith</b>	Curator Museum für Asiatische Kunst, Staatliche Museen zu Berlin
<b>Prof. Dr. Stefan Weber</b>	Director Museum für Islamische Kunst, Staatliche Museen zu Berlin

Contact: [cahim@khi.fi.it](mailto:cahim@khi.fi.it)

Website: <https://www.khi.fi.it/14986/connecting>



## Regina Höfer

Short Term Fellow

is an art historian specialised in Indian and Tibetan art and a curator. She studied at the University of Bonn, Germany and the School of Oriental and African Studies, University of London and will receive her PhD shortly. Currently she curates an exhibition for the Hamburger Bahnhof – Museum für Gegenwart in Berlin. She has been a Research Associate and Lecturer at the Department of Asian and Islamic Art History, University of Bonn and at the University of Vienna. Moreover, she worked as Assistant Curator at the Museum of Asian Art, Berlin. Research interests: Indian and Tibetan Buddhist art, historical Indian photography, Global Art, contemporary Tibetan art, museum theory, traditions of collecting Asian art and museums in Asia.

### Waddell's Tibetan and Indian Collection in the Museum of Asian Art and the Museum of Ethnology, Berlin: Provenance Research in the Spectrum of Scientific Collecting and Colonial Ideology



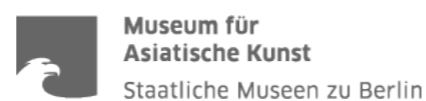
Fig.: 1576 Simhanada Lokeshvara, stele, 11./12. cent., prob. Nalanda/Lakhi Sarai, Bihar, Eastern India, grey phyllite, 56 x 26 x 7 cm © National Museums in Berlin, Asian Art Museum.

This project retraces the provenance and collection history of Tibetan and Indian artefacts the Museum of Ethnology in Berlin bought in 1906 from L. A. Waddell (1854–1938). As an Indian Army surgeon, amateur researcher and archaeologist stationed in British India, Waddell acquired under highly problematic conditions in his position as “cultural consultant” on the 1903–04 British invasion of Tibet led by Col. Younghusband Tibetan artefacts. The collection, located today in the Museum of Asian Art and the Museum of Ethnology, Berlin, consists of primarily three object groups: Tibetan ritual devices and material culture, Tibetan painted scrolls and Indian sculpture. Considered as one of the foremost authorities on Tibet in his time, however, Waddell's books on the history of civilization have caused controversy and contributed to fascistic ideology. Therefore, the project seeks to investigate the role of the Berlin collection in the light of this arguable personality and locate it within scientific, military and colonial collection strategies.

Fellow of:



Based at:



## Lucy Jarman

is a graduate student at Freie Universität Berlin within the program “Art History in a Global Context”. In 2015 she obtained her Bachelor of Arts with a thesis on sensory aspects in Northern Renaissance devotional panel painting. Her research interests include painting, sculpture, object and material culture in the Late Middle Ages and Early Modern Times. Lucy has worked as a coordinator for Connecting Art Histories in the Museum since October 2015.

### In Contact: Touch and Prayer in Devotional Objects of the Late Middle Ages and Early Modern Times



Fig.: Scallop shell, ivory, 2nd half 15th to early 16th century, France or Rhineland, 77 x 76 x 24 mm, Kunstgewerbemuseum, Staatliche Museen zu Berlin, Inv. F 2469. © Staatliche Museen zu Berlin. Photos: Stefan Büchner.

The carefully carved ivory scallop in the Berlin arts and crafts museum, SMB, is a curious object—and so far the only one known of its kind. Believed to have been made in the later fifteenth to early sixteenth century in France or the Rhineland, its outward form of a scallop pilgrim's badge is a reference to the cult of Saint James in Santiago de Compostela; inwardly, it contains a scene of the Lamentation of Christ. Even though the shell's function has not yet been fully understood, the worn and polished material indicates that the object was used excessively by touch. Lucy's research project will study a group of small objects that were used as incentives for private meditation and prayer in the Middle Ages and Early Modern Times. These objects often provide a wide range of sensual stimuli in material and form. The sensual engagement seems to have been a crucial part of these devotional practices. Especially interesting in this context are the reciprocal relations of the visual and tactile, coinciding in objects that unfold their meaning in a careful discovery with one's eyes and fingers, opening up a space of sensory and emotional experience of the divine. The affective and communicative aspects that are contained in the concept of tactus (touch) here come fully into play.

## Subhashini Kaligotla

specializes in the Art and Architectural History of South Asia. Her research interests encompass the mobility and reception of transregional forms in the visual, linguistic, ritual, and political domains, landscape history and culture, and historiography. Her book project, *Argument and Ornament in the Architecture of Deccan India*, examines the heterogeneous built spaces of the early medieval Deccan through the analytical framework of cosmopolitanism, courtly values and culture, and ideas of place and power. Kaligotla earned a PhD from Columbia University in 2015, and has been awarded fellowships by the Center for Advanced Study in the Visual Arts, the Getty Research Institute, Dumbarton Oaks and, in 2015–16, by Berlin's Forum Transregionale Studien.

### Argument and Ornament in the Architecture of Deccan India



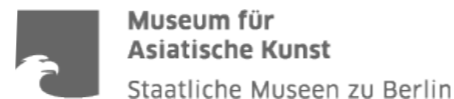
Fig.: Pattadakal, India, Mallikarjuna Temple, 8th century, Micro Architecture on Temple Clerestory. Photo: Caleb Smith.

Architectural history has long presented an impoverished and fractured account of India's Deccan heartland. Kaligotla's book project seeks to reimagine the history of the early medieval Deccan, 500–800 CE, and makes a number of new claims. At the intersection of the textually, visually, and spatiality of under-studied bilingual epigraphs and their juxtaposition of Sanskrit and Deccan vernaculars, it locates the self-representations and social roles of temple builders and other makers. Drawing on Indian courtly understandings of ornament and aesthetic pleasure and Deccan deployment of micro architecture, it sheds light on the reception of transregional visual and cultural ideas such as the Nagara and Dravida architectural styles, supraregional scripts and languages, and attitudes to geopolitical space and place. Finally, the book departs from dominant monument-based approaches to architectural history by emphasizing the experiential and phenomenological perspectives of Deccan built worlds.

Fellow of:



Based at:



Fellow of:



Based at:



## Alya Karame

is based at the Museum für Islamische Kunst in Berlin. She completed her PhD in Art History at the University of Edinburgh and her MA in History of Art & Archaeology at the School of Oriental and African Studies in 2011. During her studies, she was the recipient of a number of awards in support of her research and field trips. Having been a graphic designer with an interest in visual culture, Alya taught design, visual culture, and art of calligraphy courses since 2007 at both the American University of Beirut and the Lebanese American University.

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



Fig.: The Offering the Qur'an as a gift, among others, by the Safavid ambassador to Selim II at Edirne as depicted in the *Sehname-i Selim Han*, Turkey, 16th century CE, (A. 3595, fol. 30r). copyright: Topkapı Sarayı Library.

Alya's PhD dissertation focused on the formal and contextual analysis of Qur'anic manuscripts produced in the Eastern Islamic lands between the 4th/10th and 6th/12th centuries. Her current research project investigates these manuscripts as objects of material culture by uncovering their transformations and the layers of meanings they gained during their travels up until today. Scholarship on the Qur'an had either been based on the study of its text or on the codicological dimension of the manuscript. This research adopts a diachronic perspective, based on codicological analysis, that aims to improve our understanding of the manners in which Qur'anic manuscripts were experienced, capturing the social, religious and political factors that influenced their past and present forms. Examining the travels and lives of these manuscripts proposes new ways of narrating their stories and foregrounding the various layers of meanings that they embody. Linking the Qur'an to the realities it emerged from and focusing on its life as an object widens our methodological understanding of its study and provides a solid ground for bridging the disciplines of Islamic Art History, Museum Studies and Social History.

## Max Koss

is a PhD candidate in Art History at the University of Chicago. He trained as an economic and social historian at the London School of Economics, graduating in 2003. His interest in the history of ideas led him to study German Romanticism for an MA at the Courtauld Institute of Art in 2005/06. His current research focuses on the mediation of art and design in journals and magazines around 1900. Max has held fellowships from the German Schiller Association, the DAAD, the Samuel H. Kress Foundation and others. He has interned at the Art Institute of Chicago, the Musée d'Art moderne de la Ville de Paris and the National Gallery of Art in Washington, DC.

### Printing Objects: Art, Circulation and Reproduction, ca. 1900

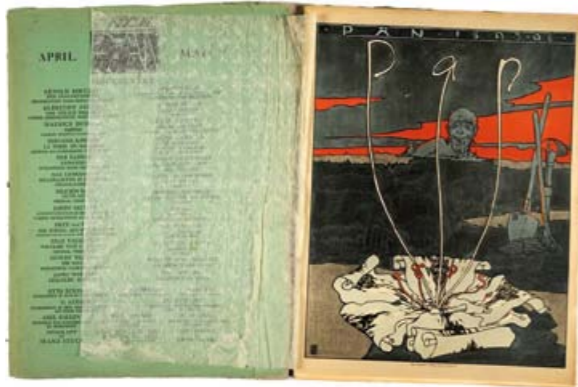


Fig.: Joseph Sattler, Pan Poster, in Pan, I, 1895 © Deutsches Literaturarchiv, Marbach.

At the turn of the last century – an age of industrial growth, colonialist expansion and global exploitation—an increasing number of old and new art objects, from antiquity to the art nouveau present, were commoditized and circulated in an ever-expanding art market. The project explores how the nascent art historical discipline endeavors to fix and stabilize these works in a burgeoning field of art publications. Printed matter became a crucial site for the mediation and the re-forming and reframing of art works. Its textured paper surfaces and the malleability of its format – from original prints, to leaflets, magazines and books, combined with advanced printing techniques, allowed for a wide range of reproductions, with different effects and impact. While the case study of Max's dissertation is the art nouveau magazine Pan, published in Berlin between 1895 and 1900, He is going to expand his focus for the CAHIM project to include a broader range of publications, material practices—such as museum displays—and institutional actors—such as galleries and dealers—to gain a better understanding of how the uprooted and homeless objects of the late nineteenth century are made to make sense in new homes and surroundings, in museums and on the page.

Fellow of:



Based at:



## Bruno Sotto Mayor

is a doctoral candidate in Social Anthropology at the National Museum – Federal University of Rio de Janeiro, and has held visiting scholar positions at the Columbia University in New York, Freie Universität Berlin, and Museu Nacional de Antropologia in Luanda. He has received fellowships from CNPq, Faperj, DAAD, Max Planck Gesellschaft, and the Smithsonian. Within the CAHIM Program his research will focus on the ancient and contemporary /nkishi/ sculpture in Central Africa.

### Rethinking the /nkishi/ Sculpture



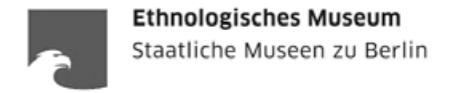
Fig.: Samazemba Samatuka (Chokwe diviner), Kasai River, Angola 2010 (photo: Bruno Sotto-Mayor).

Bruno's research within the CAHIM Program aims in its broadest sense to analyze the concept of /nkishi/ in Central Africa as a variational matrix of aesthetic forms, post-human relations and multinatural perspective. Its widespread presence in territories across the Nile/Congo/Zambezi watersheds challenges the enduring idea of equivalence between unity of style and ethnic totality. Although the images find a place in the history of collections, there has still been an overemphasis on the exhibitionism and scholarship of timeless canons. This has obfuscated (if not denied) the contemporaneity of /nkishi/ movements in ritual, remediation, and power processes. By departing from the Chokwe sculptural tradition in Angola and DR Congo, He seeks to rethink the ancient images (1800–1920), which have been iteratedly described as 'ancestor', 'fetish', 'idol', and more recurrently as the representation of the mythical character 'cibinda ilunga'. That does mean to comprehend the images in vernacular terms and according to the efficacy, role and ontology attributed to them by indigenous dynasties (munyaci). In order to bridge the gap between ancient and contemporary styles, he will also focus on the dizzying invention of images over the remains of modern wars. In such a flight into illness, the traumatic shock waves have been circulating from dreams through drums, for the bodily doubles to be transformed into sculptures.

Fellow of:



Based at:



Ning Yao

holds a doctorate in East Asian Art History from Heidelberg University and is currently a postdoctoral fellow of CAHIM (2016-2018). She obtained her first BA in German Studies, a second BA in Teaching Chinese as a Foreign Language, and an MA in Sinology and Art History from Tübingen University. She has completed postdoctoral research at the IKGF at Erlangen-Nürnberg University where she also taught Chinese Art History. Prior to joining the CAHIM program, she was an associate lecturer for Chinese Art History at Frankfurt University. Ning Yao has been awarded the 2012 Graduate Student Best Paper prize from the Association for Asian Studies (AAS), the Heinz-Götze scholarship, and the translation grant (together with García-Noblejas) from the European Research Council.

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



Fig.: Portrait of the Ming Emperor Xizong 熹宗 (the Tianqi 天啟 Emperor, r. 1620-1627), unidentified painter, Ming dynasty, hanging scroll, ink and colors on silk, 111.2 x 75.7 cm, The Palace Museum, Beijing, GU 6209.

This research project examines the use, function, and meaning of Chinese incense burners during the Ming and Qing dynasties (1368-1911). Chinese incense burners were placed in the entrance hall or guest room, where, during ancestral worship, encounters and interactions between the living and ancestral souls occur. Here, the incense's fragrance and smoke facilitates an entry into the spiritual world, the world of enchantment. This project approaches incense burners taking their sensorial dimensions into account. It draws from contemporary paintings, woodblock prints and pictures with depictions of incense burners. These images provide clues on the spaces and narratives of their usage, their function and role in various worship rituals. Contextualizing incense burners this project is going to address the olfactory, and tactile aspects in Chinese worship practices and examine their relation to religious settings. It aims to seek new and productive ways thinking about the interlockings of the ritual and art.

Fellow of:



Based at:



# Art His Aest Practice

2016-2017

seminars / conferences / excursions /  
workshops / travelling seminar

# Art Histories Seminar

## Academic Year 2016–2017

- 17 Oct 2016 **Presentation of the Research Projects**  
Art Histories and CAHIM Fellows
- 3 Nov 2016 **Sanja Savkic**  
*Engaging Preclassic Maya Visual Configurations at San Bartolo, Guatemala*
- 10 Nov 2016 **Wulandani Dirgatoro**  
*Memory and the Avant-Garde: Trauma in Indonesian Visual Arts 1970–1990*
- 17 Nov 2016 **Sarada Natarajan**  
*Artistic Agency and Pre-Modern Indian Sculpture: Towards a View 'from Below'*
- 5 Dec 2016 **Lamia Balafrej**  
*The Mediation of Intricacy. Medium, Representation and Authorship in Late Fifteenth-Century Persian Painting*
- 22 Mar 2017 **Shaheen Dill-Riaz**  
*Documentary Film: IRONEATERS*
- 27 Mar 2017 **Venugopal Maddipati**  
*The Forgetting of Space in Latent Worlds: Gandhi and the Architecture of Ecological Silence in 20th Century India*
- 3 Apr 2017 **Peter H. Christensen**  
*The Art of Infrastructure: The German Construction of the Ottoman Railway Network*
- 20 Apr 2017 **Wulandani Dirgantoro**  
*Histories of Art and Art as History in Contemporary Southeast Asia* with Kevin Chua (Texas Tech University, USA), Pamela Corey (SOAS University of London), Amanda Katherine Rath (Goethe-Universität, Frankfurt am Main)

- 8 May 2017 **Lesley Braun**  
*Congolese Representations of the Female in Motion*
- 29 May 2017 **Márton Orosz**  
*Visual Studies in the Cybernetic Age – Human Solidarity and Engineered Civilization in György Kepes's Socially-Oriented Media Art Practice*
- 26 Jun 2017 **Yanlong Guo**  
*Exotic and Domestic: The Consumption of Bronze Mirrors in the Inner Asian*
- 17 Jul 2017 **Combiz Moussavi-Agdham**  
*The Experience of Talar-e Qandriz: Towards a Socio-Cultural Practice in Pre-Revolutionary Iranian Art*

## CAHIM talks

- 13 Jan 2017 **Regina Höfer**  
*Waddells koloniale Tibet- und Indien Sammlung im Museum für Asiatische Kunst und dem Ethnologischen Museum*
- 13 Jul 2017 **Alya Karame**  
*The Biography of an 11th Century Ghaznavid Qur'an: Form, Function and Circulation*
- 3 Jul 2017 **Andrew Finegold**  
*Vital Voids: Cavities and Holes in Mesoamerican Material Culture*

## Guest Lectures / Seminars

- 13 Feb 2017 **Jens Baumgarten**  
*From Brasília to Quezon City – and from Manila to Rio de Janeiro: (Post-)Colonial Brazilian and Philippine Arts*
- 12 Jun 2017 **Monica Juneja**  
*Making Place for the World – Art History's Unresolved Epistemic Frontiers*

# Art Histories Workshops

## Academic Year 2016–2017

### Terminologies III Languages, Lexica, Aesthetics

Dec 12–13 | Art Histories Workshop | Florence

Convened by Hannah Baader, Gerhard Wolf and Monica Juneja. Conference at KHI Florence, MPI in cooperation with the Asia and Europe in a Global Context, Universität Heidelberg Organized by Hannah Baader, Gerhard Wolf and Monica Juneja with contributions by Zaal Andronikashvili, Allison Caplan, Islam Dayeh, Dipti Khera, Lihong Liu, Parul Mukherjee, Sugata Ray, Federica Rossi, Babette Schnitzlein and others.



#### 12 December

#### Art Histories and Terminologies III: Languages, Lexica, Aesthetics

Location: KHI Florence, MPI

Welcome and introduction

**Hannah Baader, Monica Juneja and Gerhard Wolf**

**Babette Schnitzlein** (London)

*narû and salmu: Two Akkadian Terms for Monuments and the Ambiguity of Translations*

Chair: **Sanja Savkic** (Berlin/Mexico City)

**Allison Caplan** (Los Angeles)

*Life's Semblance: Translation and Vitality in the Gold-Working Chapters of the Florentine Codex*

**David Horacio Colmenares** (New York/Berlin)  
*(Un)translating Teotl in 16th-Century New Spain*

Chair: **Lamia Balafrej** (Berlin/Wellesley)

**Islam Dayeh** (Berlin)

*Theories of Textual Coherence in Classical Arabic Rhetoric and Exegesis*

**Alya Karame** (Berlin)

*Between Textual Ambiguity and Visual Accuracy: Arabic Calligraphy Before the 14th Century*

Chair: **Annette Hoffmann** (Florence)

**Federica Rossi** (Florence)

*New Words and New Architecture in the Russian Empire (XVII–XVIII)*



**Zaal Andronikashvili** (Berlin)

*shairi – Metre and Cultural Revolution in Medieval Georgia*

Evening Lecture

**Parul Mukherji** (Delhi)

*Mad Metaphors and Slippery Similarities in a Classical Sanskrit Text on Painting: A Case of the Citrasûtra of the Viṣṇudharmottara Purāṇa*

#### 13 December

Chair: **Hannah Baader** (Florence/Berlin)

**Sandro Capo Chichi** (Paris)

*The Naming of Artefacts in Fon at the Interface Between Anthropology and Linguistics*

**Hana Gründler** (Florence)

*Irreducibility – Nescience – Untranslatability: How Do We Deal with Alterity (of Aesthetic Objects)*

Chair: **Monica Juneja** (Heidelberg)

**Dipti Khera** (Berlin/NewYork)

*Bhāva: Emotions, and Circulating Places and Pictures of a World, c. 1700*

**Sugata Ray** (Berkeley/Minnesota)

*The Jungle [jāngala], The Forest [vana], and The Bower [kuñja]: 'Wilderness Debates' and Other Genealogies of an Eco Art History*

Chair: **Marco Musillo** (Florence)

**Lihong Liu** (Rochester)

*A History of Jing (Scene): Appearance, Animation, and Affect*

**Gerhard Wolf** (Florence)

*Notions of Beauty, Beyond the Body Paradigm (mostly Greek)*

Final Discussion

with the participation of **Wulandani Dirgantoro, Yanlong Guo, Regina Höfer, Subhashini Kaligotla, Lucy Jarman, Venugopal Maddipati, Sarada Natarja, Marton Orosz, Bruno Sotto Mayor and Ning Yao**



Fig.1: Terminologies III Workshop Poster.

Fig.3: Hannah Baader and Art Histories Fellows discussing the Piazza della Santissima Annunziata, Florence.

Fig.5: Subhashini Kaligotla (Berlin).

Fig.7: The workshop participants at the Palazzo Grifoni, KHI in Florence.

Fig.2: Icarus, Campanile of the Florentine Dome.

Fig.4: Hannah Baader (Florence/Berlin).

Fig.6: Lamia Balafrej (Berlin).

Photos: Lucy Jarman.

## Knowledge Production and Cultural Transfers: Latin America in Transregional Contexts at the Ibero-Amerikanisches Institut

Dec 15 | with the director of the IAI Barbara Göbel, Ricarda Musser, and Friedrich Schmidt-Welle



As a preparation for the Art Histories Travelling Seminar 2017 to Mexico, the Ibero-Amerikanisches Institut in Berlin organized a seminar with the Art Histories Fellows and Hannah Baader. The director Barbara Göbel and her colleagues Ricarda Musser, Iken Paap, and Friedhelm Schmidt-Welle introduced the Art Histories Fellows to the work of the Ibero-Amerikanisches Institut. They gave an overview on the Institute and presented current projects related to the history and cultures of Mexico in a transregional perspective.

### Barbara Göbel

*The Ibero-Amerikanisches Institut: Potentials and Challenges of a Bridging Institute*

### Friedhelm Schmidt-Welle

*Artists, Intellectuals, and the Nation State in Mexico*

### Ricarda Musser

*Mobile Objects: the Works of José Guadalupe Posada between Mexico and Germany in the Age of Digitization*

### Barbara Göbel

*Digital Transformation and Indigenous People: Experiences from the Ibero-Amerikanisches Institut*

### Iken Paap

*Terminal Classic and Postclassic in Northern Campeche, Mexico: Continuities and Disruptions*



Fig.1: Barbara Göbel and Friedrich Schmidt-Welle.

Fig.2: The Art Histories and CAHIM Fellows.

Fig.3: The Art Histories and CAHIM Fellows listening to Barbara Göbel's presentation.

Fig.4: Hannah Baader, Alya Karame, Sanja Sanjevic and Barbara Göbel.

Photos: Art Histories Team.

## Histories of Art and Art as History in Contemporary Southeast Asia

April 20 | Art Histories Workshop | Berlin

Workshop convened by Wulan Dirgantoro (Art Histories Fellow 2016–2017)



**20 April**

### Histories of Art and Art as History in Contemporary Southeast Asia

Location: Forum Transregionale Studien

### Wulan Dirgantoro

(Art Histories Fellow 2016–2017)

The workshop presented an overview of the development of artistic practices in Southeast Asia from the 1970s to the present. Focusing on Cambodia, Indonesia, Singapore, and Vietnam the workshop examined the diverse artistic practices by individual artists such as Jason Wee (Singapore), Debbie Ding (Singapore), and Robert Zhao (Singapore); art collectives and poets such as GSRB (Indonesia) and Danarto (Indonesia); as well as the works of filmmakers Vandy Rattana (Cambodia) and Nguyễn Trinh Thi (Vietnam). The workshop addressed issues such as memory, history, artistic milieu, as well as the challenges of artistic practice and the writing of art history in the Southeast Asian context.

### Participants:

**Dr Kevin Chua** (Texas Tech University, USA)

**Dr Pamela Corey** (SOAS University of London)

**Dr Amanda Katherine Rath** (Goethe Universität, Frankfurt)



Fig.1: Wulan Dirgantoro.

Fig.2: Danarto, *Kanvas Kosong - Empty Canvases*, exhibition view, Gerakan Seni Rupa Baru Indonesia (New Art Movement), 1979. With permission from FX Harsono Collection, Indonesia Visual Art Archive (IVAA), digitised by Hyphen & IVAA.

Photos: Web / digitised by Hyphen & IVAA.

# Landscapes of the Long 18th Century: Mediation of Place and Memory in South Asia and Beyond

June 22–23 | Art Histories Workshop | Berlin

Convened by Dipti Khera (NYU / Art Histories Fellow 2015–2016) and Hannah Baader (ART HISTORIES AND AESTHETIC PRACTICES, Forum Transregionale Studien / KHI Florenz, MPI)



## June 22–23 Workshop

Location: Forum Transregionale Studien

This workshop explored how painters, poets, historians, and intellectuals have imagined landscapes and urbanisms in and of early modern South Asia, particularly over the course of the long eighteenth century. The mediation of memory and place in pictorial and literary practices in this time period was shaped by aesthetic, and philosophical ideas and an epistemic situation that had deeper genealogies in the subcontinent and the broader Asian and Islamic world. Nonetheless, images, moods and ideologies encapsulated in British landscape painting and colonial photography have constructed the dominant lens that has shaped historical inquiries into spatial imaginings in the South Asian context. The focus on the long eighteenth century enabled to establish conversations between the intersections, connections, and comparisons that emerged in visual practices commissioned by diverse patrons from regional-kings, Mughal emperors, transregional merchants, and British officers.

### June 21

Evening Lecture

**Tim Barringer** (Yale University)  
*The Panorama as Global Landscape*

Location: Forum Transregionale Studien

### June 22

Welcome and Introduction

**Hannah Baader** and **Dipti Khera**

Location: Forum Transregionale Studien

Chair: **Lamia Balafrej** (Art Histories Fellow 2016–2017 / Wellesly College)

**Sunil Sharma** (Boston University)

*The Pastoral Landscape in Early Modern Persian Poetry and Painting*



Fig.1: Detail view, Museum for Asian Art, Berlin.

Fig.2: Raffael Gadebusch and the workshop participants in the Museum for Asian Art, Berlin.

Fig.3: Hannah Baader, Monica Juneja and the Workshop participants.

Fig.4: Dipti Khera.

Fig.6: Audience in the Seminar room.

Fig.8: Tim Barringer and Workshop participants.

**Chanchal Dadlani** (Wake Forest University)  
*History Without Words: Mughal Architecture in the 'Amal-i Salih.* **Hannah Baader** (ART HISTORIES AND AESTHETIC PRACTICES, Forum Transregionale Studien / KHI Florenz, MPI) *Seascape and Landscape, Florence 1604*

Chair: **Monica Juneja** (Universität Heidelberg)  
**Yuthika Sharma** (Edinburgh College of Art)

*Picturing Place: Topography as Mughal Identity in Late 18th Century Delhi.* **Dipti Khera** (NYU, Arthi-stories Fellow 2015–2016) *The Art of Feeling Place: Udaipur's Affective Assertions*

Chair: **Ning Yao** (CAHIM Fellow 2016–2017)

**Nobuko Toyosawa** (Oriental Institute of the Czech Academy of Sciences) *Mediating the Sense of Place from Tokugawa to Meiji Japan.* **Lihong Liu** (Rochester University) *Long Day and Sleepless Night: Temporal Sensitivity in Chinese Landscape Painting*

### June 23

Study Session in the Museum for Asian Art

Location: Museum for Asian Art | Berlin

With **Raffael Gadebusch**: *New 'Perspectives' – Landscape and Architecture as Subject Matter in Late 18th Century Indo-Islamic Painting*

### June 23

Location: Forum Transregionale Studien

Chair: **Venugopal Madipatti** (Art Histories Fellow 2016–2017 / Ambedkar University Delhi)

**Francesca Orsini** (SOAS University of London) *The Work of Description: Shifting Modes of Poetic Description of Places in 19th-Century Urdu Narratives.* **Tim Barringer** (Yale University) *The Proleptic Picturesque of Joseph Bartholomew Kidd*

### Final Discussion

Photo: Francesca Orsini.

Photo: Subhashini Kaligotla.

Fig.5: Hannah Baader.

Fig.7: Hannah Baader and Francesca Orsini.

Photos: Nathalie Okpu and Pilar Caballero Álvarez.



# Conferences, WeberWorldCafés, and Academies

## Making, Sustaining, Breaking – The Politics Of Heritage And Culture

Oct 12–14 | Annual Conference of Forum Transregionale Studien at the Karl Jaspers Centre for Advanced Transcultural Studies University of Heidelberg



Fig.1: Conference room at the Karl Jaspers Centre in Heidelberg.

Fig.2: Audience at the Karl Jaspers Centre.

Fig.3: Monica Juneja.

Photos: Forum Transregionale Studien.

### Keynote Speakers

**Nayanjot Lahiri** (Ashoka University, Delhi)  
**Sinan Antoon** (New York University)

With **Barbara Mittler** (Heidelberg),  
**Andreas Eckert** (Berlin), **Monica Juneja** (Heidelberg)

**Topics:** Heritage Dynamics. Politics of Authentication and Aesthetics of Persuasion | Cultural Heritage – Beyond the Salvage Paradigm. Conceptual Formations, Methodological Approaches, Architectural Case Studies | Contested Spaces and Places: Ruins of the Past and the Presence of Memories | Politics of Heritage Making: German Archaeology in the Eastern Mediterranean c. 1900 | Mediating Public Heritage | Heritage, Decolonization, Nation-State | Ex Oriente Lux? Classical Music in the Hands of Chinese Musicians – Crisis, Challenge, Chance? | Archives of Heritage | Capacity Building and the Politics of Archeology in Times of Crisis | Models of Native Participation versus Claims of Repatriation. Options and Potentials in the Making of the Humboldt Forum Berlin | Rupture, Past, Mediation | Selective Amnesia. Exploring and Exploiting Istanbul’s Past | Heritage in Times of Crisis: Transcultural Approaches to Reconstruction and Revaluation in Post-Earthquake Nepal.

## Negotiating Cultural Heritage: Making, Sustaining, Breaking, Sharing | A Conversation

April 27 | WeberWorldCafé | Panel Discussion | Bode Museum, Berlin

A cooperation between ART HISTORIES AND AESTHETIC PRACTICES, Cluster of Excellence Asia and Europe in a Global Context, Deutsches Archäologisches Institut, Forum Transregionale Studien, Max Weber Stiftung and Stiftung Preußischer Kulturbesitz held at Bode-Museum, Berlin.



Fig.1: Negotiating Cultural Heritage Poster.

Fig.2: The Bode Museum, Berlin.

Fig.3: The museum café with the discussion tables.

Photos: Georges Khalil, Forum Transregionale Studien/  
Max Weber Stiftung.

### Panel Discussion

**Ralph Bodenstern** (DAI, Berlin)  
**Monica Juneja** (Cluster Asia and Europe, Heidelberg), **Stefan Weber** (Museum für Islamische Kunst, Berlin), **Gerhard Wolf** (ART HISTORIES AND AESTHETIC PRACTICES, Forum Transregionale Studien / KHI Florenz, MPI)  
Chair: **Hannah Baader** (ART HISTORIES AND AESTHETIC PRACTICES, Forum Transregionale Studien / KHI Florenz, MPI)

Drawing on the discussions of the conference Making, Sustaining, Breaking: The Politics of Heritage and Culture that took place in October 2016 in Heidelberg, the following questions were debated: What does cultural heritage mean in different national and regional contexts? Who can claim it as theirs, and who decides what constitutes cultural heritage, decides how it is preserved, displayed, or restored? Should museums and other cultural institutions act as preservationists, explorers, or mediators of this heritage? How do archeological institutions that excavate and research figure in this scenario? Can their work and the practices of museums relating to cultural heritage be “decolonized”? Which other forms of cultural heritage could be included in museal representations and archaeological practices? In the 21st century, could digitalization allow us to sustain cultural goods, make them more accessible and guarantee their long-term preservation? How to share cultural heritage?

## Mobility: Objects, Materials, Concepts, Actors

Sep 30 – Oct 8 | Transregional Academy on Latin American Art II 2017

The Transregional Academy was led by a group of scholars, among others: Gabriela Siracusano and Diana Wechsler (both UNTREF, Buenos Aires), Lena Bader and Thomas Kirchner (both DFK, Paris), Hannah Baader and Gerhard Wolf (both ART HISTORIES AND AESTHETIC PRACTICES, Forum Transregionale Studien / KHI Florenz, MPI), Jens Baumgarten (Unifesp, São Paulo), Thierry Dufrêne (Université Paris Ouest Nanterre La Défense) and Anne Lafont (Institut national d'histoire de l'art, Paris, INHA)



### Academy

Location: Buenos Aires

The Academy reflected on concepts and characteristics of mobility in and beyond Latin American art from a transnational and transregional perspective. From this point of view, research focusing on Latin American art was put into dialogue with ongoing debates on regions like Africa, the wider Americas, Asia, Europe, regions of the Atlantic and the Pacific, the Caribbean, as well as the Indian Ocean in their connections, and within the horizon of global art histories. In line with the debates on the concept of the “contact zones”, the Academy questioned the ideological implications of hegemonial asymmetries and concentrated on fluid histories of Latin American art. Mobility was not understood as simply defining phenomena of change of location, but rather as a process itself, as a basic term for a dynamic art history that argues against dichotomic narratives and static models of interpretation.

### Participants:

Hannah Baader, Lena Bader, Jens Baumgarten, Laura Bohnenblust, Aurore Buffetault, Thierry Dufrêne, George Flaherty, Milena Gallipoli, Georgina Gluzman, Diego Fernando Guerra, Aaron M. Hyman, Laura Karp, Thomas Kirchner, Peter Krieger, Anne Lafont, Camila Mardones Bravo, Marcelo Marino, Camila Maroja, Giulia Murace, Raphaëlle Occhietti, Miriam Oesterreich, Catalina Ospina Jimenez, Laura Petrauskaitė, Raphaële Preisinger-Winkler, Gabriela Siracusano, Diana Wechsler, Caroline “Olivia” M. Wolf.



Fig.1: The Academy at MALBA with Chief Curator Augustin Pérez Rubio.

Fig.2: REZA, La Tele Realidad, Biennial Sur, Plaza San Martín.

Fig.3: MALBA, Discussion with artist Marta Minujín.

Fig.4: The Academy at MUNTREF mit Anne Lafont, Gabriella Siracusano, Paula Hrycyk.

Fig.5: Biennial Sur, Centro Cultural de la Memoria Haraldo Conti.

Fig.6: Romuald Hazoumè, A Leap backward, Biennial Sur, Hotel des Immigrantes.

Fig.7: Tatiana Trouvé, Prepared Space, Biennial Sur, MUNTREF.

Fig.8: The Academy in front of Teatro Colón.

Photos: Hannah Baader.

# Art Histories Excursions

Academic Year 2016–2017

## The ART HISTORIES AND AESTHETIC PRACTICES Travelling Seminar 2017: Aesthetic Practices and Geographies of Time in Central Mexico. From Pre-Columbian Cultures to Early Colonialism, Modernity and the Contemporary

Feb 17 – March 1 | The ART HISTORIES AND AESTHETIC PRACTICES Travelling Seminar 2017

Organized by Hannah Baader and Gerhard Wolf (both ART HISTORIES AND AESTHETIC PRACTICES, Forum Transregionale Studien / KHI Florenz, MPI) in cooperation with David H. Colmenares (Columbia University / CAHIM Fellow, KHI in Florenz, MPI / SMB) and Sanja Savkic (Art Histories Fellow 2016–2017).

### Guests and cooperation partners:

Clara Bargellini (Instituto de Investigaciones Estéticas IIE, Universidad Nacional Autónoma de México UNAM), Peter Krieger (IIE, UNAM), Nicole Hughes (Columbia University), Johannes Neurath (Museo Nacional de Antropología), Alfonso Alfaro, Héctor Meneses (Director, Museo Textil de Oaxaca), Alberto Ruy Sánchez and Margarita De Orellana (Founding Publisher / Editors, Artes de México), Eduardo Terrazas, Thomas Glassford, James Oles (Wellesley College), and others.

Along its itinerary from Mexico City to Oaxaca and back, the Travelling Seminar focused on the dynamics of discontinuities and continuity as a focal point sectioned into five main research questions, starting with the conventional division of historically and historiographically determined epochs of cultures from the Ancient Americas to contemporary Mexico. The seminar addressed the intertwining of aesthetic and religious practices in festive cultures, theorizing the diversity of ancient American religious monuments (Monte Albán) and the monumental missionary experiments of various Christian orders in place (Teposcolula). The spatial planning of landscapes, architectures, and road networks was investigated through eco-historical approaches. Further emphases were put on the topic of Nation State Building, its infrastructures (such as the railway construction) and its narratives, as well as on the institutionalization of national and private museums and archaeological sites. Moreover, the seminar discussed Mexico's role as a trans-regional and geopolitical place of multiple and/or global modernities, which was examined, for instance, in Mexico City's Coyoacán district with its interweaving of artistic, political, and ideological positions and problems, through approaching the history of establishing the UNAM campus as well as the student movement's culture and the major urban development investments in Mexico City in the run-up to the 1968 Olympic Games, with atelier visits and interviews with architects, designers, publishers, artists, and scholars.

Fig. 1: Ex-convent of Santo Domingo in Oaxaca.

Fig. 2: The Art Histories and CAHIM Fellows and teams in front of the Museo Universitario Arte Contemporáneo, Mexico City.

Fig. 3: Mitla, archeological site, municipality of San Pablo Villa de Mitla.

Fig. 4: Feline sculpture, sala Flora y Fauna, Museo del Templo Mayor, Mexico City.

Fig. 5: Clara Bargellini Cioni (UNAM-Universidad Nacional Autónoma de México) in front of the Catedral Basílica de Puebla.

Fig. 6: A mixtec funerary mask from grave No. 7 at the Monte Alban Museo de las Culturas de Oaxaca, Santo Domingo in Oaxaca.

Fig. 7: The Art Histories and CAHIM Fellows with Hannah Baader and Gerhard Wolf (both KHI in Florenz and Forum Transregionale Studien Berlin) and Peter Krieger (UNAM) at the Espacio Escultórico de la UNAM (Mathias Goeritz, Helen Escobedo, Manuel Felguérez, Hersúa, Federico Silva und Sebastián 1979).

Fig. 8: Monte Albán, archaeological site, Santa Cruz Xoxocotlán Municipality, Oaxaca.

Photos: Art Histories.



### February 18th | Mexico City (Reforma)

Museo Nacional de Antropología  
Casa Luis Barragán  
Casa Giraldi  
Artes de México

### February 19th | Mexico City (Centro Histórico)

Zócalo de la Ciudad de México  
Catedral Metropolitana & Sagrario  
Museo del Templo Mayor  
Palacio Nacional  
Museo de San Ildefonso

### February 20th | Mexico City (Coyoacán, UNAM, Xochimilco)

Museo de Arte Contemporáneo UNAM  
Ciudad Universitaria UNAM  
Zona Cultural UNAM  
Instituto de Investigaciones Estéticas UNAM

### February 21th | Mexico City

Plaza de la Conchita  
Historic neighborhood of Coyoacán  
Casa Trotsky  
Casa Azul – Museo Frida Kahlo  
Museo Anahuacalli (Diego Rivera Museum)  
Palacio de las Bellas Artes & Exhibition  
Pinta la Revolución  
Instituto Confucio CELE UNAM  
Tlatelolco (Plaza de las Tres Culturas, Installation Xipe Totec)

### February 22th | Mexico City – Tepozotlán – Acolman – Teotihuacán – Puebla

Tepozotlán: Museo Nacional del Virreinato  
Acolman: Convent of San Agustín Acolman  
Teotihuacán

### February 23th | Puebla (Centro Histórico)

Catedral  
Capilla del Espíritu Santo Casa del Deán  
Museo Amparo  
Ex-Convento de Santa Mónica & Museo de Arte Religioso  
Convento de Santo Domingo



**February 24th | Puebla (Cholula, Tonanzintla)**

Cholula  
Ex-Convent of San Gabriel Arcángel  
Church of Santa Maria Tonanzintla  
Museo Bello



**February 25th | Puebla - Yanhuitlan - Coixtlahuaca - Teposcolula - San Pedro y San Pablo**

Teposcolula-Oaxaca (Dominican Route)  
Yanhuitlan Ex-Convent of Yanhuitlan  
Teposcolula Ex-Convent of San Pedro y San Pablo

**February 26th | Oaxaca (Downtown)**

Instituto de las Artes Gráficas  
Ex-convent of Santo Domingo  
Museo Nacional de las Culturas de Oaxaca  
Museo Textil  
Centro Cultural San Pablo - Harp Helú Foundation



**February 27th | Oaxaca (Monte Alban, Downtown)**

Monte Alban Archeological Site  
Ethnobotanical Garden

**February 28th | Oaxaca's Colonial Pueblos / Mitla**

Mitla Archeological Site  
Santa María el Tule & El Ahuehuete



**Post-colonial Perspectives at the Exhibition: DADA Africa. Dialogue with the Other**

Nov 4 | Art Histories Excursion | Berlin



**Excursion**

Location: Berlinische Galerie, Berlin

On Friday November 4, the Art Histories and CAHIM Fellows and Teams visited the exhibition DADA Africa. Dialogue with the Other at Berlinische Galerie. The joint discussion addressed post-colonial perspectives on Dada and African art, othering and saming, and also the question of altering efficacy or agency of works by relocating them in the museum context, focussing specifically on the problem of omitting facts on the provenance of the exhibited works from Africa.



**Mesoamerica Museum**

Dec 1 | Art Histories Excursion | Berlin

**Excursion**

Location: Ethnologisches Museum, Berlin

On Dec 1st, the Art Histories and CAHIM Fellows and Hannah Baader (ART HISTORIES AND AESTHETIC PRACTICES, Forum Transregionale Studien / KHI Florenz, MPI) visited the Mesoamerican collection of Ethnologisches Museum, SMB. Together with the museum director Viola König, the collection curator Maria Gaida, and Sanja Savkic (Art Histories Fellow 2016-2017), the group discussed specific objects of the collection. Viola König elaborated the museum's history from its beginnings to future concepts in the framework of the Humboldt Forum. The joint discussion addressed questions of restoration as well as present and future modes of display. Maria Gaida and Sanja Savkic presented their research on Mexican cultures as a preparation for the Art Histories Travelling Seminar 2017 to Mexico.



Fig. 1: Beak Mask (19th/early 20th century, Côte d'Ivoire) at the exhibition DADA Africa at Berlinische Galerie.

Fig. 2: Art Histories and CAHIM Fellows debating with Hannah Baader. Photo: Helene Bongers.

Fig. 3: Curator Maria Gaida with the Art Histories and CAHIM group at the Mesoamerican Collection of Ethnologisches Museum, SMB.

Fig. 4: Back of relief steles from Guatemala at Ethnologisches Museum, SMB.

Photo: Márton Orosz.

## Excursion and Seminar: Hamburg's Museums, Ethnographic Collections, and the Warburg Library

July 1 | Art Histories Excursion

Hamburg's Ethnographic Collections and the Warburg Library



### Excursion

Location: Hamburg

Jens Baumgarten (Universidade Federal de São Paulo) and Hannah Baader (ART HISTORIES AND AESTHETIC PRACTICES / KHI Florenz, MPI) in cooperation with Sabine Schulze, Director of the Museum für Kunst und Gewerbe, Barbara Plankensteiner, Director of the Museum für Völkerkunde, and Curators of the Museum für Völkerkunde

Art Histories and CAHIM Fellows organized a one-day seminar in Hamburg with visits to the Museum für Kunst und Gewerbe, the Hamburger Kunsthalle, the Museum für Völkerkunde, as well as to the former Kulturwissenschaftliche Bibliothek Warburg, today referred to as the Warburg-Haus. The excursion served as an introduction to the diversity and plurality of museum cultures in Germany. Focusing on three different collections and their current and historical museum displays, the excursion foregrounded the role of Hamburg as a City State and trading hub with global connections, as well as on the city's collectors, mercenaries, traders, and merchants engaging and shaping the visual arts. The seminar's discussions and visits highlighted Hamburg's histories of collecting, with works of art and artifacts coming from diverse cultures, and addressed the historiographical impact of art historical scholarship in Hamburg on the field of art history.

At the Museum für Kunst und Gewerbe (MKG), director Sabine Schulze gave an introduction both to the concept of Kunst und Gewerbe as well as to the rearrangement of the galleries of Asian and Islamic arts and eventually discussed the museum's decision to address the history of art looting in the museum ("Raubkunst") as part of the permanent display. A visit to the recently reopened Hamburger Kunsthalle offered the opportunity to discuss the impact of the institution on the discipline. At the Warburg-Haus, the



Fig.1: Art Histories and CAHIM Fellows in the Museum für Kunst und Gewerbe discussing with director Sabine Schulze.

Photo: Lamia Balafrej.

Fig.2: Discussion with director Barbara Plankensteiner in the Museum für Völkerkunde, Hamburg. Art Histories and CAHIM Fellows with Hannah Baader and Jens Baumgarten.

Fig.3: Hannah Baader with director Sabine Schulze at the "Raubkunst" Project in the Museum für Kunst und Gewerbe.

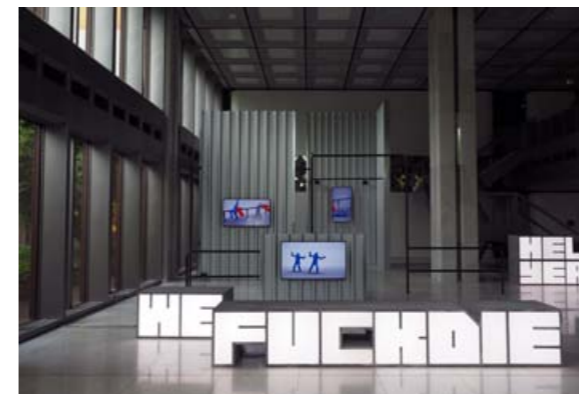
Photos: Katrin Kaptain.

group discussed the architecture and façade and their role in the urban environment in relation to Warburg's intellectual concepts and addressed the historical circumstances of the formation as well as of the exilation of the Warburg Library. At the Museum für Völkerkunde, the museum's newly appointed director Barbara Plankensteiner, elaborated the variegated histories and the specific challenges of the Völkerkunde collections and presented constructive new approaches. The visit was followed by a seminar session with the museum's curators discussing the concepts of display and of research, as well of the museum's renaming.

## Art Histories & CAHIM Events Academic Year 2016-2017

### Skulptur Projekte Münster | Documenta 14 in Kassel

July 5-7 | Art Histories Excursion | Münster, Kassel



### Excursion

Location: Münster, Kassel

From July 4th to July 7th, Art Histories and CAHIM Fellows and Hannah Baader (ART HISTORIES AND AESTHETIC PRACTICES / KHI Florenz, MPI) visited the Skulptur Projekte Münster as well as the documenta 14, Kassel with guest scholar Christina Baldacci (ICI Berlin Institute for Cultural Inquiry). The intensive discussions reflected on the overarching concepts of both exhibitions, especially of documenta, whose fourteenth edition attempted a fundamental transformation of the event by choosing Athens as a second and equal location and whose history and exhibited artworks were debated extensively.

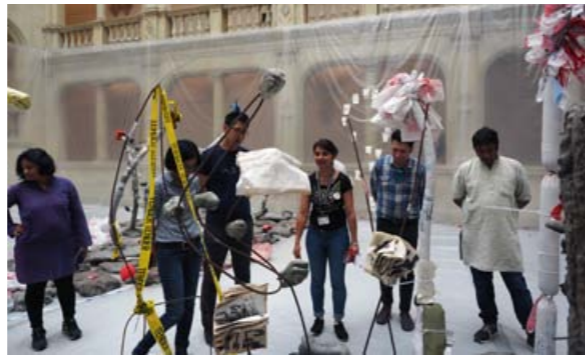


Fig.1: The Art Histories and CAHIM Fellows with the Art Histories team walking through Michael Dean's piece: Tender, Tender, Skulpturenprojekte.

Fig.2: Angst, Ludger Gerdes, Skulpturenprojekte.

Fig.3: HellYeahWeFuckDie, Hito Steyerl, Skulpturenprojekte.

Fig.4: The Parthenon of Books, Marta Minujin, documenta 14.

Fig.5: Guillermo Galindo, Documenta Halle.

Fig.6: The Art Histories and CAHIM Fellows with Hannah Baader in front of R.H. Quaytmans work, Neue Galerie.

Fig.7: Theo Eshetu: Atlas Fractured (Kassel Version), Neue Neue Galerie.

Fig.8: R.H. Quayman, Neue Galerie.

Fig.9: The Art Histories and CAHIM Fellows with Hannah Baader and the Art Histories team in front the Parthenon of Books, documenta 14.

Photos: Nathalie Okpu, Pilar Caballero Álvarez.

*On the Cover*

From the top left to the bottom right: The Art Histories and CAHIM group at the exhibition “The Body in Indian Art” together with the curator Naman P. Ahuja on Nov 4, 2013 | Central Pillar of Diwan-i Khass or the Emperor’s Hall of Private Audience, Fatehpur Sikri | G.Lekegian & CO, Columns of Hypostyle Hall, Temple of Amen, Karnak, 1880’s-1890’s | Quotation marks - logo of the workshop “Art Histories and Terminologies I” | Jawad Salim, Two Boys Eating Melon, 1950s | The Art Histories and CAHIM group near Chanderi, Madhya Pradesh on Jan 29, 2014 | Owen Jones (1809-74). ‘Window in the Hall of the Two Sisters’ from Plans, Elevations, Sections and Details of the Alhambra (London 1836-45). Chromolithographic plate on paper (Victoria & Albert Museum:110.P.36) | Raja Ravi Varma, Man Reading a Newspaper, c. 1904. Oil on Canvas, Trivandrum: Sri Chitra Art Gallery | Santuário Theotokos - Mãe de Deus, São Paulo | Angkor Wat as a full-scale replica during the International Colonial Exhibition in Paris of 1931 | A Seima-Turbino Bronze spearhead from Shenna site, Qinghai Province, China (First half of the 2nd millennium BCE) | Displayed objects in the exhibition “The Body in Indian Art”, Musée des Beaux-Arts, Brussels | Mulumba Kayembe, 1973 | Drinking horn for palm wine. Horn, acquired in 1908 by Bernhard Ankerman, III C 25586. III C 25591. Ethnological Museum, Berlin | Textile label by W. M. Stirling & Sons, Glasgow, ca. 1910, Chromolithograph

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