

Characteristics of main research directions investigated at the institute and the achievements 2010–2014

Institute	Institute of Art History of the CAS, v. v. i.
-----------	---

In April 2012 Lubomír Konečný ended his eleven years of activity in the function of Director of the Institute of Art History of the Czech Academy of Sciences (IAH CAS). Linked with his name is the successful evaluation of the institute by an international evaluation panel in 2011. The new Director nominated from May 2012 was Vojtěch Lahoda. This was a period of considerable changes in the support for scientific research, preceded by radical financial cuts and a simultaneous rise in the emphasis on applied research.

Speaking of the need to support applied research, we are convinced that the **exhibition and exhibition catalogue** are ideal applications of the art history branch and IAH in particular for both the specialist and general public. In 2010–2014 the IAH participated in the preparation and organisation of a number of exhibitions and catalogues of fundamental importance for the development of the field. Let us just mention the exhibitions *Karel Škréta 1610–1674. Doba a dílo [Time and Work]* in cooperation with the National Gallery in Prague (2010), *Královský sňatek. Eliška Přemyslovna a Jan Lucemburský – 1310 [Royal Wedding. Eliška Přemyslovna and John of Luxembourg – 1310]*, House of the Bell, Prague City Gallery (2010–2011) or the cooperation in the preparation of the exhibition and catalogue *Hans von Aachen (1552–1515): Hofkünstler in Europa*, Aachen, Berlin, Munich (2010). The IAH organised a very special exhibition of the visual archive of Emil Filla, deposited in the IAH, together with GASK in Kutná Hora (2010). Further important exhibitions involving the institute scholars took place in 2011–2012: *Konec avantgardy? Od mnichovské dohody ke komunistickému převratu [End of the Avant-garde? From the Munich Treaty to the Communist Coup]*, Prague City Gallery, 2011; *Černá slunce. Odvrácená strana modernity 1927–1945 [Black Sun. The Reverse Side of Modernity]*, GVU Ostrava, 2011–2012; *Jan Zrzavý. Božská hra [Jan Zrzavý. Divine Game]* (Ostrava, 2012). Organised in the Moravian Gallery in Brno was the innovative exhibition *L'étude d'après nature. Fotografie a umění v 19. Století [Photography and Art in the 19th century]* (2012). Lenka Bydžovská played a part in the extensive exhibition *Alfons Mucha, Slovanská epopej [Alfons Mucha. The Slavonic Epic]* in the Prague City Gallery (2012) and the exhibition of Alfons Mucha posters (2014). The exhibition *Palmy na Vltavě. Primitivismus, mimoevropské kultury a české výtvarné umění 1850–1950 [Palms on the Vltava. Primitivism, Non-European Cultures and Czech Art 1850–1950]* in the West Bohemian Gallery in Plzeň in 2013 was the first to deal comprehensively with the exoticism of modern Czech art. Institute researches also participated in foreign exhibitions such as *The Eight*, Janus Pannonius Museum Pécs 2010 (published 2011), *Picasso. Peace and Freedom*, Tate Liverpool 2010, and the Austrian version *Picasso. Freiheit und Frieden*, Wien 2010–2011. Lenka Bydžovská was co-author of the exhibition of the important collection of Czech avant-garde in the USA in Houston (2011), Vojtěch Lahoda participated in the exhibition *Der Sturm*, Von der Heydt Museum Wuppertal, 2012, that of the Estonian group of artists of the twenties and thirties in the Eesti Kunstimuseum Kumu in Tallinn (2012), in the project *Cubisti Cubismo* (Rome, 2013) and the exhibition of the Hagenbund, Belvedere Gallery, Vienna (2014). In 2014 the employees of the IAH took part in the exhibitions *Josef Führich (1800–1875)* in Liberec and the NG in Prague, and exhibitions in the Museum am Lindenbühl, Mühlhausen, and Das Stadtarchiv Mühlhausen. In 2014 the institute was co-organiser of the exhibition *Gotické Madony na Ivu / Gotische Löwenmadonnen* (Museum of Art Olomouc – Bergbau-und Gotikmuseum Leogang 2014). All these examples show the increased attention of the institute in particular to international exhibition projects from medieval to 20th century art and also the willingness of foreign institutions to cooperate with the IAH as an equal partner.

The main research directions arise from the division of the institute into departments for Medieval Art, Early Modern Art, 19th–21st Century Art, Documentation and Art-historical Topography. In 2014 the researchers of the institute continued the preparation of a publication devoted to the history of art and architecture in the Czech Lands and intended for publication in English. This book will present a fresh view of the history of Czech art in a broader cultural context.

In the **Medieval Department** the present key project is the 5-year GACR grant, begun in 2013, *Imago, imagines. Výtvarné dílo a proměny jeho funkcí ve středověku v českých zemích [Imago, imagines. The work of Art and Changes in its Function in the Middle Ages in the Czech Lands]*. The idea of this project is to create a new picture of medieval art in the Czech Lands based on the function of works of art in medieval society.

Art of the time of John of Luxembourg culminated in the international exhibition *Královský sňatek / Royal Marriage* (House of the Stone Bell, Prague, November 2010 - February 2011), professionally prepared by Klára Benešová, in both Czech and English mutations, and the organising of the international colloquium *Královský dvůr a město [The Royal Court and the City]* (2011).

Traditionally strongly represented in the institute is the **research into illuminated manuscripts**, based on Czech-Austrian cooperation and the support of the Austrian Academy of Sciences. Kateřina Kubínová acquired a 3-year GACR grant for the project *Evangeliiář Cim 2. Rukopis mezi regiony a staletími středověké Evropy [Evangelary Cim 2. The manuscript among regions and centuries of medieval Europe]* (2013–2015). In the study of **medieval ceiling painting** the main outcomes are the study by Zuzana Všecková and the monograph by Kateřina Kubínová *Emauzský cyklus [The Emmaus Cycle]* (2012), devoted to the iconography of the wall paintings in the ambit of the Na Slovanech Monastery. This is the first comprehensive treatment of the cycle since the book by Josef Neuwirth in 1898.

In 2014 the publication began of the periodical **Convivium. Exchanges and Interactions in the Arts of Medieval Europe, Byzantium and the Mediterranean. Seminarium Kondakovianum Series Nova**, which acclaims the **legacy of N. P. Kondakov** and his Prague Institute, included in 1953 in the Cabinet of Art History – the predecessor of the present Institute of Art History. The publication is shared with the Masaryk University of Brno and Lausanne University. The periodical, which covers an extensive chronological range from the early Christian period up to the end of the Middle Ages, is issued twice a year by the Brepols publishing house.

Recently the institute has been concentrating on **regional cooperation projects**, such as *Gothic and Early Renaissance Art in East Bohemia up to 1550* in cooperation with the Palacky University of Olomouc and the East Bohemian Region (Ivo Hlobil, Helena Dáňová).

In the **Department of Early Modern** one might single out the projects of the Centre for research into art in the Court of Rudolf II **Studia Rudolpina**. This group includes the publication *Alchymie a Rudolf II. Hledání tajemství přírody ve střední Evropě v 16. a 17. Století [Alchemy and Rudolf II. Seeking the Secrets of Nature in Central Europe in the 16th and 17th centuries]*, brought out by the institute's publisher Artefactum, which won the Academia publishing house prize for 2011. So far this is the largest publication on this theme. The English version is now under preparation. Also here is the GACR grant concerning the *Amphitheatrum sapientiae aeternae of Heinrich Khunrath (1609): translation, editing and analysis of its historical, natural-historical and artistic aspects*. In March 2015, in cooperation with Grünes Gewölbe – a museum, which is part of the Staatliche Kunstsammlungen Dresden - the international conference began entitled *Dresden – Prag um 1600. Zum Transfer von Kunst, Kultur und Wissen*, which took place in Dresden and Prague. It is the continuation of a project aimed at mapping out the contacts between the important courts of Central Europe in the 16th and 17th centuries, which started in 2007 in cooperation with Graphische Sammlung München on the theme of München/Prag um 1600.

The centre for **Baroque Ceiling Painting** in Central Europe dealt with the systematic documentation of Baroque ceiling paintings in the Benedictine monasteries at Břevnov,

Broumov and Svatý Jan pod Skalou. The head of the centre, Martin Mádl, apart from the submission of an extensive manuscript on Giacomo Tencalla, published by Artefactum in two volumes, delivered a paper at the conference entitled *Crossroads of Artistic Migration* at the university of Bologna.

In the centre of attention for researchers of the Department of Early Modern are the **questions of Baroque culture and architecture** in the Czech Lands. Martin Krummholz cooperated on the project of the Austrian Fonds zur Förderung der wissenschaftlichen Forschung *Zentrum der Macht*, which was completed in 2011 by a representative two-volume publication with the same title, to which he contributed. Significant projects are *Štěpán Vácha, Pražští malíři v letech 1640–1680 v tvůrčím dialogu a soutěži* [*Prague Painters in 1640–1680 in Creative Dialogue and Competition*] (GACR 13-13174S, 2013–2015) and the preparation of the exhibition *Baroko v západních Čechách* [*Baroque in West Bohemia*] (West Bohemian Gallery in Plzen, October 2015 – March 2016). Attractive for other members of the department was research on the confessionalisation in Central Europe in the 16th century. This became the theme of a big exhibition in Prague Castle in 2010 accompanied by a research catalogue. The English edition of this publication is under preparation in cooperation with Brepols. In 2013, in connection with the conference held in relation to the exhibition, the publication *In puncto religionis. Konfesní dimenze předbělohorské kultury Čech a Moravy* [*In puncto religionis. The confessional dimension of Bohemian and Moravian culture before the Battle of White Mountain*].

The Department of 19th–21st Century Art is focusing, among other things, on **research into 19th century art and architecture**. In 2012 the IAH CAS organised the 32nd year of the Plzen symposium on problems of the 19th century, including the exhibition *Man and Machine: Mechanical Aesthetics in Czech Art Culture* in the West Bohemian Gallery in Plzen, in 2015 it organised the 35th year with the exhibition *The Risk of Loyalty: Austrian, German and Czech Cultural Loyalty in Art of the 19th century*. The institute has participated in these symposia since their start in 1981. The strategy of 19th century art research includes activity aimed at exhibitions and research catalogues, also supplemented by international conferences concerning key painters of Czech 19th century art (Josef Führich and František Tkadlík).

Also strongly emphasised here is **research on 20th century architecture**: staff have prepared projects devoted to the SIAL phenomenon, panel-built housing in the Czech Republic, the relationship of architecture and public spaces and the theme of *Moscow 1937 – Architecture and Propaganda in the Western Perspective*. After the success of the book *Naprej!* (2012), in which the authors' collective led by Rostislav Švácha dealt with Czech sports architecture from the Renaissance up to the present, the Czech Olympic Committee addressed the IAH in 2013 with a further interesting challenge, culminating in the new project StART on the relationship of sport and visual art.

Modernism and the avant-garde are among the permanent research topics of the department. Tomáš Winter was co-researcher of the GACR project entitled *Antonín Pelc – Work as the Mirror of History, Politics and Ideology*, which culminates in 2015 with a publication issued by the National Gallery in Prague, Lenka Bydžovská is working on a monograph of painter Mikuláš Medek, Vojtěch Lahoda is preparing a Zdenek Rykr exhibition and working on a catalogue raisonné of Emil Filla, whilst most of the department members are participating in the international project *Comparative Avant-Garde and Modernism* (workshop in Prague 2014, Lisbon 2015). The most inspiring personalities of the department have received recognition both in the branch and in society in general, as confirmed by the fact that in 2013 Rostislav Švácha won the Prize of the Czech Ministry of Culture and the Prize of the Czechoslovak Society of Arts and Sciences and in 2015 the Prize of the International Olympic Committee, Sport and Art, and Tomáš Winter won the Josef Krása Prize of the Art-historical Society in Bohemia and Moravia for 2013.

With regard to the limited number of members in the **Department of Art-historical Topography** primary attention was focused on the completion of the long-term project ***Umělecké památky Prahy* [Artistic Monuments of Prague]**, particularly the last two volumes of the whole set devoted to Greater Prague. In 2010–2014 the remaining two core

members of the team (Kateřina Dolejší and Tomáš Valeš) processed selected localities in South Moravia ***Umělecké památky Moravy a Slezska [Artistic Monuments of Moravia and Silesia]***. In the department they are working on the grant *Bauhaus and Culture in Czechoslovakia. Czechoslovak students at Bauhaus 1919–1933*.

In the **Documentation Department** the Centre for Epigraphic and Sepulchral Studies has been active since 2005. The centre organises regular annual interdisciplinary international conferences on the problem of sepulchral monuments, which have been taking place since 2000. These are unique events on a European scale. In 2010–2014 there were five two- to three-day conferences in all. The centre publishes a series called *Epigraphica et Sepulcralia*, consisting of extensive volumes with contributions from the above conferences, supplemented by other relevant articles. Beginning with Vol. IV, the anthologies have been accepted for the Web of Science database. Work is also on-going in the department on the NAKI (Programme of applied Research and Development of National and Cultural Identity) project *Renewal of the Buquoy Cultural Landscape: Protection of the movable cultural heritage as a basis for the renewal of local memory and cultural identity* (2011–2015).

The Institute of Art History is a founder member of RIHA, the International Association of Research Institutes in the History of Art. International projects, conferences, symposia, workshops and networking are further forms in which the institute presents the international anchorage of its work. The past five years have seen a considerable increase in the activity of members of the institute in **international communication** in the branch of art history. In 2009–2010 the Institute of Art History acquired the support of the project Resurrected Treasure. Instrumentarium for the Historical Photography Fund Processing, financed by The Financial Mechanisms of European Economic Area and Norway (FMs EEA/Norway) and The National Training Fund (Research Support Fund block grant) No. A/CZ0046/2/0016 (2009–2010). Important participation was in the project *Transferts artistiques dans l'Europe gothique des XIIe à XVIe siècles*, which was initiated by the National Institute of Art History in Paris (INHA). Also of key importance was the inclusion of the IAH in cooperation on the project *Court Residences as Places of Exchange in Late Medieval and Early Modern Europe (1400–1700)* (PALATIUM) (2010–2015). A concrete outcome was the international colloquium in June 2014 on parts of the residence compounds, which in Central European sources we find most frequently from the 15th–19th centuries under the concept Lusthaus. In 2012 the IAH, together with the Université Sorbonne Nouvelle - Paris 3, the University in Uppsala, the University in Aarhus and the University in Reykjavik, tried to submit an international project to the 7th general programme FP7-PEOPLE-2012-ITN, Marie Curie Initial Training Networks (ITN), with the title *Transnational Avant-Garde: Patterns of Mobility and Innovation*, which in the end was not supported for financing. Preparing the project application showed, however, that important university institutions abroad consider the IAH CAS a trustworthy and academically equal partner for cooperation.

Of the important **international conferences, symposia, colloquia or workshops** in which the institute or its organisations participated as co-organiser, let us mention the international conference *Hans von Aachen and new research in the transfer of artistic ideas into Central Europe* of 2010, in which a number of foreign art historians participated. In 2011 the IAH organised the 13th session of RIHA. An important international workshop was *Art in an Unsettled Time. Bohemian Book Painting before Gutenberg (ca. 1380–1450)*, organised by Milada Studníčková, where four more members of the department spoke. The international academic conference *Concept – Image – Reception. Baroque Ceiling Painting in the Setting of European Monasteries* was prepared in cooperation with the Institute of Art History of the Slovak Academy of Sciences and took place in Bratislava in September 2013. In cooperation with the Department of Art and Archaeology of Princeton University the institute prepared a seminar for postgraduate and post-doctoral researchers from Princeton and the Czech Republic, ***Princeton in Prague, A Joint Seminar on Art, Patronage, and Visual Culture in Central Europe around 1600*** (2013).

During 2014 the institute participated in the preparation of several events of international significance. The international workshop *Nationalism and Cosmopolitanism in Avant-Garde and Modernism: The Impact of WWI* became part of the network *Comparative*

Avant-Garde and Modernism, started at the symposium in Stockholm in 2013, continuing with the workshop in Prague 2014 and in Lisbon in 2015. The IAH CAS had the opportunity in 2014 to present the results of its work in the French Embassy in the Czech Republic in the course of a meeting entitled *Art History in a Social Context*, organised at the invitation of M. Jean-Pierre Asvazadourian, the French Ambassador in Prague.

Proof of the renown of the researchers of the IAH CAS is the interest of a number of institutions in their participation in conferences and symposia. From a number of **invited lectures** abroad one might mention Vojtěch Lahoda, the **keynote speaker** at a conference on the Avant-garde in Copenhagen 2009, the CMAP Seminar in the Museum of Modern Art in New York (2011) and the seminar *Charting Cubism in Central and Eastern Europe* in the Metropolitan Museum in New York (2015), Klára Benešová at the conference *Arte di Corte in Italia del Nord. Programmi, modelli, artisti 1330–1402 ca.* in the Université de Lausanne 2012, Vendula Hnídková, Pavla Machalíková and Milada Studničková at the CIHA Congress (33rd Congress of the International Committee of the History of Art), Nürnberg, 2012, and Martin Mádl and Martin Krummholz at the Internationaler Studientag Neue Forschungen zu Schloss Ludwigsburg, Universität Stuttgart, 2012. In 2013-2014 members of the institute also delivered invited lectures at the conference *El Greco from Crete, to Venice, to Rome, to Toledo* in the Benaki Museum, Athens, as well as in Heidelberg, the University of Reading, Universidade Lusófona do Porto (Portugal), at the symposium on Czech Avant-garde Art in the Museum of Fine Arts, Houston, or in the cycle *L'Europe centrale de la fin du Xe au début du XVIe siècle. Aspects religieux et culturels*, École Normale Supérieure, Paris.

Current discoveries in the sphere of art history are presented by Czech and foreign researchers on the pages of the periodical **Umění/Art**, published by the IAH, which is one of the most important academic art-historical periodicals in Central Europe. The institute also publishes **Studia Rudolfina**, the bulletin of the Centre for research into the art and culture of the time of Rudolf II, a reviewed specialist periodical published annually since 2001. Many domestic and foreign scholars (in 2013 Prof. Sabine Frommel, Prof. Eva Forgács, Prof. Matthew Rampley and Prof. Keith Holz) have appeared in the regular lecture cycle *Collegium historiae artium*.

The extensive **pedagogical activity** of the institute is standard for a research centre, the aim of which is not only academic research, but also participation in the academic training of the younger generation and in the development of the field in the Czech Republic. Agreements between the IAH CAS and the Institute for Art History of the Arts Faculty of Charles University (AF CU), the Seminar of Art History of Masaryk University in Brno and the Chair of Art History in Olomouc allow the institute to participate in postgraduate training. The IAH CAS is now preparing for the second year a cycle of lectures for the Institute for Art History of the AF CU, devoted to medieval art and the Art and Culture of Rudolf II.

Services for specialists, students and the wider cultural public are offered in the institute by the art history library and the department of bibliography and documentation. The specialist library is one of the favourite places for art history students in Prague, but during the exam period the capacity of the library is quite insufficient for the onslaught of students.

Both our own research projects and also cooperation with institutions at home and abroad, the ability to address students of art history and also the service activity, the rich photographic library and the professional photographic studio, which are essential for ensuring projects aimed at the publishing of results, all this, including the opportunity to use the library, the third largest specialist library in the Czech Republic after the libraries of the Museum of Applied Art and the National Gallery in Prague, make the Institute of Art History of the CAS a key institution for research and study of art history in the Czech Republic.

Research Report of the team in the period 2010–2014

Institute	Institute of Art History of the CAS, v. v. i.
Scientific team	Department of Mediaeval Art

2010

The profile event of 2010 was the international exhibition *A Royal Marriage* (House At the Stone Bell, Prague November 2010–Februar 2011), prepared from the academic side by Klára Benešová. She has edited and co-authored the Czech and English catalogue, which included contributions from 24 researchers from the Czech Republic and abroad and also 4 members of staff from the Medieval Department.

International collaborative events also included the project *Transferts artistiques dans l'Europe gothique des XIIe à XVIe siècles* (2010–2013, Klára Benešová, Jan Chlábek), launched with the Paris Institut National de l'Histoire de l'Art, and universities in Toulouse-le Mirail and Liège and in co-operation with other experts from 11 European countries. The outcome of the project was an international conference at the end of each year and a final congress summing up the results of the whole project, plus creation of a „Repertoire of Exogennic Artists in Gothic Europe“ in the form of a database.

Milada Studničková was invited to participate in the grant project of the Austrian Fond zur Förderung der wissenschaftlichen Forschung-Österreich to work on the *Katalogisierung der illuminierten Handschriften und Inkunabeln in österreichischen Bibliotheken* (Zentrum Mittelalterforschung Kommission für Schrift- und Buchwesen des Mittelalters der Österreichischen Akademie der Wissenschaften, Österreichische Nationalbibliothek-Handschriftensammlung, Institut für Kunstgeschichte, Universität Wien), project *Ostmitteleuropa. Mitteleuropäische Schulen VIII (ca. 1400–1450) Böhmen, Mähren, Schlesien, Ungarn* (2010–2013) directed by Marie Theisen.

Milada Studničková also contributed essential studies of the Jena and Göttingen codex to the catalogue of the exhibition *Art of the Czech Reformation 1380–1620* (Kateřina Horníčková – Michal Šroněk eds.), and prepared and edited a book in honour of PhDr. Anežka Merhautová, DrSc., emeritus colleague of the institute, who was involved in the birth of the institute after 1953 (*Čechy jsou plné kostelů [Bohemia is Full of Churches. Boemia plena est ecclesiis]*, Praha 2010).

2011

In 2011 the Medieval Department presented inter alia a series of very important publications, organised the international colloquium *The Royal Court and Town*, participated in prestigious exhibition projects and at international conferences, arranged popularising activities, initiated working meetings in the field (*The Middle Ages in Motion*), and collaborated with institutions at home and abroad. Some specialised interim work from larger projects has been used in the catalogues of major exhibitions and at international conferences. These activities have included presentation of notable views and discoveries, for example a new interpretation of the symbolism of drollery in illuminated manuscripts, publication of the first specialist study of book painting of the Rožmberk territory (Milada Studničková), recognition of the unique Italianate polychrome of the Madonna of Velké Meziříčí (Ivo Hlobil), reevaluation of the provenience and authorship of astronomical-astrological manuscripts from Kues used at the court of the last Přemyslids (Lenka Panušková), publication of new discoveries of wall paintings (Zuzana Všecková), and the identification of Petr of Aspelt as the commissioner of particular buildings in Prague and Mainz 1310-1320 (Klára Benešová).

The exhibition *A Royal Marriage* won the Prize of the Czech ICOM Committee for International Benefit.

As regards the book production of staff of the department we should highlight the book by Jan Chlíbač, *Italští sochaři v českých zemích v období renesance [Italian Sculptors in the Bohemian Lands in the Period of the Renaissance]*, which is the first monograph to provide a detailed overview of the sculptural production of Italian masters in Bohemia and Moravia in the period of the Renaissance, and also the interdisciplinary publication by Jan Chlíbač – Jiří Roháček, *Sepulkrální skulptura jagellonského období v Čechách [Sepulchral Sculpture of the Jagellonian Period in Bohemia]*, mapping tomb sculpture in the time of the Jagellonian dynasty on the basis of research on specific branches of sculpture from the art historical and epigraphic point of view. We should also mention the English edition of the catalogue *A Royal Marriage. Elisabeth Premyslid and John of Luxembourg – 1310*, and book for the jubilee of Karel Stejskal, a former staff member of the department (Klára Benešová – Jan Chlíbač eds.), *V zajetí středověkého obrazu [In Thrall to the Medieval Image]*, to which most members of the department and other medievalists from the Czech Republic and abroad contributed.

International cooperation developed according to plan as part of the project *Katalogisierung der illuminierten Handschriften und Inkunabeln in österreichischen Bibliotheken* (2010–2013) in collaboration with Universität Wien (M. Studničková), and also with the Stiftsbibliothek Bernkastel-Kues (astronomic-astrological manuscripts and instruments of Bohemian (?) origin) and with the Geisteswissenschaftliches Zentrum, Geschichte und Kultur Ostmitteleuropas an der Universität Leipzig: *Usus aquarum: Mühlenbau, Wasser und Verkehr in der hochmittelalterlichen Kolonisation Ostmitteleuropas* (Lenka Panušková), as also with the Paris Institut national d'histoire de l'art, and universities in Toulouse-le Mirail and in Liège on the project *Transferts artistiques dans l'Europe gothique des XIIe à XVIe siècles* 2010–2013 (Here, representing the Medieval Department Klára Benešová was responsible for coordination for the CR and participation in conferences, and for the year 2011 Jan Chlíbač was in charge of processing a basic list of exogenous artists for the Bohemian Lands).

2012

In 2012 the department contributed to produce the publication on the Fine Arts in the Czech lands in one volume for foreign publisher and readers. Ivo Hlobil and Milada Studničková contributed to the catalogue of the international exhibition project *Kunst und Kultur zur Zeit der Jagiellonen*, 2012–2013 (Kutná Hora – Warsaw – Potsdam) organised by GZWÖ Leipzig under the direction of Robert Suckale and coordination of Jiří Fajt.

Jan Chlíbač obtained grant of the GACR for the project *The Bernardine "Sun" over the Bohemian Lands – The importance of Bernardine aesthetics in the Bohemian Lands in the Late Middle Ages* (2012–2014).

Milada Studničková joined the grant project *Cultural Codes and their Transformations in the Hussite Period* (2012–2018), led by František Šmahel at the Centre of Medieval Studies (CMS). She continued to participate in the foreign project *Ostmitteleuropa. Mitteleuropäische Schulen VIII (ca. 1400–1450) Böhmen, Mähren, Schlesien, Ungarn* (2010–2013), financed by the Fond zur Förderung der wissenschaftlichen Forschung-Österreich, and took part in the CIH Congress CIHA – 33th Internationaler Kunsthistoriker-Kongress in Nuremberg and the workshop *Dialog mit Fremden: Kultur als Ergebnis überregionalen Handel(n)s? Wege von Wissen und materieller Kultur als Ausdruck religiösen, politischen und wirtschaftlichen Handelns im Spätmittelalter*, held in Vienna (Institut für Geschichte der Universität Wien, Zentrum Mittelalterforschung der Österreichischen Akademie der Wissenschaften).

Klára Benešová produced a study for the concluding publication of the project *Transferts et circulations artistiques dans l'Europe médiévale*, INHA Paris, universities in Toulouse and Liege, 2010–2013. She also took part in the international conference *Arte di Corte in Italia del Nord. Programmi, modelli, artisti 1330–1402 ca.* in Lausanne.

Lenka Panušková collaborated in the framework of the theme *Usus aquarum: Mühlenbau, Wasser und Verkehr in der hochmittelalterlichen Kolonisation Ostmitteleuropas* (section: *The form of mills and water transport in the visual culture of the Bohemian Middle Ages*) with GZWÖ Leipzig and also with the Stiftsbibliothek Bernkastel-Kues.

Among the department's publication activities, Kateřina Kubínová *Emauzský cyklus [Emmaeus Cycle]*, devoted to the iconography of wall painting in the ambit of the monastery na Slovanech deserves attention. This is the first comprehensive treatment of the cycle since Josef Neuwirth's book of 1898. Five members of staff of the department (K. Benešová, I. Hlobil, K. Kubínová, M. Studníčková, Z. Všecková) contributed to the extensive monograph *Lucemburkové. Česká koruna uprostřed Evropy [The Luxemburgs, The Bohemian Crown in the Middle of Europe]* published under the direction of the historians Lenka Bobková and František Šmahel.

Ivo Hlobil continued with his long-term research on the work of the Master of the Michelská Madonna, which culminated in the international exhibition *Madonnas on the Lion*, in 2014 (Museum of Art, Olomouc / Bergbau & Gotikmuseum Leogang). Staff of the department also engaged in important teaching work – Ivo Hlobil (Department of History of Art of the Philosophy Faculty of the Palacký University in Olomouc, Lenka Panušková (Department of English Language and Methodology, Arts Faculty of Charles University (AF UK), Prague), Zuzana Všecková (Department of Technology and Restoration of University of Chemistry and Technology, Prague; Faculty for Restoration in Litomyšl, University of Pardubice; Catholic Theological Faculty of Charles University (CTF UK), Prague), Klára Benešová (Architectural Institute (ARCHIP), Prague).

The series of regular discussion meetings *The Middle Ages in Motion* was host in 2012 to Marie Theisen of the Österreichische Akademie der Wissenschaften (Kommission für Schrift- und Buchwesen des Mittelalters) at the Universität Wien.

2013

In 2013 GACR awarded a collective of 18 medievalists from the Institute of History of Art (IAH) and other institutions, under the leadership of Klára Benešová, a five-year grant for the **project *Imago, imagines. The work of art and the transformations of its function in the Middle Ages in the Bohemian Lands***. The aim of the project is to create a new picture of medieval art in the Bohemian Lands that will focus not simply on the principle of changes in style but above all on the function of art works in medieval society. The aim is to produce a manuscript for an academic publication for the publishing house Academia. The project is the main joint task for the whole department for the years 2013–2017. Furthermore, the grant will make it possible to involve specialists from outside the institute in the project, and especially representatives of the young generation, post-docs and doctoral students. Thanks to the grant the department has gained three new doctoral students. In addition, K. Kubínová obtained a three-year GACR for the project *The Evangeliary Cim 2. A manuscript between regions and centuries of medieval Europe*. Jan Chlíbec continued his work on the GACR project *The Bernardine "Sun" over the Bohemian Lands – The importance of Bernardine aesthetics in the Bohemian Lands in the Late Middle Ages*.

Joint tasks of the department included the editing of Czech and English texts for the whole-institute publication *Fine Arts in the Czech Lands*, active participation in an *Open Door Week* and organisation of regular meetings in the framework *The Middle Ages in Motion*. The individual results of the members of the department are given in the staff bibliography.

There has been significant involvement of staff in interdisciplinary and international projects. M. Studníčková organised the workshop *Art in an Unsettled Time. Bohemian Book Painting before Gutenberg (ca. 1380–1450)*, where four staff of the department were among those presenting papers. She continues to collaborate on the excellence project, *Cultural Codes and their Transformations in the Hussite Period (2012–2018)* and the grant project *Katalogisierung der illuminierten Handschriften und Inkunabeln in österreichischen Bibliotheken, Mitteleuropäische Schulen VII. (ca. 1400–1450). Böhmen, Mähren, Schlesien, Ungarn*. Ivo Hlobil and Helena Dáňová were involved in the European Union project, Euroregion Těšínské Slezsko – Śląsk Cieszyński *V dobách umění bez hranic / W czasach*

sztuki bez granic [In the Times of Art without Frontiers]. In addition to this H. Dáňová joined the NAKI project: *Historical Technologies and Modern Methods of Survey. Interpretational possibilities of specialised methods of survey of works of medieval art using innovative technologies* (organiser National Gallery in Prague). Klára Benešová continues collaboration with *INHA Paris* as a member of the editorial board of the journal *Perspective* and also participates in preparation of the international conference *Circulation as a factor of cultural aggregation: relics, ideas and cities in the Middle Ages* (May 2014) and the project *Convivium* (Masaryk University (MU), Brno; Université Lausanne and IAH).

M. Studničková lectured at international conferences in 2013 (*Art in an Unsettled Time*; *Forum. Kunst des Mittelalters II.* and *Človek a svet zvierat v stredoveku [Man and the World of Animals in the Middle Ages]*) as well as T. Gaudek (*Heilige, Helden, Wüteriche. Verflochtene Herrschaftsstile im langen Jahrhundert der Luxemburger*, Heidelberg), Lenka Panušková (*The Psalm Culture and the politics of its translation*, London) and Kateřina Kubínová (*Art in an Unsettled Time*).

Involved in the preparation of exhibitions as authors or curators were Helena Dáňová (Regional Museum in Chomutov, long-term exhibition of medieval art: *Všemu světu na útěchu. Sochařství a malířství na Chomutovsku a Kadaňsku 1350–1590 [Consolation for the whole world. Sculpture and painting in the Chomutov and Kadan regions]*); Milada Studničková (*Umsonst ist der Tod. Alltag und Frömmigkeit am Vorabend der Reformation, a Frömmigkeit in Schrift und Bild. Illuminierte Sammelindulgenzen im mittelalterlichen, Mühlhausen*), and also preparation of the exhibition for the Window Gallery IAH *Art in an Unsettled Time: Czech Book Painting before Gutenberg*. Ivo Hlobil also took part as author and editor of the catalogue in the organisation of the exhibition *Gothic Madonnas on a Lion* (Olomouc – Leogang 2014).

As regards co-operation with universities, Ivo Hlobil was appointed emeritus professor of Palacký University in Olomouc, Lenka Panušková led a seminar in the winter semester *Basic Themes of Christian Iconography using Examples from Art in Medieval England* (Department of English Language and Methodology, AF UK, Prague), Helena Dáňová lectured on the history of medieval art at ARCHIP in Prague; Jan Chlábek in the summer semester lectured on *Medieval Sculpture* at the Institute of the History of Christian Art at the, CTF UK, Prague; Klára Benešová collaborated with the *Centre for Early Medieval Studies* (PF MU, Brno); and Zuzana Všecková with the Faculty for Restoration in Litomyšl (University of Pardubice) in presentation of the results of the work of restorers working on *Restoration of Paintings in the Church of St Martin in Lower Austria*.

2014

The year 2014 saw the launch of the international exhibition *Gothic Madonnas on a Lion. Splendor et Virtus Reginae Coeli*, which in collaboration with the Museum of Art in Olomouc and the Bergbau- und Gotikmuseum Leogang in Austria was prepared by Ivo Hlobil and found a warm reception in the media. In co-operation with the Seminar of Art History at the PF MU in Brno an international conference was organised on *Circulation as a Factor of Cultural Aggregation: Relics, Ideas and Cities in the Middle Ages* in Telč. Selected papers were published in the new international periodical *Convivium*. The launch of this new international reviewed journal was one of the major events of 2014. *CONVIVIAM. Exchanges and Interactions in the Arts of Medieval Europe, Byzantium and the Mediterranean. Seminarium Kondakovianum Series Nova*, identifies with the legacy of N. P. Kondakov and his Prague Institute, incorporated in 1953 into the Cabinet of Art History – the predecessor of today's Institute of Art History. The institute shares in the publication together with Masaryk University in Brno and the University of Lausanne. The journal, which covers an extensive period from the early Christian era to the end of the Middle Ages, comes out twice a year printed by the publishing house Brepols. Representing the medieval department of IAH, Klára Benešová works on the editorial side of the journal under the direction of Ivan Foletti (Centre for Early Medieval Studies. The West, Byzantium, Islam, PF MU, Brno), alongside Herbert L. Kessler, Serena Romano and Elisabetta Scirocco. These scholars were also involved in setting up the journal. The first two numbers came out in 2014.

M. Studničková continues to collaborate with the Österreichische Akademie der Wissenschaften, Zentrum Mittelalterforschung: Kommission für Schrift- und Buchwesen des Mittelalters, on projects to catalogue the manuscripts of the Austrian National Library and also in her role in the excellence grant project *Cultural Codes and their Transformations in the Hussite Period (2012–2018)*.

The main collective project of the department is the GACR funded *Imago, imagines*, which also involved medievalists from outside the institute. In the year 2014 the outputs of the grant project were 7 articles, chapters in books and 5 lectures at conferences. Another of its results was the major contribution of I. Hlobil to the exhibition and catalogue *Gothic Madonnas on a Lion*. At the end of the year there was a one-day workshop for all participants in the grant, where the first parts of essays for the final publication were presented. Some opinions were also offered for discussion in the series *The Middle Ages in Motion* (E. Wetter, Dalibor Prix).

The grant *The Bernardine Sun above the Bohemian Lands* (Jan Chlíbač 2012-2014) ended, and the book will come out in 2015. Another grant project – *The Evangelary Cim 2. A manuscript between regions and centuries of medieval Europe* (Kateřina Kubínová 2013–2015) was presented in 2014 in the form of lectures and an article. Naturally all members of the department took part in popularising activities and teaching, for example in the winter semester of 2014 they gave a lecture series *The Art of the Middle Ages* for students of the Institute for Art History, PF UK.

The book *Figure and Lettering. Sepulchral Sculpture of the Jagiellonian Period in Bohemia* (Jan Chlíbač – Jiří Roháček) came out – the first monographic publication mapping the figural sepulchral sculpture of the Jagiellonian period in Bohemia as a specific branch of sculpture from the art historical and epigraphic point of view. It is a major contribution to a rounded picture of the artistic culture of this era. Jan Chlíbač contributed the art historical part of the book, i.e. the introductory art historical study and art historical section of the catalogue of surviving works. The text is one of the outputs of the long-term research strategy of the Medieval Department.

The 2014 series *The Middle Ages in Motion*, which the department has been organising since 2010, involved the participation of four guests from abroad: Denise Zaru, Université Lausanne; Evelin Wetter, Abegg-Stiftung, Riggisberg; Francesco Lovino, Università Padova and Štefan Valášek, doctoral student of the Jagiellonian University, Krakow.

Research Report of the team in the period 2010–2014

Institute	Institute of Art History of the CAS, v. v. i.
Scientific team	Department of Early Modern Art

2010

In 2010, the Department of Early Modern Art of the Institute of Art History produced significant contributions to the research on important artists and to catalogues showing their work, especially with the exhibition *Karel Škréta 1610–1674. Doba a dílo [Karel Škréta 1610–1674. Time and Oeuvre]*, organized in cooperation with the National Gallery in Prague. The department members also helped to put on the exhibition *Rožmberkové. Rod českých velmožů a jeho cesta dějinami [The Rožmberks. A Czech Noble Family and Their Path in History]* which was organized by the National Institute for Preservation of Monuments in 2011 and shown in the Riding Hall of the Wallenstein Palace in Prague. In both cases, the department members wrote introductory chapters to the catalogues as well as articles and descriptions of artifacts. In cooperation with the Administration of the Prague Castle, the department members contributed significantly to the exhibition *Umění české reformace 1380–1620 [Art of Czech Reformation 1380–1620]* and to its catalogue published by Academia and edited by Michal Šroněk and Kateřina Horníčková. The catalogue will be published also in English, with the publishing house Brepols. The above mentioned projects resulted in representative publications, some in several volumes, which are very likely to become major sources for the study of the specific topics and periods.

The Institute of Art History cooperated on the preparation of an international exhibition *Hans von Aachen (1552–1615): Malíř na evropských dvorech [Hans von Aachen (1552–1615): A Painter on Central European Courts]* which took place in Aachen, Prague and Vienna. The Institute also organized an international conference *Hans von Aachen and New Research in the Transfer of Artistic Ideas into Central Europe* with participants from various countries. The proceedings from this conference were published in June 2012 and include thirty articles in German and English, by both Czech and international scholars.

The Research Center for Baroque Ceiling Painting in Central Europe – whose work is supported by two grants from the Grant Agency of the Czech Republic – continued its activities and organized several workshops. Thirteen institutions from ten countries are members of the Group, all of them researching Baroque wall paintings. The Center's official website (http://baroque_ceiling.udu.cas.cz) provides more information about its activities and about its goal, namely to assemble a comprehensive documentation and provide interpretation of ceiling paintings from the 17th and 18th centuries, both in sacral and profane architecture in Bohemia, in the context of Central European Early Modern art. The Center creates image databases and catalogues of the themes of the paintings. The results are also presented in lectures and published articles.

2011

Ivo Purš, together with Vladimír Karpenko from the Charles University, completed the publication *Alchymie a Rudolf II. Hledání tajemství přírody ve střední Evropě v 16. a 17. Století [Alchemy and Rudolf II. Search for the Secrets of Nature in Central Europe in the 16th and 17th Centuries]* which was published by the Institute's in-house publishing house Artefactum. The book received an award from the Academia publishing house for 2011 and is the largest treatise on the topic to date. The English edition is almost completed and is forthcoming with Artefactum.

The research program of the project *Palatium 1400–1700 – Court Residences as Places of Exchange in Late Medieval and Early Modern Europe*

(<http://www.courtresidences.eu>) focuses on connections and contextual phenomena within Europe. The participants come from ten European countries, including the Czech Republic under the leadership of Ivan P. Muchka, Head of the Early Modern Art Department of the Institute of Art History. The program began in mid 2010 and is scheduled for five years. The focus on the study of relations, contacts and influences is closely connected in our region with the question of „italianisms“ and with contacts within Central Europe (Slovakia, Poland, Austria, Saxony and Bavaria).

In 2011, the Institute also participated in the project called *Zentrum der Macht [Center of Power]* with a two-volume publication with the same title. Martin Krummholz submitted the article *Die Kunstsammlungen der Salzburger Fürsterzbischöfe. Die Bilder des Hieronymus Graf von Colloredo (1674–1726). Zu den Anfängen der Colloredo-Mannsfeld'schen Gemäldesammlung in Opočno und zur Baugeschichte des Prager Palais [Paintings of Hieronymus Count of Colloredo, 1674–1726. Origins of the Colloredo-Mansfeld Art Collections in Opočno and the Building History of their Palace in Prague]*.

In 2011, the Research Center for Baroque Ceiling Painting in Central Europe focused on Baroque wall paintings in the context of monastic architecture and on the painters Carpofores and Giacomo Tancalla and successfully identified or offered new interpretation of several cycles of paintings that were less known up till then. The Center intensified its cooperation with similar academic institutions in Croatia, Italy, Hungary, Germany, Poland, Austria, Slovakia, Slovenia and the US. The Center also contributed to the research of the so-called quadratura (term for a feigned architecture in perspective painted on a flat or barrel-vaulted ceiling in such a way that it seems to continue the existing architecture). Martin Mádl's essay was included in the volume *Quadratura. Geschichte – Theorie – Technik [Quadratura. History – Theory – Technique]*, edited by Matthias Bleyl and Pascal Dubourg Glatigny].

2012

In 2012, three members of the Early Modern Department – Sylva Dobalová, Ivan P. Muchka and Ivo Purš – concentrated on their research for the grant project on *Archduke Ferdinand II of Tyrol and the Star Summer Palace in Prague*. They completed the manuscript for the publication as well as a new professional photographic documentation of the Star Summer Palace in Prague, the castles in Nelahozeves and Telč, and the residences in Dresden, Ambras and Ingolstadt. These buildings, as we now know, were decorated by the same group of stucco artists under the leadership of Antonio Brocco. The project's comprehensive photographic documentation of the Star Summer Palace was the largest project of this kind that the Institute of Art History ever carried out. The project also includes a large comparative documentation of selected buildings in Italy, Austria, Germany and France and their artistic decoration.

Martin Krummholz worked on *Buquoyské Nové Hrady. Počátky krajinných parků v Čechách [Buquoy's Nové Hrady. The Beginnings of Landscape Parks in Bohemia]* which was published in the framework of the project *The Renewal of the Buquoy Cultural Landscape* in the National Cultural Identity program. The aim of this initiative is to protect the cultural heritage as the basis for the renewal of local memory and cultural identity. Krummholz described the influence of the Buquoy family from the 17th to the 19th centuries in Bohemia and Austria, using materials from the collections of the Institute. The book is an outstanding probe into the history of a concrete type of landscape park, a theme hitherto largely neglected in Czech art history.

The Centre for Baroque Ceiling Painting in Central Europe continued its systematic documentation of Baroque wall paintings, especially in the Benedictine monasteries in Břevnov, Broumov and Svatý Jan pod Skalou. Martin Mádl, head of the Centre, completed a large manuscript on Giacomo Tancalla and delivered a paper at the conference *Crossroads of Artistic Migration* at the University of Bologna.

The Institute of Art History strived to continue and deepen its research cooperation with other leading European institutes. The Institute's former Director Lubomír Konečný served as a member of the editorial board of the periodicals *Emblematica: An*

Interdisciplinary Journal for Emblem Studies (New York) and *Artibus et Historiae*. He also participated in important conferences on these themes. In 2012, his contribution on Prud'hon's *Justice and Divine Vengeance Pursuing Crime* appeared in *Papers in English & American Studies* XXI, Szeged, 2012 and his study on El Greco and Antiquity in *Eirene: Studia Graeca et Latina*, XLVIII.

2013

The Institute of Art History published a large volume to commemorate the 70th birthday of its esteemed member, Beket Bukovinská. Major international scholars and researches of Rudolfine art contributed with their texts, as well as all members of the Early Modern Art Department and many Czech art historians.

Religious denominations in Central Europe in the 16th century were the topic of a large exhibition and conference which at the Prague Castle already in 2010. Following the conference, the publication *In puncto religionis. Konfesní dimenze předbělohorské kultury Čech a Moravy [In puncto religionis. Religious Denominations of the culture in Bohemia and Moravia before the Battle of White Mountain]* was completed in 2013. Michal Šroněk, one of the editors, published the outcome of his research on *Obrázky jako nástroje katolické konfesijní polemiky v českých zemích v období 1550–1650. [Paintings as Tools of Catholic Denomination Polemics in Bohemia between 1550–1650]*. The questions of religious developments in Central Europe were of course relevant already in the 15th century and Šroněk's article in *Umění/Art* dealt with the iconography of Jan Hus and gestures, the so-called *comput digital* (use of mnemonics with the fingers for the calculation of movable feasts of the Christian religion).

In 2013, the Early Modern Art Department and the Grünes Gewölbe Museum in Dresden agreed to jointly organize an international conference *Dresden – Prag um 1600. Zum Transfer von Kunst, Kultur und Wissen [Dresden – Prague Around 1600. Transfer of Art, Culture and Knowledge]*. (The conference took place in March 2015, in both Dresden and Prague). It can be seen as a continuation of the attempt to investigate the contacts between important courts in Europe in the 16th and 17th centuries that started in 2007 with a co-operation between the Collection of Prints in Munich and the Institute. The first project looked at artistic ties between Munich and Prague around 1600 and the resulting articles were published in a special issue of *Studia Rudolphina* in 2009.

The Research Center for Baroque Ceiling Painting in Central Europe organized two workshops, in August and in September 2013 in the Broumov Monastery. Together with the Institute of Art History of the Slovak Academy of Sciences, the Center prepared an international conference *Concept – Image – Reception. Baroque Ceiling Painting in the Setting of European Monasteries* that was hosted in Bratislava. Martin Mádl contributed to a two-volume monograph by Pavel Preiss on *Václav Vavřínek Reiner*, published by Academia, for which he also provided photographs from the archives of the Center.

Ivo Purš began working on the project *Amphitheatrum sapientiae aeternae of Heinrich Khunrath – The Amphitheatre of the Eternal and Only True Wisdom, 1595, 1609: Translation, Editing and Analysis of its Historical, Scientific and Artistic Aspects*. The aim of this project is a general analysis of Khunrath's most influential book and its inclusion in the context of the court culture of Rudolf II. The goal is to publish *The Amphitheatre* with an extensive interdisciplinary commentary.

2014

In 2014, the Institute of Art History organized an international conference *Inventions of Circular Forms: Architecture in France and Czech Lands between 1500 and 1800* that also served as a workshop preparing for the project *Constancy / Change of Architectural Forms: Czech Lands and France in Early Modern Era*. The cooperation partner was EPHE Sorbonne, Paris, and the workshop, including an excursion to Central and Eastern Bohemia, took place on April 16–18, 2014 in Prague.

The *Palatium* project (mentioned above, 2011) hosted a colloquium in Prague on June 5–7, 2014. With the title *Looking for Leisure. Court Residences and their Satellites*,

1400–1700, the colloquium was supported by European Scientific Foundation (ESF) and offered a full lecture program and several excursions. The event focused on summer palaces as complementary buildings of large residences/main palaces of European monarchs. There were twice as many academics interested in participating as the event could accommodate, including major figures in the field. The Steering Committee of the *Palatium* project noted that this was one of the most successful events organized during the project. A report about the colloquium in the Bulletin of the Academy of Sciences appeared in November 2014.

In addition to organizing the colloquium, Ivan P. Muchka participated in October 2014 in an international symposium *La planta circular – De la Casa Mantegna al Palacio de Carlos V* in Granada, Spain, and gave a presentation on *Typology of Circular Courtyards in Central Europe in Early Modern Period*. Participants of the symposium included S. Frommel, Ch. L. Frommel, H. Burns, F. P. Fiore, J. Guillaume, H. Günther and others.

In the spring semester 2014, the Institute members gave a series of ten lectures at the Philosophic Faculty of the Charles University in Prague about the art at the court of Rudolf II. This series, for students as well as for general public, will continue in the next academic year.

The Institute of Art History and the Arthistorical Museum in Vienna started planning a joint anniversary exhibition about the Archduke Ferdinand II of Tyrol (Innsbruck – Prague, 2017).

In 2014, two large monographs were published: Marin Mádl edited the two volumes of *Tencalla I, II. Barokní nástěnná malba v českých zemích. [Tencalla I, II. Baroque Wall Painting in Bohemia]*, a comprehensive treatise on the artworks by an influential Swiss-Italian Baroque painter of canvases and frescoes Carpofo Tencalla, and his younger cousin, pupil and imitator Giacomo Tencalla (1644/1689) both in Bohemia and Center Europe. The contributors included Czech as well as international scholars (Marjeta Ciglencečki, Polona Vidmar, Herbert Karner). The publication was awarded a Jury prize by the Academia publishing house for 2015.

The monograph *Hvězda. Arcivévoda Ferdinand Tyrolský a jeho letohrádek Hvězda [Star. Archduke Ferdinand II of Tyrol and His Summer Palace]* is the outcome of several years of research by four members of the Institute: Ivan P. Muchka, Ivo Purš, Sylva Dobalová and Jaroslava Hausenblasová.

Both publications were published by the Artefactum publishing house.

In 2014, the book *Die Zitruskultur am Prager Hof unter Ferdinand I., Maximilian II. und Rudolf II [The Cultivation of Citrus Plants at the Court in Prague under Ferdinand I., Maximilian II., and Rudolph II]* was published in Berlin, including Sylva Dobalová's study on Cultivation of Citrus Plants at the Court in Prague under Ferdinand II, Maximilian II and Rudolf II. Dobalová's innovative text dealt with a specific phenomenon of orangeries (buildings similar to a greenhouse or a conservatory) in Central and Western Europe from the 16th century on when cultivating of citrus plants first became popular.

Štěpán Vácha's article got accepted by the prestigious journal *Zeitschrift für Kunstgeschichte [Journal of Art History]*. *The School of Prague or Old German Masters. RudolFINE Painting in the Literary and Visual Discourse of the 17th and 18th centuries* deals with the position of RudolFINE painting within the history of European art.

The focus of the department on major issues of European art was evident from the lecture given by Lubomír Konečný on *El Greco and Antiquity* at the international conference *El Greco from Crete to Venice, to Rome, to Toledo* in the Benaki Museum in Athens in November 2014.

Research Report of the team in the period 2010–2014

Institute	Institute of Art History of the CAS, v. v. i.
Scientific team	Department of Art in the 19th to 21st Centuries

Long-term team projects

In keeping with the overall concept of the Institute of Art History (IAH) we have shifted the emphasis in long-term team projects over the past five years from “big narratives” to a new type of “networking” projects, open to wide international and interdepartmental cooperation.

Members of our department have participated to a considerable extent in the task of the Institute as a whole – the foreign-language *Dějiny umění v českých zemích [History of Art in the Czech Lands]*. They have not only participated in the preparation of this as authors, but Rostislav Švácha also as editor of the entire work and Taťána Petrasová as the chief organiser of the completion work. This new History, originally reacting to present methodological requirements, re-evaluates the previous monumental project of many years (Czech art from the beginning of the 19th century up to the year 2000 was elaborated in seven volumes, published over the years 1998–2007).

We focused simultaneously on a new style of organisation of research work, an example of which is the international project entitled **Comparative Avant-Garde and Modernism**, fundamentally transforming the established view of the avant-garde movement outside of Western centres. Its beginnings date back to the interdisciplinary symposium *The European Artistic Avant-garde c. 1910–1930: Formations, Network and Transnational Strategies*, which took place in Stockholm in 2013 with the participation of Vojtěch Lahoda. He was so impressed by this that he instigated the continuation of this international activity under the auspices of IAH. On 27–29 November 2014 we organised an international workshop in Prague entitled *Nationalism and Cosmopolitanism in the Avant-Garde and Modernism: The Impact of WWI*. The chief organisers were Vojtěch Lahoda and Lidia Gluchowska. Art historians from 13 European countries and the United States presented papers; from IAH papers were read by Vojtěch Lahoda, Lenka Bydžovská and Vendula Hnídková and the subsequent excursions for foreign participants were led by Rostislav Švácha, Vojtěch Lahoda and Tomáš Winter. It was this Prague meeting that saw the establishment of an informal network of researchers who wish to cooperate continuously on research into the avant-garde in peripheral regions. They gave this joint long-term project the title of *Comparative Avant-Garde and Modernism* and the next symposium will take place in November 2015 in Lisbon (see Aim of research activity in the 2015–2019 period).

The live project with the longest history from the point of view of our department is the annual **Mezioborová plzeňská symposia k problematice 19. století [Plzen Interdisciplinary Symposia on Problems of the 19th Century]**: employees of the Institute were present at the birth of this project in 1981 and must also be thanked for its continuation after 1989, when it appeared for a time that its original function had been exhausted. At present the symposia are prepared by IAH in cooperation with the Institute for Czech Literature of the Czech Academy of Sciences, the Musicology Institute of the Arts Faculty of Charles University (AF CU), the Institute for Art History of AF CU and the Chair of Auxiliary Historical Sciences and Archive Studies of AF CU. In the inter-branch team of organisers on behalf of IAH are Taťána Petrasová and Pavla Machalíková, whose responsibility it is to prepare the symposia and the subsequent publication of an anthology once every three years. Both organisers regularly present papers at all the symposia and further members of the department join them in this activity. In addition to the symposia innovative exhibitions are organised, focusing on the theme under discussion. In 2010 Taťána Petrasová and Pavla

Machalíková published an anthology from “their” 29th year of the symposia *Tělo a tělesnost v české kultuře 19. století* [*The body and physicality in Czech 19th century culture*], whilst Tomáš Winter prepared for the new theme of the “Crime and Punishment” exhibition with a catalogue entitled *Vražedná realita* [*Murderous Reality*]. In 2012 it was the turn of IAH to organise the 32nd year on the theme of *Man and Machine in Czech 19th Century Culture*, for which Taťána Petrasová and Markéta Theinhardtová (Université Paris 4 – Sorbonne) prepared the exhibition and catalogue dealing with mechanical aesthetics in Czech 19th century art. In 2014 Taťána Petrasová and Pavla Machalíková were already planning the international 35th symposium on the theme of *Neviditelná loajalita? Rakušané, Němci, Češi v české kultuře 19. století* [*Invisible loyalty? The Austrians, Germans and Czechs in Czech 19th century culture*] for 2015, including an exhibition, undertaken once again by Taťána Petrasová with the support of Markéta Theinhardtová.

Selection of the most important research results and activities from the years 2010–2014:

2010

The present way of thinking about art and artists was demonstrated in the processing of the visual archives of painter and sculptor Emil Filla – a set of over one thousand pasteboards covered with photographs and reproductions of works of art from prehistoric times up to Filla’s present, which is deposited in IAH. Tomáš Winter and Vojtěch Lahoda prepared the exhibition and publication entitled *Emil Filla. Archiv umělce Praha* [*Emil Filla. Archive of an Artist, Prague*], in which Lubomír Konečný from the Department of Early Modern Art and conceptual artists Zbyněk Baladrán and Jiří Thýn also participated.

Rostislav Švácha led an extensive project focused on research into Sial, the association of architects and engineers of the town of Liberec, which in 1968 brought to this provincial town a focus on progressive architectural work inspired by the world movement of high tech, neo-functionalism and postmodernism. Švácha was the editor and chief author of the book entitled *Sial* (followed in 2012 by the English version), in which 5 of the IAH staff participated alongside 19 young researchers, mainly Švácha’s students. Exhibitions devoted to Sial took place in 2010–2012 in a number of galleries and art museums (Olomouc, Liberec, Prague, Cheb and Plzeň); for the exhibition in Liberec Rostislav Švácha organised a Colloquium on the history of Sial (2011).

A prestigious appearance abroad was the study by Vojtěch Lahoda *Cubism translated? The Western Canon of Modernism and Central / Eastern European Art History*, published in the online periodical *Art in Translation*, as was his chapter on Picasso and Central Europe after 1945 (with P. Bernatowicz) in the monograph *Picasso. Peace and Freedom*, issued on the occasion of the exhibition of the same name in the Tate Gallery. Taťána Petrasová, Lenka Bydžovská and Tomáš Winter contributed in the spirit of Central European cooperation to the collective monograph *Text and Image in the 19-20th Century Art of Central Europe* (Eötvös Univ. Press, Budapest). Tomáš Winter published, as the partial result of a grant from the Grant Agency of the Czech Republic (GACR), the book *Lovesick Exoticism*, in which he evaluated the collection of non-European ethnic art amassed by painter and caricaturist Adolf Hoffmeister. Mahulena Nešlehová published the book *Jan Koblása. Grafika – hlubotisky* [*Jan Koblása. Prints – Photogravures*] and also participated in a monograph of Hugo Demartini. Rostislav Švácha edited the book entitled *Slavné vily Středočeského kraje* [*Famous Villas of Central Bohemia*], to which he also made a significant contribution as an author (a German version was published in 2011).

Of the exhibitions with specialist catalogues one might mention the retrospective exhibition of Jan Autengruber (author Vojtěch Lahoda subsequently cooperated in the opening of the Jan Autengruber Gallery at the chateau in Pacov in 2011), the exhibition *Realita je víc než fikce: Asambláž jako tvůrčí princip* [*Reality is more than fiction: Assemblage as a creative principle*] (Mahulena Nešlehová) and *Karel Teige / Zbyněk Baladrán: Asymetrická harmonie* [*Karel Teige / Zbyněk Baladrán: Asymmetrical Harmony*] (Lenka Bydžovská).

2011

Vojtěch Lahoda was a keynote speaker with the lecture entitled *Czech Cubism* in the Museum of Modern Art in New York in the project *Multiple Modernities through the Lens of International Cubism*. Lenka Bydžovská was co-author of the exhibition and publication *New Formations: Czech Avant-Garde Art and Modern Glass from the Roy and Mary Cullen Collection*, prepared by the Museum of Fine Arts in Houston, and she gave a lecture on Surrealism and Politics in Czechoslovakia at the symposium organised for this exhibition. Petr Kratochvíl received a Fulbright-Masaryk Scholarship for a three-month research placement at Columbia University – Graduate School of Architecture, Planning and Preservation, where he dealt with the theme of *Architektura a veřejný prostor [Architecture and Public Spaces]*, for the elaboration of which he also received a three-year grant from GACR. He also cooperated on the exhibition *Pražský funkcionalismus: tradice a současné ozvěny [Prague Functionalism: Traditions and Contemporary Echoes]*, which took place in the Museo de la Ciudad in Madrid.

Vojtěch Lahoda and Lenka Bydžovská made fundamental contributions to the exhibition, accompanied by an extensive publication, entitled *Konec avantgardy? Od mnichovské dohody ke komunistickému převratu [End of the Avant-garde? From the Munich Treaty to the Communist Coup]*. Lenka Bydžovská was co-author of the monograph *Alfons Mucha: Slovanská epopej [Alfons Mucha; the Slavonic Epic]* and the concept of the exhibition of this monumental cycle in the Trade Fair Palace (opened in 2012). Petr Kratochvíl published, as the outcome of a grant from the Czech Grant Agency, the publication *Současná česká architektura a její témata [Contemporary Czech Architecture and its Themes]*.

IAH was the co-organiser of the conference *Kubismus v české architektuře – sto let poté [Cubism and Czech Architecture – a Hundred Years Later]*, the expert guarantor of which was Rostislav Švácha and in which the staff of our department participated.

2012

Rostislav Švácha led the collective of authors of the book entitled *Naprej! Česká sportovní architektura 1567–2012 [Naprej! Czech Sports Architecture 1567–2012]*, published in Czech and English mutations. This publication was also successful in the cultural representation of the Czech Republic at the Olympic Games in London, which is why the Czech Olympic Committee turned to IAH the following year with a request for further cooperation, culminating in a project about the relationship of sport and art: Švácha put together a work team, the core of which consists of members of our department, and prepared the concept of the book entitled *StART*, which will come out in 2015.

Taťána Petrasová was co-editor and co-author of the Czech-German book *Mnichov – Praha. Výtvarné umění mezi tradicí a modernou / München – Prag. Kunst zwischen Tradition und Moderne*, to which Lenka Bydžovská also contributed; the book came into being in cooperation with researchers from Charles University and the Academy of Arts, Architecture and Design in Prague. In the context of a GACR grant Petr Kratochvíl published an anthology of translations on the topical theme of *Architektura a veřejný prostor [Architecture and Public Spaces]*.

Vojtěch Lahoda cooperated with Eesti Kunstimuuseum Kumu in Tallinn on the project *Geometrical Man. The Group of Estonian artists and art innovation in the 1920s and 1930s*, including an exhibition, an extensive catalogue and a symposium. He and Lenka Bydžovská participated in the exhibition and book entitled *Černá slunce. Odvrácená strana modernity [Black Sun. The reverse side of modernity]* and the exhibition and untraditional monograph *Jan Zrzavý. Božská hra [Jan Zrzavý. A divine game]*. Tomáš Winter prepared a retrospective exhibition and monograph entitled *Miloš Jiránek*. Mahulena Nešlehová, Rostislav Švácha and Tomáš Winter cooperated on the exhibition and catalogue *1912. 100 let od otevření Obecního domu v Praze [1912. 100 years from the opening of the Municipal Halls in Prague]*.

Rostislav Švácha spoke at the conference *Tradition Loos* (Technische Universität München).

2013

With studies investigating “other” Cubism Vojtěch Lahoda contributed to significant foreign publications – on the one hand the book *Transnationality, Internationalism and Nationhood. European Avant-Garde in the First Half of the Twentieth Century*, on the other to the catalogue of the exhibition *Cubisti Cubismo*, which was organised by the Complesso Monumentale del Vittoriano in Rome. Members of the department participated as editors and authors both in the international collective monograph *Tvary/Formy/ideje. Studie a eseje k dějinám a teorii architektury* [*Shapes/ Forms/ Ideas. Studies and essays on the history and theory of architecture*], and in the publication *Člověk a stroj v české kultuře 19. Století* [*Man and Machine in Czech 19th century culture*], investigating the changes brought by the industrial age for visuality and culture in general.

Tomáš Winter prepared an innovative exhibition and book with the title *Palmy na Vltavě. Primitivismus, mimoevropské kultury a české výtvarné umění 1850–1950* [*Palms on the Vltava. Primitivism, non-European cultures and Czech art 1850–1950*], clarifying the ideological nature and period stereotypes of the primitivist discourse.

Vojtěch Lahoda spoke at the symposium *The European Artistic Avant-garde c. 1910–1930: Formations, Network and Transnational Strategies* in Stockholm, Petr Kratochvíl at the symposium *Wien – Berlin – Prag* in Munich, and Rostislav Švácha at the conference *Křižovatky architektury* [*Crossroads of Architecture*], dedicated to the protection of architectural monuments from the years 1948–1989 (National Museum in Prague).

2014

In the field of research results Pavla Machalíková completed her work on the painter Josef Führich: she published a Czech-German monograph (with co-author Petr Tomášek), prepared an exhibition and in addition organised, as a Regional Cooperation project, the international conference *Local Roots – European Connections. Positions of Nazarene Art in 19th Century Europe*, which took place in Liberec.

Among the important publications we should mention the inclusion of an article by Vojtěch Lahoda in the prestigious book *Decentring the avant-garde* (Amsterdam – New York: Rodopi) and his participation in the catalogue and exhibition entitled *Hagenbund. A European Network of Modernism* (Galerie Belvedere, Wien). Mahulena Nešlehová published the books *Jan Koblasa grafika* [*Prints*] and *Bohumil Kubišta – Grafika* [*Prints*]. Rostislav Švácha became co-editor and co-author of the team book *Česká republika: Moderní architektura: Čechy* [*Czech Republic: Modern Architecture: Bohemia*]. Petr Kratochvíl was co-editor and also a contributor to the publication *Architektura mimo centra / Architecture outside the Centre*.

An important task that fell to our department in 2014 was the organising of the international workshop *Nationalism and Cosmopolitanism in the Avant-Garde and Modernism: The Impact of WWI*. At symposia abroad papers were presented by Vojtěch Lahoda (An International Conference 1914 War and Modernism dedicated to the First World War, Riga; Art Historical Research in Context: Teaching and Exhibiting Modern Art before and after 1945, Ljubljana), Petr Kratochvíl (Third International Conference of European Architectural History Network, Torino) and Lenka Bydžovská (Medienreflexionen: Philosophische Interventionen in Deutschland und der Tschechischen Republik, Berlin; Avant-Garde from Dada to Surrealism, Belgrade; Utopia: Fourth Bi-Annual Conference of the European Network for Avant-Garde and Modernism Studies, Helsinki; Psychoanalyse Freudienne et Cercles Littéraires en Europe Centrale: Circulations transnationales et cadres nationaux, Paris).

The department played an active part in the Strategy of the Czech Academy of Sciences: Vojtěch Lahoda became the guarantor of the research theme “Culture in the European State, the State in European Culture”, within the framework of which Rostislav Švácha defined the sub-theme “Public and Private as a Theme of Multi-disciplinary Research”. Tomáš Winter became the coordinator of the research theme “Art as a Form of Communication”.

Individual researchers from our department dealt with various grant projects. Tomáš Winter was a co-researcher of the GACR project entitled *Antonín Pelc – dílo jako zrcadlo dějin, politiky a ideologie* [Antonin Pelc – Work as the mirror of history, politics and ideology], which culminated at the start of 2015 with the publication of a monograph. Petr Kratochvíl is researching the GACR grant project *Architektura a veřejný prostor* [Architecture and Public Spaces], Rostislav Švácha is the researcher for the NAKI grant *Panelová sídliště v České republice jako součást městského životního prostředí* [Panel-built Housing in the Czech Republic as part of the municipal environment], Taťána Petrasová is participating in the GACR project *Diskurzivita české literatury 19. století v česko-slovenském kontextu* [The discursiveness of Czech 19th century literature in the Czecho-Slovak context] (University of South Bohemia in České Budějovice), and Pavla Machalíková is cooperating on the grant entitled *František Tkadlík*, administered by the National Gallery in Prague.

Appreciation

Inspiring figures from our department are receiving professional and social recognition: Rostislav Švácha won the 2013 Prize of the Czech Ministry of Culture and the Prize of the Czechoslovak Society of Arts and Sciences. In 2014 he was then the first theorist ever to receive the Tribute of the Czech Chamber of Architects and in the spring of 2015 he received the Sport and Art Prize from the International Olympic Committee. Tomáš Winter was awarded the prestigious professional Josef Krása Prize in 2014.

Research Report of the team in the period 2010–2014

Institute	Institute of Art History of the CAS, v. v. i.
Scientific team	Department of Art Historical Topography

In the last five years the Department of Art Historical Topography (Umělecko-historická topografie, UHT) has just fulfilled the main task it set itself fifty years ago, that is to say, the compilation and preparation of *Umělecké památky Prahy a Umělecké památky Moravy a Slezska* [The artistic monuments of Prague and the artistic monuments of Moravia and Silesia]. In view of the limited budget, the members of the team focused their attention on completing *Umělecké památky Prahy* [The Artistic Monuments of Prague]. In 2010–2011 Professor Pavel Vlček's team completed field research and editorial work on the fifth part including the districts of Greater Prague (entries A–L). The following was published as a result: Pavel Vlček and others, *Umělecké památky Prahy. Velká Praha. A–L* [Artistic Monuments of Prague. Greater Prague. A–L], Praha: Academia 2012 (1,077 pages). Although 29 researchers worked on the preparation of the manuscript, of which 20 were external, the main burden of the project was carried by Professor Vlček and four members of UHT, whose work comprised about 64% of the listed properties and approximately 76% of the text.

In parallel with this during 2010–2013, UHT prepared the last volume *Umělecké památky Prahy* [Artistic Monuments of Prague], which included 78 localities entitled *Velká Praha, M–Ž* [Greater Prague]. These were mainly localities where extensive field and archive research was done for the first time, and where 50% of the properties were not mentioned in academic literature nor identified nor registered as listed state buildings. The purpose of the task and its publication for the protection the Czech Republic's heritage is of the utmost importance. Basically, artistic monuments are often proposed for registration in the list of state cultural properties, if need be in the form of protection or restoration based on the information from *Umělecké památky* [Artistic Monuments], and they are a sought-after source of information for a wider lay public who are interested in the subject.

The disadvantage of such a wide scope of *Umělecké památky* is the demand on time and the capacity of the compilation. *Umělecké památky* could not have been done without inter-departmental and multidisciplinary cooperation, let alone conceived. On the other hand, the main burden of the resulting publication fell on the small team from UHT.

Seven members of UHT took part in the last part of *Umělecké památky Prahy* [Artistic Monuments of Prague]. In total, there were 29 writers from whom 11 were employees of the ÚDU AV ČR. However, seven members of the UHT worked on about 74% of the properties and approximately 83% of the accompanying text. During 2012–2014, the manuscript with more than 4,000 pages and 1,220 illustrations was handed into the Academia publishing house and in 2014 it passed the Review Board of the Academy of Sciences of the Czech Republic and in June 2014 Academia obtained the promised donation and is now in the process of being printed.

During 2010–2014, Kateřina Dolejší and Tomáš Valeš worked on selected localities in South Moravia for *Umělecké památky Moravy a Slezska* [Art Monuments of Moravia and Silesia]. From 2013, all members of the Prague section of the team were commissioned to work on the fourth and last part of *Umělecké památky Moravy a Slezska*. The fourth part of *Umělecké památky Moravy a Slezska (R–Ž)* consisted of 967 towns, villages and settlements in total, of an inconsistent potential of valuable listed properties. Nine core team members dealt with about an average of more than 100 localities. For comparison, it is possible to quote the example of the pages of the regional list of the National Heritage Institute in Liberec which included only state registered and listed properties in 98 localities (which

means less than a quarter of listed notable buildings) and this work was carried out by nine researchers from 2000 to 2014.

Apart from this basic task, the fifth part of *Umělecké památky Prahy* was brought to a successful conclusion, the sixth part of *Umělecké památky Prahy* is being prepared, work on *Umělecké památky Moravy a Slezska [Art Monuments of Moravia and Silesia]* and work on the art topography throughout the districts was carried out during 2010–2014 by individual team members together with other scientific research activities:

2010

In 2010 work particularly concerned the commemoration of the ascension to the throne of the Luxembourg family. Ivo Hlobil and Dalibor Prix from the IAH participated in the preparations for the museum catalogue in Ostrava *Král, který létal. Moravsko-slezské pomezí v kontextu středoevropského prostoru doby Jana Lucemburského [The Flying King. The Moravian-Silesian borderlands in Central Europe during the age of John of Luxembourg]* (ed. David Majer). Ostrava 2011, along with articles about mediaeval architecture *Architektura moravsko-slezského pomezí v první polovině století [Moravian-Silesian architecture in the first half of the 14th century, s. 159–205] (pp 159–205)* and catalogue references.

A no less notable exhibition project was held in Olomouc *Olomoucké baroko. Výtvarná kultura 1620–1780 [Baroque in Olomouc. Visual Culture 1620–1780]*, again with international participation, in which Kateřina Dolejší and Tomáš Valeš participated in the references for the three-part academic catalogue. In 2010, Tomáš Valeš was among the important participants in the project and exhibition *Zbožných duší úl. Náboženská bratrstva v kultuře raně novověké Moravy [A Hive of Devout Souls. Religious Confraternities in the Culture of the Early Modern Age in Moravia]*, where he made numerous contributions to the catalogue.

Kateřina Dolejší was involved in the international conference at Olomouc *Diocesan museum at Olomouc castle [Arcidiecézní muzeum na Olomouckém hradě]* which in 2010 resulted in her contribution *K dějinám olomouckého hradu ve 12. až 16. Století [The history of Olomouc castle from the 12th to the 16th centuries]* together with Leoš Mlčák, pp 113–130).

2011

In 2011, Dalibor Prix became involved in the project NAKI, obtained by the Silesian Regional Museum in Opava (2011–2015). Under its auspices, the exhibition *Paměť Slezska [Memory of Silesia]* was opened on 27. 11. 2011 with a complete specialist catalogue with authors' references.

Vendula Hnídková became involved in international research when she attended the conference *Mies 125 – Kulturspeicher oder Imagefaktor* in Krefeld in Germany from 30. 9 to 1. 10. 2011 (contribution *Die An-und Abwesenheit der Villa Tugendhat im Kontext der tschechischen Architektur*).

In 2011 Tomáš Valeš took part in the preparation of the conference *Tóny baroka [Tones of Baroque]*, organized by the Moravian Gallery at Brno, where he delivered a lecture *Obraz sv. Jana Nepomuckého a malířská výzdoba kostela Nanebevzetí Panny Marie ve Vranově nad Dyjí [Painting of St John Nepomuk and painterly decoration of the Church of the Assumption of the Virgin Mary at Vranov nad Dyjí]* (contributions were then published in an international journal) and he participated in a discussion *Ars linearis III* (lecture *Zatoulaný konvolut pozdně barokních kreseb v Olomouci a Josef Winterhalder ml. [The stray set of late Baroque drawings in Olomouc and Josef Winterhalder the Younger]*).

Professor Pavel Vlček took part in an older project *Umění české reformace 1380–1620 [Art of the Czech Reformation]* (article *Renesanční kostely [Renaissance Churches]* in a monograph of 2011, pp 245–259). Also important in this field was the study by Pavel Vlček dedicated to the work of the most notable architect in the Czech Lands in the middle third of

the 16th century Bonifac Wohlmüt in Studia Rudolphina (*St. Peter und Paul-Kirche in Kralovice und Bonifaz Wolmut?*, pp 25–38).

The many years of cooperation with National Heritage Institute in Ostrava dedicated to the study of mediaeval architecture in the region and resulted in a monograph about the Church of St Martin in Bohušov (525 pages). Dalibor Prix from IAH here acted as co-editor (with Petr Kozák and Michal Zezula), and as author of the most extensive article (*Kostel sv. Martina do konce 18. Století [The Church of St Martin towards the end of the 18th century]* (pp 85–200) and co-author of the interdisciplinary article *Středověké osídlení Bohušova [Mediaeval settlements of Bohušov]* (with Michal Zezula, pp 55–84). Prix's research into the mediaeval problems of the region in the European context was put to good use with the book *Dlouhý presbytář kostela v Žárech. K sakrální architektuře moravsko-slezského pomezí kolem roku 1300 [The long presbytery of the church at Žary. The Sacral Architecture of the Moravian-Silesian Lands around the year 1300]* (pp 372).

2012

Apart from the long-term activities of Art Historical Inventories of Prague and Moravia and Silesia, 2012 saw the start of work on new grants and projects: Vendula Hnídková joined the project NAKI at the School of Industrial *Umění, architektura, design a národní identita [Art, Architecture, Design and National Identity]* for 2012–2015 (number DF 12P010VV041); For 2012–2014, Ludmila Hůrková became one of the participants in the grant at the Faculty of Architecture ČVUT Prague *Sociální vzestup a pád a jeho odraz v architektuře [Social Rise and Fall and its Reflection in Architecture]* (č. SGS 12/203/OHK1/35/15); Dalibor Prix as a co-worker in the project of the Ministry of the School System and for Young People during 2012–2014 *Historizace střední Evropy [The Historicization of Central Europe]* and as researcher at the Institute of Historical Sciences of Silesia University in Opava (CZ 1.07/2.3.00/20.0031); Tomáš Valeš as co-researcher for the grant GAČR *Ondřej Schweigl, úloha umělce a proměna umění na prahu moderní éry [Ondřej Schweigl, function of the artist and the transformation of art of the modern era in Prague]* (č. P409/12/0617) in 2012–2014 and as a participant in another grant GAČR *Vědecký katalog obrazárny v Rájci nad Svítavou a sběratelství rodu ze Salm-Reifferscheidtu v 18.–20. století [Scientific catalogue of the picture gallery at Rájec nad Svítavou and the collection of the Salm-Reifferscheidt from the 18th to 20th centuries]* (č. GAP409/12/2017) in 2012–2014.

Cooperation with the University of Silesia in Opava on the project of the Ministry of Education, Youth and Sports *Silesia and its role in the history of the Czech State [Slezsko a jeho role v dějinách českého státu]* (MSM4781305905) bore fruit with the work of Dalibor Prix on the synthetic two-volume publication *Slezsko v Dějinách českého státu [Silesia in the history of the Czech State]* (Praha 2012).

The participation of the members of department in research on modern architecture organized by Professor Švácha concentrated on a publication about sports architecture. Markéta Svobodová contributed numerous references to the book *Naprej! Czech Sports Architecture 1567–2012 [Naprej! Česká sportovní architektura 1567–2012]*.

Continuing with the research of the problems of post-war Czech architecture was the English publication *Sial. Liberec Association of Engineers and Architects 1958–1990. Czech architecture against the stream*. Vendula Hnídková, Ludmila Hůrková, Marie Platovská and Markéta Svobodová from UHT contributed to this work.

The interest of Vendula Hnídková in sponsoring a project about the notable pre-war textile merchants – the Bartons of Dobenín – brought a very important study in printed form *Umění, identita a reprezentace. Bartoňové z Dobenína [Art, Identity and Representation. The Bartons from Dobenín]* (published in the journal *Umění*, pp 127–144).

– Research on Baroque art in South Moravia and neighbouring Austria was reflected in the contribution of Tomáš Valeš in the Salzburg periodical (study „...in ducali ac celeberrima Ecclesia Lucensi...“ *Salzburger Künstler im Dienst des Prämonstrater Stifts in Louka / Klosterbrück bei Znaim*, pp 717–730).

2013

The share for project grants for UHT was increased again in 2013 and thanks to Vendula Hnídková who obtained a research grant GAČR *Moscow 1937 – Architecture and Propaganda from the Western Perspective* (č. 13-39515P) scheduled for 2013–2015. For the same years another grant GAČR is also planned (Researcher Markéta Svobodová; *Bauhaus and Culture in Czechoslovakia*, number 13-28594S). UHT's share in the research on mediaeval architecture was reflected in the participation of Dalibor Prix in the grant *Imago, imagines. Proměny a funkce výtvarného díla v českých zemích [Imago, imagines. Transformations and the function of artistic work in the Czech Lands]* (GAČR number 13-39192S planned for 2013–2017).

Vendula Hnídková has participated in the project *Universitäres Förderprogramm Asymmetrische Kunstgeschichte? Erforschung und Vermittlung „prekärer“ Denkmälerbestände im Kalten Krieg* (Institut für Kunst- und Bildgeschichte, Humboldt-Universität zu Berlin). The project is also planned for 2013–2015 and within its framework V. Hnídková attended the international conference (24.–25. 4. 2014; Humboldt-Universität zu Berlin). Ludmila Hůrková has joined the project research and documentation of Czech villages in the Banat in Rumania (organized by the Faculty of Architecture ČVUT Praha; under the SGS, grant number 2006-4799/002-001CLT-CA22). Tomáš Valeš was invited by Italian colleagues to a project examining the capitular church in Arco in Italy where an important article contributed to the monograph of the building *Giovanni Maria Filippi nei paesi boemi* (pp 111–124).

A long-term interest of Markéta Svobodová resulted in a publication of thematic, remarkable and methodical content – a pioneering monograph with multidisciplinary impact in the Czech Lands: *Krematorium v procesu sekularizace českých zemí 20. století. Ideové, stavební a typologické proměny [Crematorium as a process of secularization of the Czech Lands in the 20th century. Ideological, structural and typological transformations]*, Praha 2013.

The Baroque research of Tomáš Valeš was brought to fruition in a series of studies – e.g. *Michael Angelo Unterberger und seine Nachfolger im Dienst des böhmischen und mährischen Adels*, printed in the Austrian *Zeitschrift für Kunst und Denkmalpflege* (pp 174–183), or *Franz Anton Maulbertsch a malby poutního kostela Bičovaného Spasitele v Dyji [Franz Maulbertsch and paintings in the Pilgrim Church of the Flagellated Saviour at Dyji]* (Care of Monuments in Moravia 15, pp 79–90, with Radka Miltová).

From 11.4 to 13. 4. 2013 Vendula Hnídková took part in an international conference hosted by the University of Reading with the lecture *Battlefield as a Source for Czechoslovak visual Identity*.

2014

In 2014 Ludmila Hůrková joined the European Social Fund project *Studentská mise při zhodnocení památkového potenciálu Prahy [Students' mission for the improvement of the potential of the heritage of Prague]* (č. 2.17/3.1.00/36329). For the fourth year Dalibor Prix took part in the project NAKI (Silesian Regional Museum in Opava), with his work on the exhibition and catalogue *Země a její pán. Struktury vlády a její projevy na území Rakouského Slezska do konce první světové války [The Land and its Master. The structure of government and its manifestation in the territory of Austrian Silesia to the end of the first world war]*.

Long-standing research in the mediaeval architecture of Moravia and Silesia was reflected in the book by Dalibor Prix *Kružbová okna presbytáře městského kostela v Uničově. O cestě jednoho motivu napříč 13. stoletím z Francie na Moravu [Tracery windows of the presbytery of the town church at Uničov. About the journey of one motif through the 13th century from France to Moravia]* (published 2014).

Research of Baroque art in Znojmo and its environs came to fruition in a monograph by Tomáš Valeš *Příběhy slávy a zapomnění. Znojemští umělci, jejich díla a osudy na sklonku baroka [Stories of glory and oblivion. Znojmo artists, their works and fates towards the end of the Baroque period]* (Brno 2014); Kateřina Dolejší wrote studies for the collection *Svatý František Xavérský a jezuitská kultura v českých zemích [Saint Francis Xavier and Jesuit*

culture in the Czech Lands] published in Olomouc (study *Saint Francis Xavier in the emblems and illustrations of the printed works of the Olomouc Jesuits from the year 1663* [Svatý František Xaverský v emblematických vyobrazeních olomouckého jezuitského tisku z roku 1663], pp 66–76).

As a product of separate research Markéta Svobodova wrote two inter-disciplinary studies about František Kalivoda in the journal *Umění*.

Dalibor Prix took part (together with František Kolář and Michal Zezula) in the conference FUMA XIII with the support of the Visegrad Fund Wrocław (with the lecture *Cihly v architektuře středověkých mendikantských klášterů v Opavě* [Bricks in the architecture of the mediaeval mendikant cloisters at Opava], 22. 9. 2014).

Vendula Hnídková (27.–28. 11. 2014) attended the international conference *Nationalism and Cosmopolitanism in Avant-Garde and Modernism: The Impact of WWI* in Prague.

Research Report of the team in the period 2010–2014

Institute	Institute of Art History of the CAS, v. v. i.
Scientific team	Documentation Department

The scientific activity of the team was focused on written and pictorial sources on the history of art and their use for addressing the issues of basic and applied research. Special emphasis was placed on its own documentation collections.

Larger temporal projects

1) Resurrected Treasure: Instrumentarium for the Historical Photography Fund Processing (7/2009–12/2010)

The project was supported by the Financial Mechanisms of European Economic Area and Norway (FMs EEA/Norway), with contribution of the Czech state budget through the National Training Fund (Research Support Fund block grant). Registration number A/CZ0046/2/0016 (EUR 74,000)

The department of documentation was grant holder and principal research team of the project (lead by Jiří Roháček and Petra Trnková). The Project Partners were Preus Museum, Horten, Norway and Masaryk University, Brno, Czech Republic.

The main goal was to create a technical solution for the preservation of a valuable – and in many ways unique – collection of photographs. What makes the collection special is, firstly, the fact that, as a whole, it was not built up gradually and systematically, but rather in a short period of time; and, secondly, the diversity of the photographic material in question. Therefore, both the collection and the whole project require applying an interdisciplinary approach and research methods stemming from fields such as Art History, Art-Historical Topography, History of Photography, Photographs Conservation and Cultural Heritage Preservation.

Besides multidisciplinary research, the main project activities included first of all a selection of 22,000 items from the collections of the Institute of Art History (the most valuable photographs, which have required a customized preservation approach) which has been processed within the framework of the project. Other steps have included the conservation, cataloguing, and digitization of the selected material and subsequent publications.

The Resurrected Treasure project was concluded in December 2010 with the publication of research results Jiří Roháček, Martin Krummholz, Petra Trnková, Hege Oulie, Jens Gold, Tereza Cermanová, Hanne Holm-Johnsen, *Oudadate Pix: Revealing a photographic archive Prague*: Artefactum, 2010 and by launching a publicly accessible collection database (on <http://treasure.udu.cas.cz>)

A further two workshops were held (*Management of photographic collections and the project "Resurrected Treasure"* I and II, Prague 22 April 2010 and 26 November 2010).

2) Renewal of the Buquoy cultural landscape: Rescue of the moveable cultural heritage as a base for the renewal of the place of memory and cultural identity (2011–2015)

The project is supported by the Programme of Applied research and Development of National and Cultural Identity (NAKI) of the MC CR, ID code of the project: DF11P01OVV033 (CZK 11.3 million).

The Department of Documentation is the grant holder and research team of the project (lead by Petra Trnková).

Within the blanket categorization and cataloguing of the collections of historical photography of the IAH of the CAS during the realization of the project Resurrected Treasure (see above), a noteworthy convolute of photographs from the 2nd half of the 19th century was identified in 2009, an extraordinary collection, for which a parallel in terms of scope and complexity was not known and has not yet been found. Related material of a similar size was also found in the collection of plan documentation and graphics. As the research team found out, this is not a random collection of material from one locality or the result of a later collecting interest, but the product of a clear conceptual intention of the commissioner, Count Georg Johann Heinrich Buquoy, the ideological author of the landscape and architectural modifications, which took place at his family estates in Bohemia in the middle of the 19th century. Based on this material, other sources and field research, the project follows the process of the formation and implementation of this extraordinary ideological plan, particularly the Romantic-historicizing transformation of the Buquoy castle Rožmberk (Rosenberg) into a family museum, share of the commissioner and the form and extent of the cooperation with individual artists, such as Rudolf von Alt, Friedrich Ströbel or Andreas Groll. It investigates in detail the process of the programmed transformation of aristocratic residences and the surrounding landscape in Rožmberk and in Nové Hradky and the public reception of these changes. It enables a better understanding of the significance of the preserved pictorial material and its historical and cultural value and contribute to the renewal of some monuments in the South Bohemian region. Fundamental new findings were made in a whole series of component themes (photography as a document and artefact, the role of photography in relation to historicism and the emerging modern monument care, Romantic landscape architecture and landscape parks in the 18th and 19th centuries, the nobility as amateur artists in the first half of the 19th century and the issue of complex visual culture in the period of Romantic historicism in Central Europe, research of the architecture of family residences and the private vs. public life of the members of the Buquoy family in the 18th and 19th centuries).

The priority aims of the project have thus been met: the treatment and protection of the collections of the IAH of the CAS; making accessible and evaluating the cultural heritage; the renewal of the historical memory of the neglected region; close cooperation with non-profit organizations, the local authorities, the populace and the National Heritage Institute.

The project is positively evaluated each year in the form of an anonymous review process of the Ministry of Culture of the CR.

Component outputs:

- Martin Krummholz, *Buquoyské Nové Hradky. Počátky krajinných parků v Čechách [Buquoys' Nové Hradky: The Beginnings of Landscape Parks in Bohemia]*, Praha 2012, in Czech with an English résumé.

- Jan Ivanega – Petr Šámal – Petra Trnková, *Buquoyský Rožmberk. Vizuální kultura šlechtického sídla v období romantického historismu / Buquoys' Rožmberk: Visual Culture of an Aristocratic Seat in the Period of Romantic Historicism*, Praha 2013, Czech and English

- Martin Krummholz, Böhmisches Landschaftsparks in Gratz (Nové Hradky) und Theresienthal, *Historische Gärten. Zeitschrift der Österreichischen Gesellschaft für historische Gärten* 20, 2014, No. 2, pp. 4–15.

Further the exhibitions *Buquoys's Nové Hradky*, (Nové Hradky 2012), *Buquoys' Rožmberk: Photography*. (Rožmberk nad Vltavou, 2013) and the educational trail *Buquoy landscape* + the accompanying publication (2012).

The majority of the members of the investigative team actively participated in several conferences, including international and foreign conferences (e.g. Petra Trnková, conference CoMa, Brussels, 31 October 2013). Each year, two workshops are organized that focus on several of the component themes. Also a number of popularizing events took place (see www.buquoyskakrajina.cz).

3) Beginnings of Photography in Moravia in the Context of Central Europe (2011–2015)

Individual project of Petra Trnková, grant of the Czech Science Foundation, No. P409/11/P834.

1st phase – basic research (2011–2013), 2nd phase – preparation of the final publication (2014–2015).

Despite the importance that photography has assumed in modern visual culture and the clear potential of the collections, the research of the very beginnings of Czech photography has remained for a long time outside of systematic research. This has marked itself fundamentally on the current knowledge, including the lack of critical distance to the various historically peculiar pressures.

The basic outline of the research is four selected localities, where various models of the development, support and establishment of photography in the broadest cultural and social context can be followed – Brno, Litomyšl, Prague and Karlovy Vary. The main attention is focused on the 1840s and the then dominant daguerreotype production. In addition to visual culture, great attention is paid to the overlaps into the history of the natural sciences, the history of scientific societies, scientific and educational institutions. Conditioning elements also include the ties to Vienna, Dresden, Berlin and Wrocław as the key centres of science, education as well as photography in the region. An important part of this research is the phenomenon of the “first photographers” not as authors, but rather inspirers and instigators on photographic scene and the question of individual and institutional linkages. As it turned out, the first photography production in Central Europe, was far more the result of “a collective effort” than the work of the brilliant individuals. The methodological basis therefore constitutes the so-called concept of a network through which in this case the principles on which the photography developed can be very well followed not only here, but also in Germany or France.

Besides a large number of new findings of early photographs in local collections, the project brings the deconstruction of the existing “narrative” of the local history of photography, especially regarding issues such as artistic or ethnic classification, i.e. the exclusion and appropriation of selected authors. It also provides further a correction of the “established” and frequently repeated set of facts and setting of the newly verified and supplemented findings in an international context that was – albeit surprisingly – neglected in the existing photographic and historical research in the CR.

Main outputs:

- Petra Trnková, *Inventing the Image. Beginnings of photography in Czech lands*, Brno: Barrister & Principal / Vienna: New Academic Press 2015 [forthcoming].
- Petra Trnková, *Friedrich Franz and the First Daguerreotypes in Brno: The beginnings of photography in Central Europe as seen through regional sources*, History of Photography 2015 [forthcoming].

Long-Term Projects

Centre for Epigraphic and Sepulchral Studies

The centre has been active in its current form since 2005 as a joint project of the Department of Documentation and the Department of Art-Historical Topography. Its centre of gravity including staffing (Jiří Roháček) is in the Department of Documentation and it has been funded by the Institute.

The task of the centre is research, methodological, documentation and coordination activity in the practice of closely related fields of sepulchral research and medieval and early modern Latin epigraphy as “auxiliary sciences” of art history. In this context, it has acquired

the leading role in the Czech Republic and is the primary Czech contact place also for foreign researchers.

The centre organizes a regular annual interdisciplinary international conference on the issue of sepulchral monuments, which have taken place since 2000. It is a unique event also on the European scale. In 2010–2014, a total of five two-to-three-day conferences have taken place.

The centre issues a publishing series of *Epigraphica et Sepulcralia*, which consists of extensive volumes with articles from the above-mentioned conferences, supplemented with other relevant papers. Beginning with Volume IV, the proceedings are accepted in the Web of Science database. In 2010–2014, volumes III, IV, and V (ed. Jiří Roháček) were issued. In the subseries *Epigraphica et Sepulcralia – monographica* the following monographic works were published Jan Chlábec – Jiří Roháček, *Sepulkrální skulptura jagellonského období v Čechách. Figura a písmo. [Sepulchral Sculpture of the Jagiellonian Period in Bohemia: Figure and Lettering]* Praha 2011; Markéta Svobodová, *Krematorium v procesu sekularizace českých zemí 20. století. [Crematorium in the Process of the Secularization of the Czech Lands in the 20th Century]* Praha 2013; and Jan Chlábec – Jiří Roháček, *Figure and Lettering: Sepulchral Sculpture of the Jagiellonian Period in Bohemia*, Praha 2014.

The centre has developed also regular educational activities at three Czech universities - see the pedagogical activities.

Jiří Roháček presented in 2010–2014 a total of 16 lectures (conference and free) on epigraphic themes and the theme of sepulchral monuments, i.a. he lectured as the invited speaker (*Praga caput regni. Städtische Selbstdarstellung in Inschriften böhmischer Städte zwischen Glanz und Dürftigkeit*) on Inschriften in der Stadt. 13. Internationale Fachtagung für mittelalterliche und neuzeitliche Epigraphik. Kunsthalle Würth Schwäbisch Hall, 9–11 October 2013.

Other activities in the given period

The Ministry of Culture of the CR certified the applied methodology of J. Roháček, *Epigrafika v památkové péči* [Epigraphy in Monument Care] in accordance with the conditions of the Methodology of the Evaluation of the Results of Research and Development. Certificate No. 4/2013 OPP of the Ministry of Culture of the CR from 26 November 2013.

The inventory of secondarily preserved epigraphic and sepulchral monuments in the funds and collections of the archives of the Czech Republic (in cooperation with the Department of Archival Administration and Document Services of the Ministry of the Interior of the CR).

Digitization of the cartothèque of the epigraphic commission of the Czechoslovak Academy of Science and Art from 1950–1952, a total of 17,000 cards (in cooperation with the Association for Central European Cultural Studies)

The centre also developed activities in the area of popularization (see popularization)

The centre administered and made accessible to researchers epigraphic documentation and maintained contacts with foreign discipline workplaces.

Further scientific activity of the team (a selection)

1) Historiography of art history and the history of monument care in the Czech lands from the end of the 19th century to the 1960s in the Czech and German language milieus.

The team dealt with the history of art-historical topography in the Czech lands, particularly the most extensive of those projects, *Soupis památek historických a uměleckých v Království českém [Inventory of the historical and artistic monuments in the Bohemian Kingdom]* issued in 1894–1934 by the first research institution of Bohemian art history the Archaeological Commission of the Czechoslovak Academy of Science and Art with cooperation with the Deutsche Gesellschaft der Wissenschaften und Künste für die

Tschechoslowakische Republik. Other than the associated publication activities, it shared in the organization of seminars on the past and present of inventories in the Czech Republic in 2009 in cooperation with National Heritage Institute (published 2010).

The history of the field of art history and monument care in the first half of the 20th century were also monitored through a study of the person of Zdeněk Wirth, one of the most influential personalities of Czech cultural history, whose large scholarly estate is managed by the team. In 2010 a collection *Zdeněk Wirth pohledem dnešní doby [Zdeněk Wirth with a view to today's time]* (edd. Kristina Uhlíková, Jiří Roháček) was published and the first part of his monograph for 1878–1939 (Kristina Uhlíková), which was issued by the National Heritage Institute.

The gradual mapping and publication of materials on the fates of artistic monuments and other cultural assets taken over by the state during several waves of large property transfers are also related with the research of the history of heritage preservation in Czechoslovakia.

2) Edition of unpublished manuscripts of specialized texts and the associated methodological issue

In 2007, the department began the systematic publication of specialized archival editions of unpublished manuscripts of the above-mentioned *Soupis památek historických a uměleckých [Inventory of the historical and artistic monuments]* within the publishing series *Fontes historiae artium*. This art-historical topography is undoubtedly the most detailed art-historical inventory of Bohemia. Despite the fluctuating professional level of the individual volumes, its information potential is still very rich to this day and the series is still among the most important manuals of Czech art history and monument care. Today, more than 120 years after the start of the whole project, the texts and pictorial supplements simultaneously become a valuable historical source, especially after the state of movable and immovable monuments underwent such major changes in the conditions of fundamental political upheavals of the 20th century. In 2010–2014, two volumes were published – the inventory of the monuments of the district of Ledec nad Sázavou from 1915 and the German-written inventory of the monuments of the district of Frýdlant in Bohemia from 1945 (Kristina Uhlíková).

The 2014 session of *Science of the Past Today: Making editorially accessible the earlier unpublished specialized texts, method and work* was devoted to the method of publication. The session was a component of the conference cycle on the issue of written sources for art history, which the team (Jiří Roháček) organizes for the professional public in cooperation with the National Gallery in Prague. In 2010–2014, 4 sessions took place, of which one was international and devoted to inventories.

Scientific activities not only included a restaurant workshop, in particular the project *Renewal of the Buquoy cultural landscape*, but also through seminars and lectures (e.g. Tereza Cíglerová: Revealing a Photographic Archive. Maintenance of the damaged materials, Norwegian national museum of Photography– Preus Museum, 10. – 13. 3. 2014.)