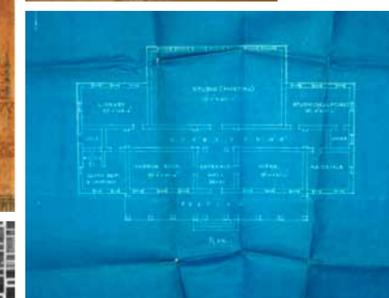


# Art Histories and Aesthetic Practices

& **CAHIM** Connecting Art Histories in the Museum

CAHIM - Connecting Art Histories in the Museum  
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Programs and Fellows 2014-2015



ART HISTORIES AND AESTHETIC PRACTICES  
Kunstgeschichte und ästhetische Praktiken

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# Art His Aesthe

Art Histories and Aesthetic Practices  
& CAHIM - Connecting Art Histories in the Museum  
Programs and Fellows 2014-2015  
Berlin 2015

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# Stories and Aesthetic Practices

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 beruft Wissenschaftlerinnen und Wissenschaftler aus aller Welt als Fellows. In Kooperation mit Universitäten und Forschungseinrichtungen aus Berlin und dem Bundesgebiet führt es Forschungsvorhaben durch, die gemeinsame Fragestellungen aus der Perspektive unterschiedlicher Weltregionen vergleichend und in deren gegenseitiger 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 Berlin and throughout Germany, it carries out transregional initiatives and research programs that examine new questions from regionally different perspectives by comparing their mutual entanglements.

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 Wissenschaftlern 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, 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.

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 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 und Raum.

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 (siehe Workshop »Art Histories and Terminologies II«, S. 40ff.). Weitere Kooperationen mit Partnern aus dem Bundesgebiet und Europa sind in Vorbereitung, 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. 24 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 and the ICI Berlin. At the federal level and together with Heidelberg University's Cluster of Excellence »Asia and Europe in a Global Context« the ART HISTORIES program initiated a three-part series of events, concerning the problem of language and faculty of speech in a transregionally oriented history of art (see p. 40 f Workshop »Art Histories and Terminologies II«). Further cooperation with partners throughout Germany and Europe are in preparation, e.g. with the German Center for the History of Art Paris (research institute in the network of the Max Weber Foundation of German Humanities Institutes Abroad).

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 24 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, she was Fellow at the Getty Research Institute, Los Angeles. Currently she is working on a book project on maritime Iconology in Early Modern Times as well as a co-authored 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.

## Luise Neubauer

studied Art History and Media Studies at the Freie Universität Berlin and Humboldt-Universität zu Berlin. In 2012 she completed her Magister degree with a thesis on clouds as medium in depictions of visions in the Early Modern, with a focus on Jusepe de Ribera's vision of Saint Jerome. Between 2012 and 2013 she worked at the collaborative research centre "Aesthetic Experience and the Dissolution of Artistic Limits" and the research centre "BildEvidenz" at the Freie Universität. Between 2006 and 2012 she was research assistant for the Chair of Prof. Dr. Klaus Krüger at the Art History department of the Freie Universität. Since 2013 she works at the Forum Transregionale Studien.

# Student Assistants

## Philip Geisler

obtained a Bachelor degree in Media Studies at the Medienakademie Berlin (2010), and now studies Art History, Islamic Studies and Political Science at the Freie Universität Berlin (BA in 2013) and at Harvard University. His work focuses on city images and imperial architecture of the architect Sinan in the Ottoman Empire during the 16th century as well as on contemporary architecture and branding strategies in Dubai. He also works as a consultant in music management. Working as a journalist, he produces content and hosts talks covering topics of culture and art.

## Lucy Jarman

studied European Art History, East Asian Art History and Korean Studies at the Freie Universität Berlin. Her Bachelor thesis addresses sensory aspects of religious practices north of the Alps by analyzing the tactile qualities of a devotional panel painting by Rogier van der Weyden. Another research interest of hers is Chinese export porcelain of the Ming dynasty. Since 2015 she attends the Masters Program for "Art History in a Global Context" at the Freie Universität. Lucy Jarman has worked for several art galleries, an auction house and as a museum guide for the East Asian art collection at the Museum für Asiatische Kunst in Berlin Dahlem.

# Advisory Board

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# Art Histories and Aesthetic Practices

Fellows 2014-2015

## Saima Akhtar

received a PhD in Architecture from the University of California, Berkeley and holds a master's degree in the History, Theory, and Criticism of Architecture from MIT, and bachelor's degrees from the University of Michigan, Ann Arbor. She is an ART HISTORIES AND AESTHETIC PRACTICES fellow at the Forum Transregionale Studien and a visiting fellow at the ICI Berlin Institute for Cultural Inquiry. Her work appears in publications including the International Journal of Islamic Architecture and the Journal of Urban History.

### Corporate Empire: Fordism and the Making of Immigrant Detroit



Fig.: Still from a Ford Motion Picture Studio film showing foreign workers arriving to work in Detroit, image source: Ford Film Collection, National Archives - College Park

During the 2014-2015 ART HISTORIES AND AESTHETIC PRACTICES fellowship year, Akhtar expanded on the visual dimensions of her dissertation research, which examined the commercial reach of a major American corporate power in the first third of the twentieth century. With the Ford Motor Company (FMC) and its social and economic programs at the center of the study, she explored the relationship between the built environment, imagery, and technology – particularly how the mechanization of the assembly line facilitated the rapid rise and mass circulation of Fordist imagery and forms of urbanization. These images and forms, she argues, made and remade, global geographies of consumption and production, and were as instrumental in selling Ford commodities at home and abroad, as they were in associating civility and modernity with the spread of American technology. During the fellowship year, she presented parts of this research at conferences and workshops, including at Harvard University, Freie Universität, the Universität Heidelberg, ICI Berlin, and Forum Transregionale Studien. These gatherings put her into conversation with fellow scholars, where she received feedback and commentary on a range of cross-disciplinary issues. The discussions will prove to be valuable moving forward as she prepares her book manuscript, which, in its entirety, seeks to examine how imagery and the architecture figured into Fordist constructions of identity, citizenship, and nationalism at the turn of the twentieth century.

Hosted by: **ici** KULTURLABOR  
BERLIN INSTITUTE FOR CULTURAL INQUIRY

## Mohamed Elshahed

is interested in the reception of modernist architecture in twentieth century Arab and African settings. He completed his doctoral dissertation in the Middle East Studies Department at New York University. His dissertation "Revolutionary Modernism? Architecture and the Politics of Transition in Egypt, 1936-1967" explores themes such as the development of a national techno-culture of architecture and planning experts in Egypt during the period of political transition around the 1952 coup d'état. Mohamed Elshahed has a Bachelor of Architecture from the New Jersey Institute of Technology and a Master in Architecture Studies from MIT.

### Revolutionary Modernism? Architecture and the Politics of Transition in Egypt, 1936-1967

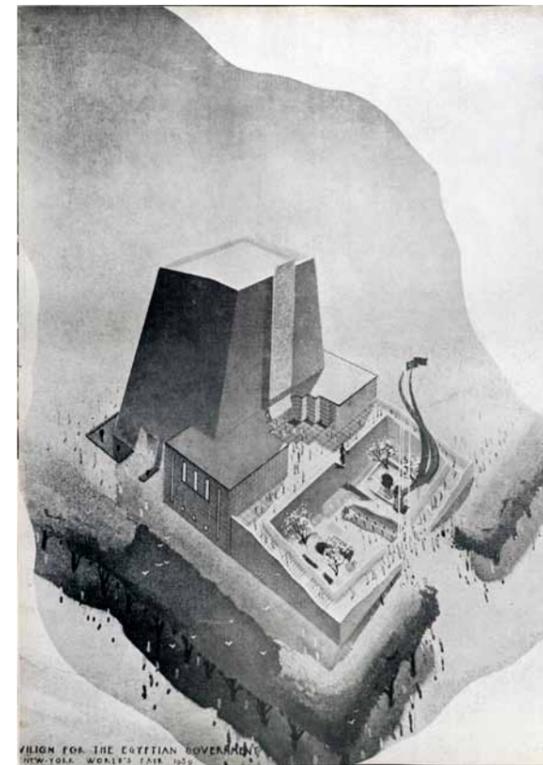


Fig.: Egyptian pavilion, New York World Fair 1939, image source: Majallat al-'imāra, 1941

Elshahed's research and writing focus on developments in Egypt, at the intersection of Africa and the Middle East, to explore questions pertaining to global modernism - or how networks of expertise in the second half of the twentieth century have shaped the built environment of the so-called Third-World - driven by national politics of independence and international structures of cooperation such as the Non-Aligned movement. Within this framework Elshahed's fellowship year was spent conducting research and writing three separate but related articles for publication: The first examines the architecture and politics of Egyptian national industrial exhibitions and national pavilions at international world expos between 1919 and 1967. The second uncovers a rarely told story of inter-African development cooperation between the governments of Egypt and Mali which led to a variety of building projects including an iconic modernist hotel that has since been featured on Mali's currency. The third article situates the evolution of Egyptian and Arab engineering professional meetings in the 1940s within the context of regional political transformations and nationalist aspirations. All three articles evolved out of Elshahed's doctoral dissertation.

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HUMBOLDT-UNIVERSITÄT ZU BERLIN



## Atreyee Gupta

holds a PhD from the University of Minnesota (2011) and a BA from the Faculty of Fine Arts, Baroda, which, as the first postcolonial art institution in India, played a key role in framing Art History from the Global South. Her research has been supported by the Social Science Research Council (SSRC), New York, the Getty Research Institute, and, more recently, the Haus der Kunst, Munich. Gupta has taught at the University of Minnesota, Duluth (tenure track Assistant Professor, resigned) and the University of California, Berkeley (Visiting Lecturer). More at: [www.atreyeegupta.com](http://www.atreyeegupta.com).

### The Promise of the Modern: Anti-illusionism, Abstraction, and Inter-cultural Modernism (India, ca. 1937-1968)

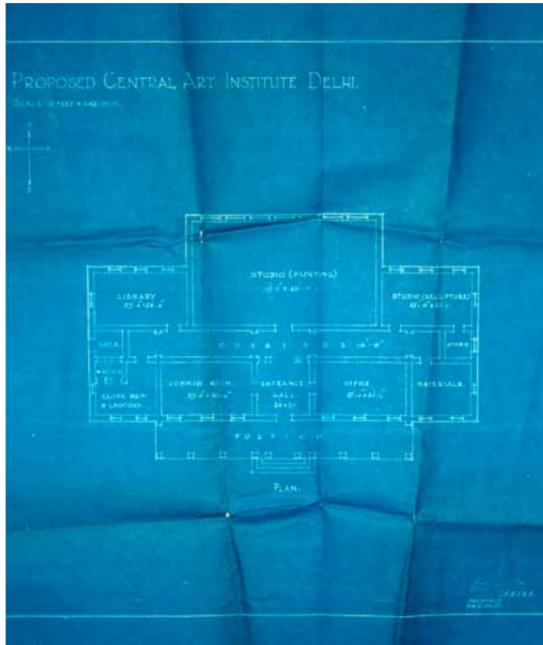


Fig.: Blue Print for a Central Institution for Modern Art in New Delhi, ca. 1936, image source: Archaeological Survey of India, New Delhi

Atreyee Gupta's book project examines anti-illusionism and abstraction (in painting, sculpture, photography, and experimental film), art's infrastructure (critical ekphrasis, exhibitions, and supporting structures), and aesthetic flows (through Cold War networks and across the Non-Aligned Movement). Excerpts from her book project appeared as chapters in "Postdate: Photography and Inherited History in India" (Berkeley: University of California Press, March 2015) and "Prajakta Potnis: Store in a Cool and Dry Place" (Bönen: Verlag Kettler, November 2014). She also completed coediting "Postwar - Art between the Pacific and the Atlantic, 1945-1965" (with Okwui Enwezor and Ulrich Wilmes), a volume of essays that bring into sharp focus both differences and interconnections that shaped postwar art in Europe, Asia, the Pacific Rim, Africa, the Mediterranean, North America, and South America during the decades following the Second World War. Concurrently, Global Modernisms: Contiguities, Infrastructures and Aesthetic Practices, the forthcoming Forum annual conference and publication project that she has co-conceptualized with Hannah Baader, has allowed Gupta to further engage with the idea of contiguities and (material and immaterial) infrastructures as generating new methods for engaging the global field of modernism.

Hosted by:  **KULTURLABOR**  
BERLIN INSTITUTE FOR CULTURAL INQUIRY

## William Kynan-Wilson

explores texts and images in travel culture, in both the Medieval and Early Modern periods. He is particularly interested in the relationship between travel texts and images, and the ways in which they inform the expectations, experiences and actions of travellers. Kynan-Wilson obtained his BA, MPhil and PhD (2013) from the History of Art Department at the University of Cambridge. From 2012 to 2014 he was a postdoctoral fellow at the Skilliter Centre for Ottoman Studies at the University of Cambridge. His research has received funding from the Bibliographical Society (UK), the British Institute at Ankara, the American School for Classical Studies at Athens, the British Academy, and the Leverhulme Trust.

### From Souvenir to Stereotype: The Ottoman World in Text and Image



Fig.: 'Chorbacis', çorbacı: commander of a Janissary company (Los Angeles County Museum of Art, M.85.237.50), © LACMA [www.lacma.org](http://www.lacma.org)

In the sixteenth century European taste for the Orient took many forms, of which one of the most popular and influential was a book known as an Ottoman costume album. These manuscripts, which were early travel souvenirs, contain a range of images that indicate how European audiences perceived and codified Ottoman society. This project is the first comprehensive study of the genre: it charts the origins and production of these manuscripts, and it demonstrates how these images – alongside the labels, texts and textiles that accompanied them – reflect different European experiences of the Ottoman world. This project has developed significantly over the duration of the Fellowship. Kynan-Wilson's research has benefited greatly from the rich bibliographic resources of collections in Berlin and elsewhere in Germany, he has examined the ways in which several painters and draughtsmen appropriated and manipulated costume book iconography, and he has begun to explore the complex interaction of European, Ottoman and Persian imagery in early modern Constantinople. Above all, this project opens up new ways of seeing European responses to the Orient and Ottoman responses to Europe.

Hosted by:  **Freie Universität Berlin**

## Roxana Nakashima

studied History at the University of Buenos Aires. She obtained her MA from the EHESS. In 2010 she received a scholarship from the European doctoral programme “Europe and the Invention of Modernity” and in 2013, affiliated to the EHESS and the Istituto Italiano di Scienze Umane, she obtained her PhD degree. In 2014, she was a research fellow at the John Carter Brown Library. Her research interests include political and religious conflicts that emerged during the European overseas expansion in the sixteenth century, focusing on the presence of English corsairs in the Americas, and their impact on the Spanish global monarchy.

### English Iconoclast Corsairs in Spanish America. 1567-1595



Fig.: Richard Verstegan, “Théâtre des cruautés des hérétiques de nostre temps”, traduit du latin en français”. Anvers: A. Hubert, 1588, detail, image source: Bibliothèque nationale de France, département Réserve des livres rares, RES-H-711

During the last decades of the XVI century, English presence in Spanish America was perceived as a material and spiritual menace with the destruction of Catholic images as clear evidence for the religious conflicts between Catholics and Protestants. During the fellowship, through the analysis of ship registers the types of images could be identified, that were displayed in the churches and attacked by the English in the New World. Spanish documents, as inquisitorial trials or reports by monasteries and convents, provided descriptions of the type of aggressions committed. These texts on iconoclast attacks can be compared, for instance, with the inventories of English churches in the same period. Therefore, the Spanish America situation could be considered as a continuation of the same wave of destructions of religious images that was taking place in different parts of Europe. Other aspects of Reformation practices by English crews were analyzed as well: the use of particular religious books, anti-catholic games and mockeries and the consumption of satirical images. The extent of such practices also points to a global context that should be taken into account when analyzing the religious conflicts of the sixteenth century European overseas expansion.

Hosted by:



## Yoonjung Seo

is interested in Korean art and visual culture in the pre-modern period, focusing on the cultural transmissions and intercultural connections among China, Korea, and Japan, and the multifaceted aspects of Chosŏn court art with consideration of its ritual, political, socio-economical and intellectual contexts. In 2014 she received her PhD in Art History from the University of California, Los Angeles. During her ART HISTORIES fellowship she is hosted by the Museum für Asiatische Kunst and is visiting fellow at the Department of Art History, Freie Universität Berlin.

### The Sacred Past and the Celebrated Present: Chinese Figural Subjects in the Commemorative Court Painting of the Chosŏn dynasty in Korea



Fig.: Chin Chaehae, “Lu Dongbin and the Willow Spirit” from Album of Figure Paintings from Famous Tales, 18th century, album, ink and color on paper, 47.2 x 36.2 cm, Leeum Samsung Museum of Art, © Leeum Samsung Museum of Art

Seo's study examines the emergence of Chinese figural motifs as subjects of commemorative art in the late Chosŏn dynasty, and analyzes how the symbolic, imaginary space shaped by a Chinese mythic past evokes that current events of Chosŏn Koreans pay homage to their memorable moments, and how this space mediates between the past and present within a cohesive artistic program. She assumes that a certain type of themes, the mode of representation, formats and styles were favored for this genre, which came into ever greater demand with the increasing desire of patrons and artists to commemorate culminating moments of their lives by appropriating transcultural visual idioms. The study thus takes into consideration multiple aspects of the production and appreciation of commemorative painting, addressing socio-political significance, the cross-referencing of word and image embedded in colophons, poems, and paintings, and the role of royal patronage in the spread of Chinese-related themes in Korea. Finally, two important sources of impetus behind the prevalent Sinophile penchant in the visual culture will be investigated: King Sukchong's (r. 1674-1720) patronage of art and the transregional circulation of artistic concepts, forms and images through books, prints and other types of reproductions in early eighteenth-century East Asia.

Hosted by:



## Yudong Wang

studied art history and archaeology at Beijing University, Indiana University, and the University of Chicago. He holds a PhD from the University of Chicago (2007). He was a guest scholar at the Getty Research Institute in 2013 and has taught at the University of Puget Sound (Tacoma, Washington) and Union College (Schenectady, New York). He currently is professor of art history at the School of Arts and Humanities at the Guangzhou Academy of Fine Arts, China. Since 2014 he has served as the co-PI of the international project “Global and Postglobal Perspectives on Medieval Art and Art History” (University of Toronto and Guangzhou Academy of Fine Arts, 2014-2017) funded by the Getty Foundation. His research interests focus on the history of medieval Chinese art (primarily Buddhist art, funerary art, and painting theory) as well as historiography.

### Painting, Sculpture, and Knowledge in Middle Period China

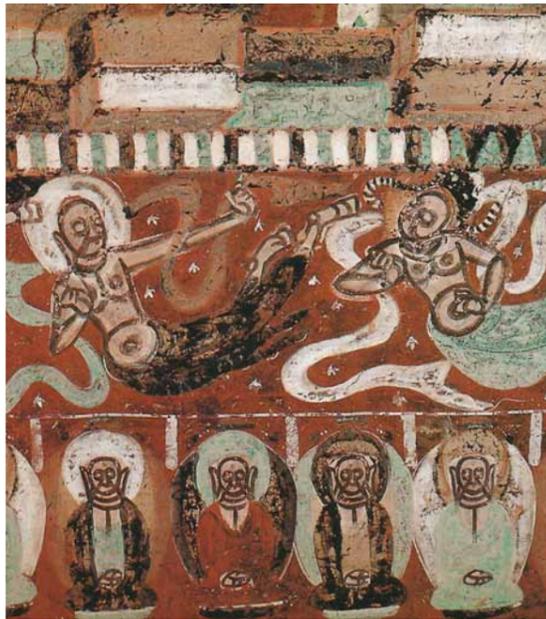


Fig.: North wall mural, detail, Mogao Cave 272, Dunhuang, China, early 5th century, © Dunhuang Research Institute of Cultural Relics

Wang’s project aims for a new analysis of Chinese art history of the Middle Period, roughly from the fall of the Han Empire in the early 3rd century C.E. until the end of the Mongol rule in China in the mid-14th century C. E.. His project attempts to come to terms with the ways Chinese artists of the period, in negotiation with Indic manners of art making, came to formulate a pictorial intelligence in regard to the interrelationship between painting and sculpture. With a rigorous phenomenological approach that at the same time gives due consideration to the iconological aspects of artistic materials and processes, the project singles out for attention five key episodes that revolve around the issue of *paragone* in medieval China. These include the arrival of Indian reliefs, the discovery of pictorial space, the invention of medieval Chinese drapery, the making of monumental painted reliefs, and eventually, the survival/revival of “medievalism” in late imperial Chinese art. Ultimately, the project places medieval Chinese approaches to the *paragone* in the larger perspective of (post)global art history.

Hosted by:



## Peter Webb

is a specialist in classical Arabic literature and history, with an abiding interest in the arts of Muslim societies. His publications include a monograph, “Imagining the Arabs” (in press), tracing the origins of Arab identity, and a critical edition and translation of Ibn Qutayba’s *Exposition on the Arabs’ Knowledge* (al-Tanbih) for the Library of Arabic Literature, part of his future research project as a British Academy postdoctoral fellow at SOAS, London (2015-18) on Muslim reconstructions of pre-Islamic history. His on-going project on the functions and meanings of Arabic calligraphy adds welcome visual stimulation to his quotidian monochrome philological studies.

### Text, Image and Idea in Islamic Architecture: ‘Buildings and Books’



Fig.: The Muslim profession of faith (shahāda) inscribed in ma'qilī script (Cairo, Mosque of al-Mu'ayyad Shaykh, 1415-21), photo by Peter Webb

Webb’s work in Berlin was a first foray into exploring the functions of inscriptions in Muslim architecture. Hitherto, inscriptions were studied epigraphically to determine what they say, without decoding what they mean. Scholars believed that inscriptions were ornamental and too difficult to read, but such assumptions overlooked the bibliophilic cultures in which the monuments were constructed and textual indications that people did read inscriptions. Webb thus approached the inscriptions as texts. His initial proposal opened by observing that textual ornamentation was the “the familiar quintessence of ‘Islamic Architecture’”. Research revealed this to be false: the frequency of monumental inscriptions varied between periods and locales, and questions of why only certain cultures developed sophisticated inscribing practices rose to the fore. Methodological questions arose too: we lack source texts explaining how to read buildings, so how can we reconstruct the semiotic nexus between inscription and meaning? Webb pursued this through iconography, tracing the shared universe of word/image across literary and material cultures. Comparing iconographies of writing the Qur’an and messages about the Sultan in Mamluk Cairo yielded success, indicating how Sultans used calligraphy to co-opt religious signs and enforce their presence and potency in religious spaces.

Hosted by:



# Ittai Weinryb

is an assistant professor at the Bard Graduate Center in New York. His research focuses on art and material culture of western Europe and the medieval Mediterranean in the nexus of image and object theory, anthropology, magic and religion as well as medieval folklore. His book "The Bronze Object in the Middle Ages" is forthcoming with Cambridge University Press (2015). His project on ex votos (votive giving) across cultures will result in an edited volume and an exhibition to be opened at the Galleries of the Bard Graduate Center. This year he focused on a new project on medieval astrology and image making that will result in a second monograph. He has published in journals such as "Word and Image" and "Gesta" and was recently an Andrew Mellon fellow at the Institute for Advanced Study at Princeton.

## Art and Experience in the Time of the Astrolabe



Fig.: Oxford, MS Bodl. 624, fol. 035v, image source: Oxford University

Weinryb's project as ART HISTORIES AND AESTHETIC PRACTICES fellow focuses on the reception and distribution of mathematical knowledge presented through the technology of the astrolabe in the Mediterranean environ in the Middle Ages. The astrolabe, a sophisticated inclinometer used by scholars, navigators and astrologers, was a fundamental scientific tool for the amassment of numerical and visual knowledge. Weinryb's project carefully examines the place of the astrolabe's technology and its relation to the production of data such as distance, proportion, length and depth as well as to its influence on the production of astrological knowledge. The project further shows that inter-regional interactions in the science of astrology in the Middle Ages were positioned in parallel movement to discourse in image and object production at that period. Thus, the reception of the technology of the astrolabe and the discourse regarding the actual fabrication of the inclinometer, this project shows, served as a protagonist in the discourse regarding the nature of object and image around the Mediterranean environ and beyond.

Hosted by:

HUMBOLDT-UNIVERSITÄT ZU BERLIN



# 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. Jeweils bis zu vier herausragende internationale Nachwuchswissenschaftlerinnen und Nachwuchswissenschaftler forschen ein bis zwei Jahre lang anhand der Objekte der Staatlichen Museen zu Berlin über künstlerische und kulturelle Interaktionen im Mittelmeerraum, in Asien und in Afrika. Einen weiteren Schwerpunkt bildet die museale Präsentation der untersuchten Gegenstände.

Exzellente Forschung und kuratorische Arbeit führt das Stipendienprogramm für internationale Nachwuchswissenschaftler in neuartiger Weise zusammen. Im Mittelpunkt des Projekts, in dem die Staatlichen Museen zu Berlin mit dem Kunsthistorischen Institut in Florenz kooperieren, stehen künstlerische und kulturelle Interaktionen im Mittelmeerraum, in Asien und in Afrika von 400 bis 1650.

Im Dialog westlicher, byzantinischer, islamischer, asiatischer 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?

'Connecting Art Histories in the Museum' combines academic and museum research with curatorship. Up to four outstanding international young art historians spend one to two years investigating artistic and cultural interactions in the Mediterranean region, Asia and Africa, based on the objects from the Staatliche Museen zu Berlin (National Museums of Berlin). Additional emphasis is placed on the museum display of the objects.

Set up as a joint project between the KHI and the SMB, the innovative fellowship programme focuses on artistic and cultural interactions in the Mediterranean and Asia, concentrating on the period between 400 and 1650.

The scholars study museum objects or groups of objects with the aim of establishing a dialog between Western, Byzantine, Islamic, Asian 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?

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

Museums play a key role in the ongoing redefinition of art and art history and their relation to aesthetics, anthropology, and politics in the decentralized, globalized 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>Maria Schaller, B.A.</b>	Coordinator, KHI in Florenz – MPI

In Cooperation with:

<b>PD 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
<b>Prof. Dr. Moritz Wullen</b>	Director Kunstbibliothek, Staatliche Museen zu Berlin

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

## Mathias Alubafi Fubah

is a Senior Research Specialist in the Human and Social Development Research Programme (HSD) at the Human Sciences Research Council (HSRC). A native of Cameroon's western Grassfields, Fubah has implemented fieldwork on art and museums in the region since 2004. His research focuses on Art and Development, and art and museums in Africa, in particular, Cameroon, South Africa and Ghana. He has held fellowships at the Universities of the Witwatersrand, Cambridge and Forum Transregionale Studien. During his CAHIM fellowship in 2014/2015 he is based at the Ethnologisches Museum, SMB. He has recently published in the "Journal of Biosocial Sciences" (2015), and "African Studies" (2014).

### Beyond the Bamum Throne: The Cameroon Collection at the Ethnological Museum, Berlin

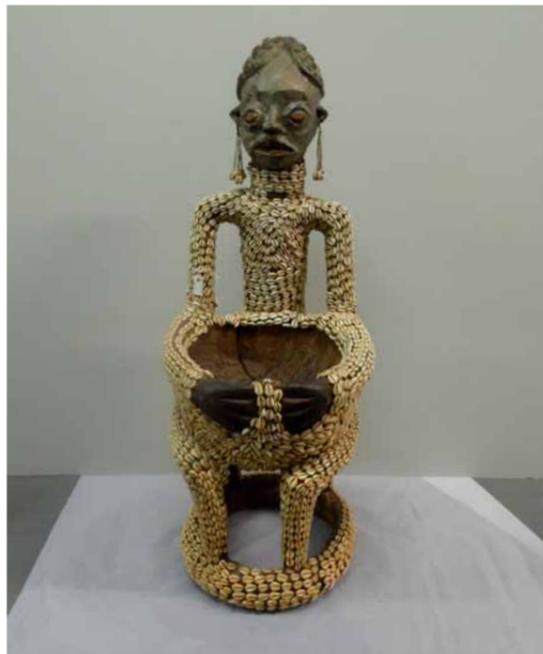


Fig.: Ngonso: the female figure from the Nso Kingdom in the Western Grassfields represent the founding dynastic queen of Nso. It was smuggled out of its hiding place in the Nso Palace during the German era. Ethnologisches Museum, Berlin. Photo: Mathias Alubafi Fubah (January 2014)

During his ART HISTORIES AND AESTHETIC PRACTICES Fellowship in 2013/2014 Alubafi explored the social life of selected buffalo and cow horn drinking cups in the Cameroon Collection at the Ethnologisches Museum in Berlin and the Grassi Museum in Leipzig. Part of his work on drinking horns has been accepted for publication by "Anthropologie - International Journal of Human Diversity and Evolution" (2016). He is also completing a book on Drinking Vessels in the Western Grassfields, Cameroon. In 2014/2015, Mathias extended his research at the Ethnologisches Museum to other categories of objects, including Ngonso, a female statue from the Kingdom of Nso and Royal Beds from across the Cameroon Grassfields as part of his CAHIM fellowship. He is currently analyzing the data collected during the CAHIM fellowship and also exploring the possibility of collaborative research between the CAHIM programme, the Ethnologisches Museum and his current organization, the Human Sciences Research Council. Since joining the HSRC in November 2014, Mathias' research has shifted to the culture and creative industries in Africa. He is currently exploring, together with the Mapungwe Institute for Strategic Reflection (MISTRA), the contribution of African migrants to the creative industry in South Africa.

Fellow of:  **Kunsthistorisches Institut in Florenz** Max-Planck-Institut

Based at:  **Ethnologisches Museum Staatliche Museen zu Berlin**

## David Horacio Colmenares

studied Philosophy and Literature in Mexico, Belgium and Spain. Currently Colmenares is a Doctoral Candidate at the Department of Latin American and Iberian Cultures in Columbia University. Since January 2014 Colmenares is fellow of the CAHIM research project and based at the Kunstbibliothek, SMB. His research focusses on intersections of early modern antiquarianism and the overseas territories of the Spanish Empire.

### The Egyptian Conjecture: Material Crossovers in Early Modern Antiquarianism



Fig.: Quetzalcoatl as Moses, in: Codex Ríos, 16th century. Vatican City, Biblioteca Apostolica Vaticana, Cod. Vat. 3738 A, fol. 7v

The project examines a variety of scholarly practices in the early modern period, subsumed under the notion of Antiquarianism. These practices – including the collecting and studying of images and material artifacts – can be understood as the forerunners of modern critical methods and were in their times sites of rich intellectual speculation. The expansion of the antiquarian's archives beyond the confines of the Greco-Roman world led to a need for innovative scholarly techniques and respective hypotheses or narratives. By following the trail of artifacts, Antiquarians revisited traditional forms and fields of knowledge and explored new cultural geographies. The project focuses upon the work of the Paduan antiquarian Lorenzo Pignoria (1571–1631) for whom inspecting Egyptian antiquities opened unexpected paths for the study of the material cultures of the East and West Indies. Pignoria and his scientific circle pioneered a form of comparative research that depended upon an international network of collaborators, such as missionaries, tradesmen, engravers, printers etc. These agents worked from within diverse intellectual frameworks and with various objectives, all of which entered into dialog in the continuous exchange of overseas material culture. The project aims to the re-situation of artifacts and images – especially those coming from the New World – within an European matrix of visual practices and discourses.

Fellow of:  **Kunsthistorisches Institut in Florenz** Max-Planck-Institut

Based at:  **Kunstbibliothek Staatliche Museen zu Berlin**

## Ines Konczak

is an art historian specialized in central Asian Buddhist art. She received her PhD in Buddhist Studies from the Ludwig Maximilian University of Munich in December 2014 and holds an M.A. degree in Indian art history and philology from the Freie Universität Berlin. She is currently a postdoctoral research fellow in the program "Connecting Art Histories in the Museums" and based at the Museum für Asiatische Kunst, SMB. From April 2013 to March 2014 she was a faculty member at the Institute for Indology and Central Asian studies of the University Leipzig. Before that she was a postdoctoral research fellow at the Ryukoku University in Kyoto.

### Cultural Exchange on the Northern Silk Road: Transmission and Alteration of Buddhist Pictorial Motifs in the Wall Paintings of Kucha (Xinjiang, PR China)



Fig.: Buddha preaching scene with Hindu deities, Kizil in Kucha (Xinjiang) cave 178 © Staatliche Museen zu Berlin, Museum für Asiatische Kunst / Jürgen Liepe

The project started with the exploration of the material culture depicted in the Buddhist wall paintings of the Kizil cave complex in Kucha, initially with special attention to the dresses of the deities. Among the depicted deities are Hindu gods and demons that were taken from a non Buddhist context and thus not indigenous in the Kucha area. Their representation impressively shows the transregional and transcultural artistic exchange on the Silk Road by the selective adoption of pictorial elements from different visual cultures of the time from the Mediterranean area over Persia and India up to China. Through a recent archeological study by Giuseppe Vignato it became clear that the caves in Kizil once formed specific groups which makes it necessary not to concentrate on single pictorial elements depicted in different caves but on the paintings of the entire group. Therefore, the focus of the project shifted to the group of caves 178 and 179 in Kizil. Many wall paintings originally in these caves are now kept today in the Museum für Asiatische Kunst, Berlin. The project investigates the origin, transmission, and alteration of the pictorial motifs in these caves in terms of style, iconography, and symbolic meaning.

Fellow of:  **Kunsthistorisches Institut in Florenz** Max-Planck-Institut

Based at:  **Museum für Asiatische Kunst** Staatliche Museen zu Berlin

## Combiz Moussavi-Aghdam\*

is a researcher at the Association of Iranian Painters and assistant professor 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 is about the ways in which the concept of entropy could be applied to modern and contemporary art, particularly in the 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.

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



Fig.: Cover of the First Tehran Biennial Catalogue, 1958, image source: National Library of Iran archives

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 the 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 modernist trends during the 1960s that reflected the power dynamics between the Pahlavi state, the intelligentsia and the laypeople in the face of Western modernity. Moussavi-Aghdam's research 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 the idea of 'alternative modernism' and examine the applicability of post-colonial theories in this context. The research results of the above-mentioned areas will be published in a book.

Fellow of:  **Kunsthistorisches Institut in Florenz** Max-Planck-Institut

\*Associated Short Term Fellow 14/15

# Priyani Roy Choudhury

has been a fellow of "Connecting Art Histories in the Museums" since October 2013 and is currently based at the Museum für Islamische Kunst, SMB. She is presently pursuing her doctoral degree at the Institut für Kunst-und Bildgeschichte, at Humboldt-Universität zu Berlin. She received her MA in Arts and Aesthetics from the School of Arts and Aesthetics at Jawaharlal Nehru University, New Delhi in 2010 and her BA (Honours) in English Literature from the University of Delhi in 2003.

## Fashioning of a Mughal City: Fatehpur Sikri

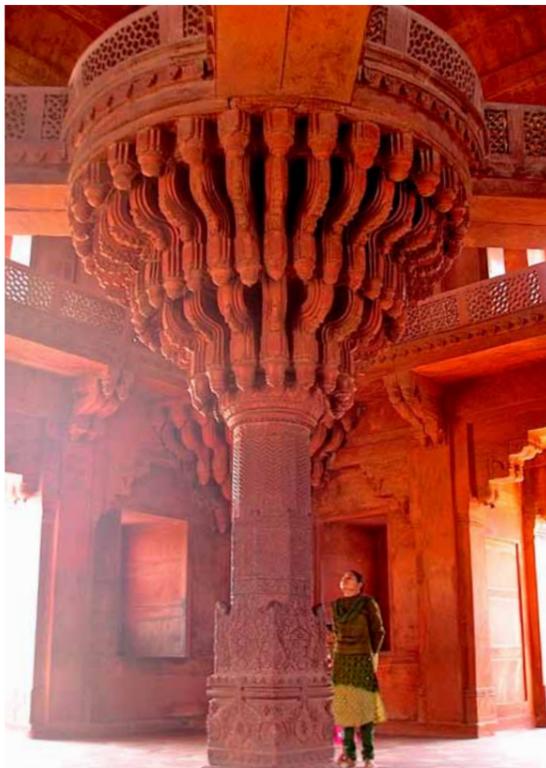


Fig.: Pillar inside Diwan-i-Khass, Fatehpur Sikri, photo by Priyani Roy Choudhury

The project seeks to closely analyze the architectural programme of Fatehpur Sikri which was built as the ceremonial imperial capital (1571-1585) under the Mughal Emperor Akbar, and to study the city's fashioning within the interstices of large networks of aesthetics, cultures, people and geographies that facilitated the emergence of a new imperial power in the 16th century. It proposes that the new aesthetic idioms exhibited in the city's structures were shaped by trans-regional, trans-historical dialogs, as apparent for instance through architectural reflections on inherited memories of distant Timurid homelands and local responses to them. The project also proposes that this materialization of the city was convergent with a new emphasis on creating, archiving, ordering and dissemination of knowledge which sought to articulate a new rootedness to the vast territories of Hindustan. The project thus treats Fatehpur Sikri as both an atelier for as well as a product of a new "Mughal" cultural, intellectual and political heteroglossia and attempts to locate the material articulation of the city within the matrix of cultural imagination, knowledge, memory, history, lived experience and an emerging consciousness of the 16th century world order.

Fellow of:  **Kunsthistorisches Institut in Florenz** Max-Planck-Institut

Based at:  **Museum für Islamische Kunst** Staatliche Museen zu Berlin

Art Histories ar

Aesthetic

Practices

Program and  
Events 2014/2015

# Aesthetic Practices Seminar

## Academic Year 2014/2015

- 05 Nov 2014 **Mathias Alubafi**  
African Art in the Ethnological Museum, Berlin-Dahlem
- 05 Nov 2014 **Roxana Nakashima**  
Following the clues of the English iconoclast corsairs in Spanish America. Context overview and the case of Santo Domingo attack (1586)
- 21 Nov 2014 **Yudong Wang**  
"Relief Painting": Buddhist Mural Arts and Their Beholders in Early Medieval China
- 03 Dec 2014 **Mohamed Elshahed**  
Architecture of Publicity: Built Form and Mass Mediation in Mid-Twentieth Century Egypt
- 10 Dec 2014 **Peter Webb**  
The Qur'an, politics and power: Ornament, calligraphy and religious spaces in Mamluk Cairo
- 15 April 2015 **Atreyee Gupta**  
Postcolonial Modernism: Possible Methodologies for a Transcultural History of Art
- 10 June 2015 **Yoonjung Seo**  
A Transcultural Approach to Chosŏn Art and Visual Culture
- 17 June 2015 **Combiz Moussavi-Aghdam**  
Iranian Art in the 1960s: An Alternative Modernism?
- 24 June 2015 **Saima Akhtar**  
The Image and the "Orient" in Ford's Hollywood
- 24 June 2015 **William Kynan-Wilson**  
Travellers, Artists, Readers: Re-interpreting Ottoman Costume Albums
- 01 July 2015 **Ittai Weinryb**  
Art and Experience in the Age of the Astrolabe

# Art Histories Lectures

## Academic Year 2014/2015

### Andreas Eckert

#### Only bad news on Radio Africa? Transformations in the history of Africa since World War II

7 Jan 2015 | Art Histories Lecture

Andreas Eckert is Professor of African History at Humboldt University Berlin (since 2007) and has been leading the "IKG Work and Human Life Cycle in Global History (re:work)" research center since 2009. He has been Chairman of the Board of Directors ever since the Forum Transregionale Studien was founded.

Africa's history was for centuries shaped by the relative abundance of land and a shortage of labor, but that relationship is changing radically. This is only one of many major transformations that took place on the African continent since World War II. This presentation offers some thoughts on how Africa's history was shaped by a combination of local factors and global trends. It argues that one has to look not only at major economic, political and social issues but also at the way Africa is talked about and the way the people that it has given to the rest of the world are talked about in order to grasp these transformations.

### Ching-Ling Wang

#### On Ding Guanpeng's "The Buddha Preaching" in the Berlin Collection

23 March 2015 | Art Histories Lecture



Fig. 1: Ding Guanpeng, Buddha Preaching, 1770, 525 cm x 950 cm, detail, collection of the Ethnological Museum, Berlin, © The Ethnological Museum, Berlin | Fig. 2: The Art Histories and CAHIM group at the Ethnological Museum discussing the enrolled painting "Buddha Preaching" by Ding Guanpeng, photo: Luise Neubauer (23 March 2015)

Ching-Ling Wang is curator of Chinese Art at the Museum für Asiatische Kunst and the Ethnologisches Museum (Staatliche Museen zu Berlin).

The painting The Buddha Preaching in the collection of the Ethnologisches Museum in Berlin, is by far the largest painting produced by any of the Qing court artists. It measures 525 cm x 950 cm and depicts a scene of the Buddha preaching the dharma while surrounded by various Bodhisattvas, Arhats, Vajras, and other deities. It was painted in 1770 by Ding Guanpeng, one of the most important court painters in the 18th century. However, other than a few very short introductions, this painting has never been studied in detail, nor does it come up often when scholars discuss Ding Guanpeng's work. This paper aims to reveal the artistic value of this much-overlooked painting, provide new research material for the field, and contextualize the function and meaning of this painting by considering its original location, and to reconstruct the impact of its institutional and religious contexts in the Qing court.

Wendy Shaw

## How do Archaeological Artifacts Gain Value? From the Ottoman Empire to Contemporary Iconographies of Iconoclasm

22 April 2015 | Art Histories and EUME Lecture



Fig.: "Storied remnants of one time magnificence - centre of ancient Troy". Underwood & Underwood, publisher. New York ; London ; Toronto-Canada ; Ottawa-Kansas : Underwood & Underwood, Publishers, c1915 February 18. / Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA <http://hdl.loc.gov/loc.pnp/pp.print>

Wendy Shaw is Professor for Art History of Islamic Cultures at the Kunsthistorisches Institut of the Freien Universität, Berlin.

How does archaeology acquire value? In light of renewed interest in archaeological value due to war and the purposeful destruction of cultural heritage in Mesopotamia, this lecture considers the legacy of constituting archaeological value in the Ottoman era, and contrasts this with the iconography of iconoclasm which has come to represent Islam in the present day. It then explores how alternative modes of value production, from those of the Ottoman legacy to contemporary art, can alter how we approach the problems of cultural destruction today.

## Darcy G. Grigsby & Sugata Ray Body and Empire. A Conversation

24 March 2015 | Art Histories Lecture



Fig. 1: Edouard Manet, Olympia, detail, 1863, photo: google art project | Fig. 2: Darcy G. Grigsby and Hannah Baader during the discussion, photo: Luise Neubauer (24 March 2015)

Darcy G. Grigsby

## Still Thinking about Olympia's Maid

Darcy G. Grigsby is Professor for European and American Art at the University of California, Berkeley.

Opening with Manet's voyage to Brazil after the second French abolition of slavery, this talk focuses on the too often overlooked black woman in Manet's Olympia (1863) and the model Laure who posed for this painting and others. Manet's painting stages a creole scene that makes visible France's long reliance on slavery, but also its Revolutionary redefinition of all blacks as paid workers after the second abolition of slavery in 1848. How does thinking about the entry of blacks, specifically black women, into France's economy of wage labor differently illuminate Manet's painting?



Fig. 3: Nandalal Bose, The Studio of Abanindranath Tagore depicted around 1909-1910 at Jorasanko, Calcutta, c. 1920. Relief print, 24.13 x 29.2 cm. Boston: Museum of Fine Arts, 66.968. Photograph © Museum of Fine Arts, Boston | Fig. 4: Sugata Ray, Gerhard Wolf, Peter Webb and Yudong Wang during the discussion, photo: Luise Neubauer (24 March 2015)

Sugata Ray

## Of the "Effeminate" Buddha and the Making of an Indian Art History

Sugata Ray is Assistant Professor of South Asian Art and Architecture at the History of Art Department, University of California, Berkeley.

Internalizing colonial accusations of the "effeminacy" of the native male body, nineteenth-century Indian ideologues and reformers attempted to redeem the national body through a range of phallocentric body cultures. Anti-colonial art history, however, deliberately appropriated colonizing discourses of the effeminate native body to epistemologically challenge the hegemonic hyper-masculinity advocated by both the regulatory mechanisms of the British Empire and a larger nationalist body culture in colonial India. The ingenious invention of a discursive intimacy between yoga and an aesthetics of demasculinization led to the strategic resignification of the male body in early Indian sculpture as both a sign and the site of an imagined national life. Through a close analysis of art writing and photography, art pedagogy and colonial archaeology, visual practices and sartorial cultures, my talk will delineate the fin-de-siècle politics and aesthetics of demasculinization that had led to the establishment of anti-colonial Indian art history's disciplinary and methodological concerns.

# Art Histories Workshops & Excursions

## Academic Year 2014/2015

### La Biennale di Venezia - Architettura

Nov 8-9, 2014 in Venice | Art Histories Excursion



Fig.: Dom-ino, One-to-One, Le Corbusier, La Biennale di Venezia - Architettura, 2014, photo: Hannah Baader (8 November 2015)

Choosing the title "Fundamentals", Rem Koolhaas curated the Biennale di Architettura 2014, while proposing a specific theme for the participating countries: "Absorbing Modernity, 1914-2014".

The topic can be understood as an invitation to think about how national architectures absorbed modernity during the last century and how, or if, they managed to maintain more traditional elements.

### Art Histories and Aesthetic Practices / FOR 1703 Research Unit "Transcultural Negotiations in the Ambits of Art. Comparative Perspectives on Historical Contexts and Contemporary Constellations"

Nov 21, 2014 | Meeting

In Cooperation with



Venue: Freie Universität Berlin, Koserstraße 20, Room A 163

#### Karin Gludovatz and Hannah Baader

Welcome Remarks

#### Pauline Bachmann

Brazilian Neoconcretism - Translation of Form, Form of Translation

#### Atreyee Gupta

The Promise of the Modern: Anti-illusionism, Abstraction, and Inter-cultural Modernism (India, ca. 1937-1968)

#### Saima Akhtar

Corporate Empire: Fordism and the Making of Immigrant Detroit 1908 - 1956

#### Melanie Klein

Travelling concepts in art educational venues. Art schools in South Africa

### African Art in Paris: Collections, Objects and Aesthetic Practices, from the Traditional to the Contemporary

13-16 Jan 2015 in Paris | Art Histories Workshop

Hannah Baader und Gerhard Wolf in collaboration with Suzanne Blier (Harvard University), Romuald Tchibozo (University Abomey-Calavi, Bénin), Deutsches Forum für Kunstgeschichte and INHA, Paris



Fig. 1: Hannah Baader and Suzanne Blier are discussing with the Fellows a Fon sculpture from Benin, attributed to Akato Ekplékéno, before 1858, African Collection of the Musée du Louvre, Pavillon de Session (14 Jan 2105) | Fig. 2: Gaëlle Beaujean-Baltzer discusses with the group the African collection of the Musée du quai Branly (14 Jan 2105) | Fig. 3: Thomas Kirchner welcomed the Art Histories and CAHIM Fellows, Hannah Baader and Gerhard Wolf at the Deutsches Forum Kunstgeschichte, Paris (Max-Weber-Institut) (15 Jan 2015) | All photos: Luise Neubauer

#### 13 Jan

Musée de l'Histoire de l'immigration

Institut du Monde Arabe

Exposition „Le Maroc contemporain“ | Musée des civilisations

World Fair „Exposition Universelle“ of 1900 in Paris | Tour Eiffel

#### 14 Jan

Exposition "Le Maroc médiéval. Un empire de l'Afrique à l'Espagne" | Louvre, Hall Napoléon, sous la pyramide) | Avinoam Shalem (Riggio Professor of the History of the Arts of Islam, Columbia University New York)

Musée du quai Branly | Gaëlle Beaujean-Baltzer (African Collections, Musée du Quai Branly)

Lecture at Institut national d'histoire de l'art (INHA):

#### Suzanne Blier

#### Ife-Art and Diplomacy c. 1300

Suzanne Blier is Allen Whitehill Clowes Professor of Fine Arts and of African and African American Studies, Harvard University

#### 15 Jan

Musée du Louvre, Pavillon de Session (Louvre porte le Lion) | Aurelien Gaborit (African Collections, Musée du Quai Branly and Pavillon des Sessions du Louvre)

Deutsches Forum für Kunstgeschichte (Max-Weber-Institut) | Thomas Kirchner (Director of Deutsches Forum für Kunstgeschichte, Paris) | Short project presentations by the Fellows of both institutions | Lecture by Suzanne Blier: "Picasso's Demoiselles: Africa, Sex and Evolution"

#### 16 Jan

Musée Dapper | Gabin Bonny (Attaché culturel del Musée Dapper)

Musée Guimet, Musée national Français des arts asiatiques

## Art Histories and Terminologies II

5-7 Feb 2015 in Heidelberg | Art Histories Workshop

A Workshop in Collaboration with



Funded by

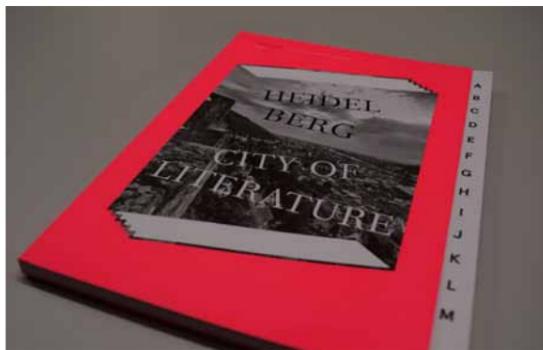


### 5 Feb

City Walk

Heidelberg UNESCO City of Literature

Kulturamt Heidelberg | Andrea Edel (Head of Kulturamt Heidelberg)



### 6 Feb

Hannah Baader, Monica Juneja and Gerhard Wolf  
Introduction

**Jennifer Pochodzalla**

Elusive Terminologies in an 'Unwieldy' Field:  
Islamic Art History and Terminologies | Chair:  
Corinna Forberg

**Peter Webb**

Rasm vs. Kitaba - Arabic Calligraphy between Image  
and Word | Chair: Saima Akhtar

**Lewis Doney**

The "Tibetan Artist," Identity, Religion and Politics |  
Chair: Hajnalka Kovacs

**Katharina Rode**

Eloquent Terminology: Reproductive Practices in  
Early Modern Japanese Painting | Chair: Isabel Ching

**Yudong Wang**

"Wet Drapery" as a Descriptive Term: The Case of  
Medieval Chinese sculpture | Chair: Ittai Weinryb

**Yu Yusen**

Khitai: A Persianate Version of Chinoiserie? | Chair:  
Jennifer Pochodzalla

**Hajnalka Kovacs**

Arts and Metaphysics: Art Terminology and Im-  
agery in the Works of the Indo-Persian Poet Bedil  
(1644-1720) | Chair: Lewis Doney

**William Kynan-Wilson**

Religious Rhetoric in Ottoman Costume Albums |  
Chair: Peter Webb



Fig. 1: The participants in front of a map of Heidelberg (5 Feb 2015) | Fig. 2: "Heidelberg: City of Literature", Application to the Unesco Creative Cities Network, 2013 (5 Feb 2015) | Fig. 3: Workshop "Art Histories and Terminologies II" at Heidelberg University (6 Feb 2015) | Fig. 4: Hannah Baader and Monica Juneja during the discussion (6 Feb 2015) | Fig. 5: Monica Juneja, Gerhard Wolf and Yudong Wang during the discussion (6 Feb 2015) | Fig. 6: Michael Falser, Corinna Forberg and Yu Yusen during the discussion (6 Feb 2015) | Fig. 7: Isabel Ching on "Conceptualism: Translating a Modernist Term in Asian Contexts" (7 Feb 2015) | Fig. 8: William Kynan-Wilson and Saima Akhtar during the discussion (7 Feb 2015) | All photos: Lucy Jarman

**David Colmenares**

Antiquity and Immediacy in the Advent of the New  
World | Chair: William Kynan-Wilson

**Roxana Nakashima**

Documents of English Iconoclasm in the Carib-  
bean | Chair: David Colmenares

**Ittai Weinryb**

Technology, Form, World: Open Questions in Medi-  
eval Globalism | Chair: Yudong Wang

**Corinna Forberg**

The 'Copy' Then and Now: Formation and Shifts in  
the Meaning of a Concept | Chair: Michael Falser

**Manfred Metzner**

Heidelberg on Literary Space, Independent Pub-  
lishing Houses and the Arts of Translation | Chair:  
Hannah Baader

### 7 Feb

**Isabel Ching**

Conceptualism: Translating a Modernist Term in Asian  
Contexts | Chair: Katharina Rode

**Saima Akhtar**

Meeting on Terms: Aesthetics and the Fordist  
Economy | Chair: Mohamed Elshahed

**Michael Falser**

The Picturesque in Architectural History | Chair:  
Yu Yusen

**Mohamed Elshahed**

On the Utility of Paul Rabinow's "Middling Mod-  
ernism" | Chair: Roxana Nakashima

Final Discussion

Exhibition „Uniform und Eigensinn. Militarismus,  
Weltkrieg und Kunst in der Psychiatrie“ | Maike  
Rotzoll | Sammlung Prinzhorn

## From Traditional to Contemporary Aesthetic Practices in West Africa, Bénin and Togo

10-23 May 2015 | The Art Histories and Aesthetic Practices Travelling Seminar 2015

Hannah Baader and Gerhard Wolf in collaboration with Romuald Tchibozo (Université d'Abomey-Calavi) and Suzanne Blier (Harvard University, Cambridge)



### 11-12 May | Porto Novo (Bénin)

Dominique Kouas  
 La Grande Mosquée and the adjacent new built mosque  
 Centre Songhai  
 Musée Ethnographique  
 Musée Honmé  
 Musée da Silva  
 Preservation of architecture

### 13 May | Quidah (Bénin)

Museum Zinsou (Villa Ajavon, Museum of Contemporary African Art)  
 Slave trade route, Lieux de Mémoire and the Door of No Return  
 Sacred Forest

### 14-15 May | Lomé (Togo)

Fetish Market  
 Reception at Alain Fassier Gallery | Cammi, Camille Tété Azankpo, Emmanuel Sogbadji  
 Goethe Institute | Eva Hamann

### 16-17 May | Tamberma Valley (Togo), Koussoukoingou, Natitingou (Bénin)

UNESCO World Heritage site of Koutammakou | Somba villages/Takienta houses of the Batamaliba  
 Somba villages around Natitingou  
 Villages of the Taneká-Beri and Tammari people  
 Musée Regional de Natitingou



Fig. 1: Presentation of a work by Dominique Kouas during a studio visit, Porto Novo (11 May, 2015) | Fig. 2: La Grande Mosquée and the adjacent new built mosque, Porto Novo (7 May, 2015) | Fig. 3: Door of No Return, Quidah (8 May 2015) | Fig. 4: The group discusses with Suzanne Blier the Tata Somba houses in Koutammakou (16 May, 2015) | Fig. 5: Palace of King Behanzin with the king's symbol of the egg, Royal Palaces of Abomey (18 May, 2015) | Fig. 6: Romuald Tchibozo (fourth from left) discusses with the group in front of the Place Chacha, Quidah (13 May, 2015) | Fig. 7: Dance performance in the presence of the Reine-Mère (fourth from left) (19 May, 2015) | Fig. 8: Discussion with the students Université d'Abomey-Calavi (UAC), Faculté des Lettres, Arts et Sciences Humaines Abomey (21 May, 2015) | All photos: Luise Neubauer

### 18-20 May | Abomey (Bénin)

Yves Apollinaire Kpede  
 Palace of King Glele, National Museum, consultation at the Reine-Mère and divinations  
 Voodoo temple Zewa  
 Underground village in Bohicon  
 Palace of King Behanzin  
 Chez Monique Collection

### 21 May | Abomey-Calavi (Bénin)

Université d'Abomey-Calavi (UAC), Faculté des Lettres, Arts et Sciences Humaines Abomey: Lecture by Suzanne Blier | Seminar with presentations of the fellows and discussion with the students:

David Colmenares, Mohamed Elshahed, David Gnonhouevi, Atreyee Gupta, Philémon Hounkpatin, William Kynan-Wilson, Combiz Moussavi-Aghdam, Sugata Ray, Priyani Roy Choudhury, Ittai Weinryb

Artistic Africa

### 22 May | Cotonou (Bénin)

Magou  
 Interview with Marie-Cécile Zinsou (head of the Fondation Zinsou)  
 Musée de l'Art de la Vie Active (MAVA) with the library  
 German Embassy | Ambassador Hans Jörg Neumann  
 Centre Artisanal  
 Vlisco

## Museum, Power, and Identity

11 June 2015 | WeberWorldCafé

In cooperation with the Staatliche Museen zu Berlin the third WeberWorldCafé was held at the Museen Dahlem and was curated by Hannah Baader (Art Histories and Aesthetic Practices/Kunsthistorisches Institut in Florenz, MPI) and Stefanie Rentsch (Forum Transregionale Studien), supported by Gesche Schifferdecker (Max Weber Stiftung).

Max Weber  
Stiftung

Deutsche  
Geisteswissenschaftliche  
Institute im Ausland

Forum  
Transregionale  
Studien



Under the title "Museum, Power, and Identity" art historians, curators and artists discussed the implications of exhibiting non-European art. How can artefacts be exhibited without falling into problematic categories like "Europe" and "the Other"? Can we make sense of the distinction between art and ethnology or art and material culture? What stories can objects in museums tell today? How can we revise the established narratives and rethink the role of museums? What are the alternative narratives, traditions and concepts?

These and other questions were discussed at different tables with the following hosts:

### Identity, Language and Museum

**Britta Hochkirchen** (Universität Bielefeld) and **Nabila Oulebsir** (University of Poitiers)

### Cultural Heritage, Belonging and Ownership

**Sophie Engelhardt** (Federal Government for Culture and the Media) and **Kavita Singh** (Jawaharlal Nehru University)

### Decolonizing Knowledge - Decolonizing Aesthetics

**Paola Ivanov** (Ethnologisches Museum Berlin) and **Wendy Shaw** (Freie Universität Berlin)

### The Practice of Curating

**Beatrice von Bismarck** (Universität Leipzig) and **Menno Fitski** (Rijksmuseum Amsterdam)

### Object Biographies and Theory of Things

**Verena Rodatus** (Ethnologisches Museum Berlin) and **Avinoam Shalem** (Columbia University)

### Ritual and Performance

**Mathias Alubafi** (Human Sciences Research Council, Pretoria) and **Axel Michaels** (Universität Heidelberg)

### Artistic Intervention

**Mathilde ter Heijne** (Kunsthochschule Kassel) and **Dorothea von Hantelmann** (Kunsthochschule Kassel)

## Writing Histories of Now:

## Modern and Contemporary Middle East Art and Architecture

6-7 July 2015 | Art Histories Workshop

Convened by Clare Davies (Irmgard Conix Prize Fellow 2014/15) and Mohamed Elshahed (Art Histories and Aesthetic Practices Fellow 2014/15), as well as the research programs "Art Histories and Aesthetic Practices" and "Europe in the Middle East -The Middle East in Europe (EUME)" of the Forum Transregionale Studien.

In Cooperation with:

HUMBOLDT-UNIVERSITÄT ZU BERLIN



### 6 July

#### Modern and Contemporary Middle East Art and Architecture: Mapping the Field

Location: Forum Transregionale Studien

**Hannah Baader and Georges Khalil**  
**Clare Davies and Mohamed Elshahed**

Welcoming remarks

Histories of the Modern and the Geopolitical  
Framework of the Mediterranean

**Eva-Maria Troelenberg**

Mapping the Field

Presentations by

**Sabih Ahmed, Amin Alsaden, Saleem Al-Bahloly, Omar Berrada, Ralph Bodenstein, Clare Davies, Chad Elias, Mohamed Elshahed, Layal Ftouni, Atreyee Gupta, Laura Hindelang, Kristine Khouri, Morad Montazami, Combiz Mousavi-Aghdam, Hanan Toukan**

### 7 July

Location: Department of Art and Visual History  
(IKB), Humboldt University

**Charlotte Klonk**

Welcoming remarks

Session 1: The Field

Chairs: **Mohamed Elshahed and Atreyee Gupta**

Session 2: Market, Museum and Conflict

Chairs: **Clare Davies and Chad Elias**

#### Writing Histories of Now, Modern and Contemporary Middle East Art and Architecture: A Conversation

**Hannah Baader and Georges Khalil**

Welcoming remarks



Fig. 1: Lecture by Eva-Maria Troelenberg at the Forum Transregionale Studien (6 July 2015) | Fig. 2: Audience at the Forum Transregionale Studien (6 July 2015) | Fig. 3: Atreyee Gupta and Mohamed Elshahed chairing the first session "The Field" at the Humboldt Universität (7 July 2015) | Fig. 4: Clare Davies and Chad Elias chairing the second session "Market, Museum and Conflict" at the Humboldt Universität (7 July 2015) | Fig. 5: Presentation of Michael Allan at the Humboldt Universität (7 July 2015) | All photos: Barbara Bishay

### Clare Davies and Mohamed Elshahed

Why now?

Writing art history in the Middle East today

### Michael Allan

Main questions and themes raised in the laboratory sessions

### Sultan Sooud al-Qassemi

Collecting practices and museum infrastructure in the Middle East

Discussion

## Participants

**Sabih Ahmed**, Senior Researcher at Asia Art Archive, New Delhi | **Michael Allan**, Assistant Professor and Director of Graduate Studies of Comparative Literature, University of Oregon | **Amin Alsaden**, Ph.D. candidate at the Graduate School of Design at Harvard University | **Hannah Baader**, Academic program director of "Art Histories and Aesthetic Practices" / Senior Research Fellow, Kunsthistorisches Institut in Florenz (KHI) | **Saleem Al Bahloly**, EUME Fellow 2014/15, Forum Transregionale Studien | **Omar Berrada**, Writer and translator, and director of Dar al-Ma'mûn, Marrakech | **Ralph Bodenstein**, Program Coordinator, Cultural Heritage, Deutsches Archäologisches Institut, Berlin | **Clare Davies**, Irmgard Coninx Fellow 2014/15, Forum Transregionale Studien | **Chad Elias**, Assistant Professor in Art History, Dartmouth College | **Mohamed Elshahed**, Art Histories and Aesthetic Practices Fellow 2014/15, Forum Transregionale Studien | **Layal Ftouni**, Senior teaching fellow at SOAS, University of London and doctoral candidate at the University of Westminster (CREAM), London | **Atreyee Gupta**, Art Histories and Aesthetic Practices Fellow 2014/15, Forum Transregionale Studien | **Laura Hindelang**, Ph.D candidate, History of Art and Architecture, Institute of Art History, University of Zurich | **Georges Khalil**, Forum Transregionale Studien, Academic Coordinator EUME | **Kristine Khouri**, Independent researcher, writer and photographer, Beirut | **Morad Montazami**, Adjunct Research Curator for the Middle East and North Africa, Tate Modern | **Combiz Mousavi-Aghdam**, Researcher at the Education Committee, Association of Iranian Painters and Lecturer at the Art University in Tehran and KHI Fellow/ Affiliated Art Histories and Aesthetic Practices Fellow 2015, Forum Transregionale Studien | **Sultan Sooud al-Qassemi**, Founder, Barjeel Art Foundation, UAE and MIT Media Labs Director's Fellow | **Hanan Toukan**, Postdoctoral Fellow 2014/15, Berlin Graduate School Muslim Cultures and Societies | **Eva-Maria Troelenberg**, Head of the Max Planck Research Group "Objects in the Contact Zone: The Cross-Cultural Life of Things", Kunsthistorisches Institut in Florenz (KHI)