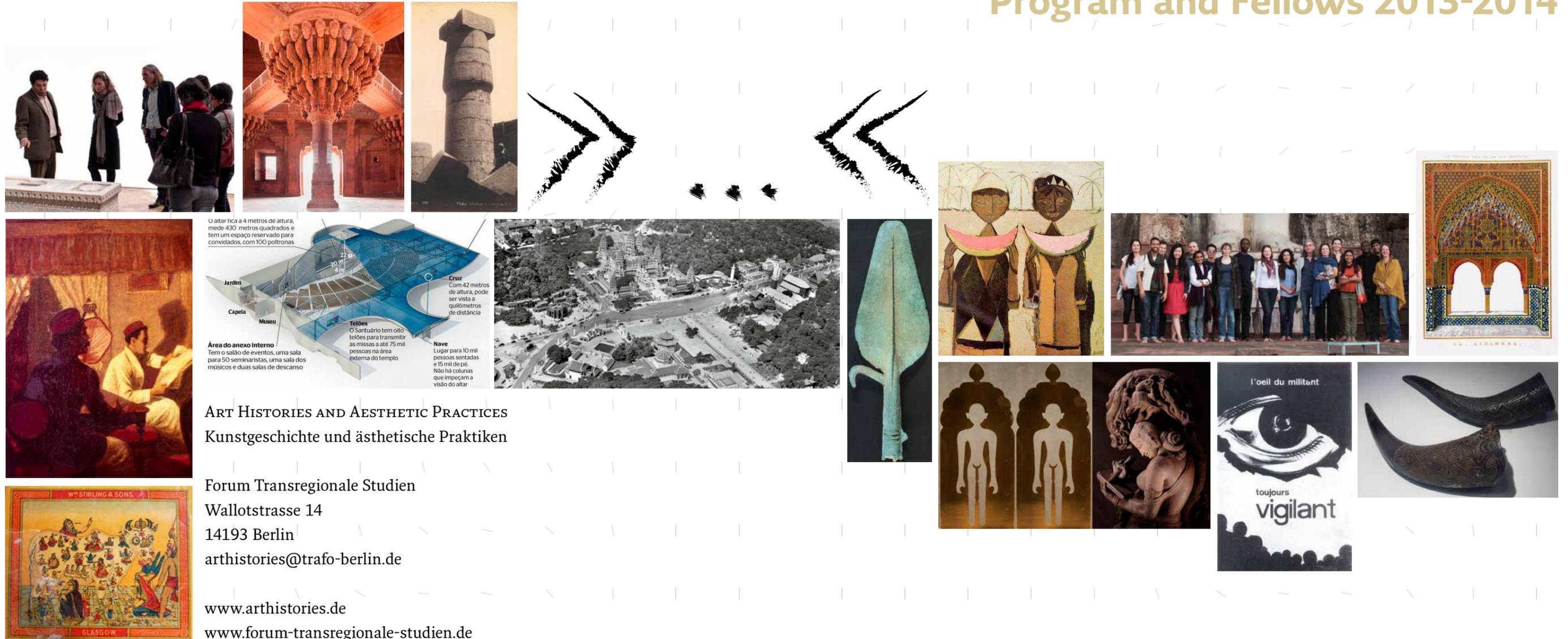


Art Histories and Aesthetic Practices

Program and Fellows 2013-2014



ART HISTORIES AND AESTHETIC PRACTICES
Kunstgeschichte und ästhetische Praktiken

Forum Transregionale Studien

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Forum
Transregionale
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Kunsthistorisches
Institut
in
Florenz

Max-Planck-Institut

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On the Cover

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

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Art Histories and Aesthetic Practices. Program and Fellows 2013-2014
Berlin 2014

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Luise Neubauer

Corporate Design
Plural | Severin Wucher

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Stories and Aesthetic Practices

Program and Fellows 2013-2014

Das Forschungs- und Fellowshipprogramm ART HISTORIES AND AESTHETIC PRACTICES. KUNSTGESCHICHTE UND ÄSTHETISCHE PRAKTIKEN am Forum Transregionale Studien diskutiert die Perspektiven und Konturen einer pluralen Geschichte der Kunst.

Es untersucht die Konnektivität historischer Räume, Kontaktzonen und verfolgt komparative Fragestellungen in transkultureller bis postglobaler Perspektive. Durch die Einrichtung von bis zu zehn Jahresstipendien schafft das Programm einen Dialograum für Wissenschaftlerinnen und Wissenschaftler aus allen Kontinenten sowie angrenzenden Disziplinen.

The research and fellowship program ART HISTORIES AND AESTHETIC PRACTICES. KUNSTGESCHICHTE UND ÄSTHETISCHE PRAKTIKEN at the Forum Transregionale Studien discusses the potential and contours of a plural history of art.

It analyses the connectivity of larger historical spaces as well as contact zones and investigates artistic phenomena in a comparative, trans-cultural approach. By the inclusion of up to ten annual postdoctoral fellowships it aims to create a space of dialogue for scholars from all continents and neighbouring disciplines.

Forum Transregionale Studien

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

Das Forum eröffnet Freiräume für die Zusammenarbeit von Wissenschaftlerinnen und Wissenschaftlern mit unterschiedlichen regionalen und disziplinären Perspektiven und beruft Wissenschaftlerinnen und Wissenschaftler aus aller Welt als Fellows. In Kooperation mit Universitäten und Forschungseinrichtungen aus Berlin und dem Bundesgebiet führt es Forschungsvorhaben durch, die gemeinsame Fragestellungen aus der Perspektive unterschiedlicher Weltregionen vergleichend und in deren gegenseitiger Verknüpfung bearbeiten.

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

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

The Forum provides scope for collaboration among researchers with different regional and disciplinary perspectives and appoints researchers from all over the world as Fellows. In cooperation with universities and research institutions in Berlin and throughout Germany, it carries out transregional initiatives and research programs that examine new questions from regionally different perspectives by comparing their mutual entanglements.

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



Art Histories and Aesthetic Practices

ART HISTORIES AND AESTHETIC PRACTICES.

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

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

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

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

ART HISTORIES AND AESTHETIC PRACTICES.

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

This program invites scholars from Islamic, Asian, African, European, Latin American and Pacific art histories and is also addressing neighboring disciplines such as Archaeology and other fields dealing with the history of visual cultures. ART HISTORIES AND AESTHETIC PRACTICES analyses the connectivity of larger historical spaces and investigates artistic phenomena in a comparative approach, experimenting with new methodologies and forms of collaborative research.

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

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

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

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

ART HISTORIES hat keine chronologischen oder geographischen Beschränkungen. Es ist in einem wissenschaftlichen Umfeld angesiedelt, das den Fellows und der scientific community die Möglichkeit gibt, dialogisch mit transregionalen Zugängen zur Geschichte der visuellen Kulturen und ästhetischen Praktiken zu experimentieren.

Das Programm versteht sich als Angebot für eine intensivierete Zusammenarbeit kunsthistorischer Institutionen und Forschungseinrichtungen, die sich mit transkulturellen Fragestellungen befassen. Innerhalb Berlins kooperiert ART HISTORIES insbesondere mit den Staatlichen Museen, der Freien Universität, der Humboldt-Universität sowie dem ICI Berlin, Kulturlabor. Mit dem Cluster of Excellence »Asia and Europe in a Global Context« der Universität Heidelberg hat das Programm auf Bundesebene eine dreiteilige Veranstaltungsreihe über das Problem der Sprache und Sprachfähigkeit einer transregional ausgerichteten Kunstgeschichte initiiert (siehe Workshop »Art Histories and Terminologies I«, S. 32). Weitere Kooperationen mit wechselnden Partnern aus dem Bundesgebiet sind in Vorbereitung.

ART HISTORIES AND AESTHETIC PRACTICES wird vom Bundesministerium für Bildung und Forschung als Projekt am FORUM TRANSREGIONALE STUDIEN gefördert. Es ist assoziiert mit dem Programm »Connecting Art Histories in the Museum« (Kunsthistorisches Institut in Florenz - Max-Planck-Institut/Staatliche Museen zu Berlin, siehe S. 22ff.) und wird von Hannah Baader und Gerhard Wolf, KHI in Florenz, geleitet.

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

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

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

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

The program is designed as means of intensive collaboration between art historical and research institutions dealing with transcultural questions. Among facilities in Berlin ART HISTORIES primarily cooperates with the Berlin State Museums, the Freie Universität, the Humboldt-Universität zu Berlin and the ICI Berlin. At the federal level and together with Heidelberg University's Cluster of Excellence »Asia and Europe in a Global Context« the ART HISTORIES program initiated a three-part series of events, concerning the problem of language and faculty of speech in a transregionally oriented history of art (see p. 32 Workshop »Art Histories and Terminologies I«). Further cooperation with different partners throughout Germany are planned.

ART HISTORIES AND AESTHETIC PRACTICES is funded by the German Federal Ministry of Education and Research as a project at the FORUM TRANSREGIONALE STUDIEN. It is associated to the program »Connecting Art Histories in the Museum« (Kunsthistorisches Institut in Florenz - Max-Planck-Institut/Staatliche Museen zu Berlin, see page 22ff) and is directed by Hannah Baader and Gerhard Wolf, KHI in Florenz.

Academic Program Directors

Hannah Baader

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

Gerhard Wolf

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

Program Assistants

Katrin Kaptain

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

Luise Neubauer

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

Student Assistants

Philip Geisler

obtained a Bachelor degree in Media Studies at the Medienakademie Berlin (2010), and studies since Art History, Islamic Studies and Political Science at the Freie Universität Berlin. In 2013 he wrote his Bachelor theses about city images and imperial architecture in the Ottoman Empire with a special interest in the construction activities of the architect Sinan. He also works as a freelancer in cultural counseling and event facilitation. Working as a journalist for online media, he produces formats and content covering culture and art.

Lucy Jarman

studies European Art History, East Asian Art History and Korean Studies at the Freie Universität Berlin since 2008. Her research interests include Flemish painting of the Late Mediaeval Period and Chinese and Korean Ceramics. Besides her studies Lucy is also working for a Munich based auction house on a freelance basis and occasionally as a museum guide for the East Asian art collection at the Asian Museum in Berlin Dahlem.

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Art Histories and Aesthetic Pra

Fellows 2013-2014

Mathias Fubah Alubafi

studied History, Archaeology and Heritage Studies at the Universities of Buea, and the Witwatersrand. He received a PhD in History of Art from the University of Reading in 2009. His current research focuses on the indigenous criteria of the sculptural excellence of objects in the Cameroon collection at the Berlin Ethnological Museum. He is the founder of the Grassfields Cultural Heritage Foundation, and a founding member of the Bambui UK Development Association, BUKDA.

actices

Africa on the Move: Drinking Horns in the Cameroon Grassfields and Beyond



Fig. 1: Contemporary cow horn with facial image of Bruce Lee carved by Pa Mandzi. Bamenda, Cameroon, December 2010. Photo by Mathias Fubah Alubafi



Fig. 2: Drinking horn for palm wine. Horn, acquired in 1908 by Bernhard Ankerman, III C 25586. III C 25591. Ethnological Museum, Berlin, February 2013. Photo by Mathias Fubah Alubafi

As a Fellow of ART HISTORIES AND AESTHETIC PRACTICES his project will draw attention to three important throne objects: two buffalo horns and one cow horn at the Ethnological Museum, Berlin. In particular, the project will explore three major issues associated with the “social life” (Appadurai 1986) of the drinking horn in the museum. In the first part, he will present a brief historical sketch of the drinking horn as it is understood and used in the Grassfields. The second part will explore the iconography and iconology of the drinking horn as understood in the Grassfields and beyond. The third part will consider the type of visitors, interpretations, expectations and misunderstandings generated by the display of Grassfields throne objects in global institutions of cultures. Considering that most Africans still see museums as a mirror image of something that belongs to the West and seems “inauthentic, uncanny, and out of place in the African context” (Rowlands 2008), it would be interesting to understand the differences and similarities between the drinking horns displayed in the museum and those that are still in their cultural context, particularly in the Grassfields.

Haytham Bahoora

is Assistant Professor of Arabic Literature at the University of Colorado, Boulder. He received a PhD in Comparative Literature from New York University. His research interests include modern Arabic literature and culture, aesthetic modernisms, and the relationship between material, visual, and textual forms. He has published articles in the *International Journal of Middle East Studies* and *Jadaliyya* and is currently working on a book manuscript titled *Politics and Aesthetics in Arabic Art and Literature: Modernism and Nation Building in Colonial Iraq*.

Politics and Aesthetics in Arabic Art and Literature: Modernism and Nation Building in Hashimite Iraq



Fig. 1: Fa'iq Hassan, Untitled, 1950s

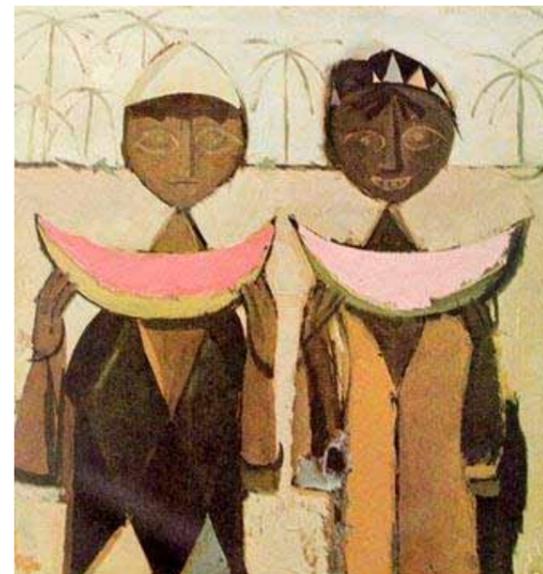


Fig. 2: Jawad Salim, Two Boys Eating Melon, 1950s

My book project, *Politics and Aesthetics in Arabic Art and Literature: Modernism and Nation Building in Colonial Iraq*, theorizes the development of modernism in Arabic aesthetic traditions (poetry, narrative, painting, sculpture, and architecture) by linking its various expressions to a particular moment of spatial transformation in 1940s-1950s Baghdad. My focus on Baghdad as a pivotal site of the development of new aesthetic forms in Arabic art and literature is due to the remarkable confluence of factors the city witnessed in this period: economic and material transformation, political turbulence, revolutionary intellectual engagement, and artistic innovation. In documenting the development of modernist aesthetics in the Arabic tradition, my project engages contemporary debates about the development of modernism in non-European locations and argues for a transnational understanding of the heterogeneous expression of aesthetic modernism.

Martina Becker

received her PhD in Architectural History from the Middle East Technical University in Ankara (2013). She has been a visiting scholar in the Graduate School of Architecture, Planning and Preservation, Columbia University (Spring 2013). She studied Art History in Bern (MA 2008), Barcelona (Licentiate degree 2006) and Hamburg ('Grundstudium' 2001). She held the Master Grant of the University of Bern (2006-2008) and was fellow of the Marie-Curie doctoral programme ENGLOBE—*Enlightenment and Global History* (2010-2013).

Urban Places of Worship, Beirut 1950s and 1960s



Fig.: Ghobeiry, Beirut, photo by Martina Becker, March 2012

During her time as a Fellow of ART HISTORIES AND AESTHETIC PRACTICES, Becker will be working on her post-doctoral project “Urban Places of Worship, Beirut 1950 and 1960s”. This historiographical study is inter-religious, trans-local, and situated at the intersection of architecture and the city. The starting point for this research is the modernist Muslim and Christian buildings in Beirut. The end point is their—in a figurative sense—total dismantling. In between, it traces the trajectories of the parts that constitute the buildings’ empirical form, as well as their meaning. It asks how the places of worship were generated; which actors, means, practices, and activities were involved; and what technical, practical, and religious knowledge and thinking assembled the places. Throughout, it observes human interaction in relation to its specific material and spatial situation. The exact itinerary is unpredictable at this point, yet it is certain that the tangible and abstract aspects of the places in question will carry the research across semantic, epistemic, social, and geographic boundaries. The intent is to understand the nature of these boundaries and their role in sustaining or constraining the coexistence of the differences they enclose.

Maria José de Abreu

is a cultural anthropologist and works at the University of Amsterdam as well as at the Amsterdam University College. She studied Anthropology of Media at SOAS, University of London, and received her PhD in Sociocultural Anthropology at the University of Amsterdam in 2009. Her work engages with a range of anthropological and philosophical debates about time, space, personhood, the human senses and their technological extensions on which she has published in various journals and edited volumes.

Theotokos: Reassessing the Byzantine Icon in Times of Electronic Media

EM 2012, SÃO PAULO VAI INAUGURAR A MAIOR IGREJA CATÓLICA DO MUNDO

O Santuário Mãe de Deus terá lugar para 100 mil pessoas – tanto quanto a Basílica de São Pedro, no Vaticano, e a Basílica de Nossa Senhora Aparecida, em Aparecida, São Paulo, somadas



Fig.: Santuário Theotokos - Mãe de Deus, São Paulo

During her fellowship in Berlin, de Abreu will work on a book project that will expand upon her doctoral dissertation. The book investigates the multifaceted intersections of Byzantine iconography with electronic media through the performances of a contemporary religious movement in urban São Paulo. Her analysis will be based on the aesthetic practices taking place in the recently inaugurated Sanctuary Theotokos (Mother of God) located in the eastern part of the city. Designed by the world-renowned architect of Japanese descent, Ruy Ohtake, the Byzantine-modelled Theotokos Sanctuary is Brazil’s largest Catholic temple ever built on national territory.

Niharika Dinkar

is Associate Professor of Art History and Visual Culture at Boise State University. She studied at the National Museum in New Delhi before receiving her PhD in Art History, Theory and Criticism from the State University of New York at Stony Brook (SUNY). She also spent a year as Getty Fellow at the Asia Society Museum in New York where she worked on a number of exhibitions, including *Art and China's Revolution*, *Ardeshir Mohasses: Art and Satire in Iran* and *Arts of Kashmir*.

Colonial Shadows: Vision and Space in Modern Indian Art



Fig.: Literature and the Arts withdrawing the veil from the Scenery, Architecture, Manners, & c. of the Eastern World. Tinted lithograph by J. Bacon and T.H. Pitt. Title Vignette from H.H. Wilson, *The Oriental Portfolio*, London, 1839. British Library

During her fellowship in Berlin, Dinkar will work on completing her book manuscript, which addresses the legacy of colonial visuality in nineteenth century Indian painting and visual culture. Her project explores the role of light in the production of spaces, both geographical as well as pictorial, in the visual culture of Empire. The nineteenth century mapped the world in terms of “cities of light” and “hearts of darkness” and the rhetoric of the civilizing mission frequently employed devices of illumination like torches or the lifting of the veil to usher the native subject into a sphere of enlightened rationality. The book examines how such visual tropes figured in colonial art and culture, the notions of space they engendered and how Indian painting both adopted and resisted colonial visual ideologies.

Michael Falser

is a postdoctoral researcher and project leader at the Chair of Global Art History within the Cluster of Excellence *Asia and Europe in a Global Context: The Dynamics of Transculturality* at Heidelberg University. He is an architect and art historian with an MSc degree in Architecture and an MA degree in Art History from Vienna University and a PhD in Architecture from the Technical University of Berlin. Recently, he was also Fellow at the German Center for the History of Art in Paris.

(Short-term Fellow 2013/2014)

Heritage as a Transcultural Concept - Angkor Wat from an Object of Colonial Archaeology to a Contemporary Global Icon



Fig. 1: Angkor Wat in Cambodia as seen on an aerial photograph of 1930 (Source: EFEO, Paris)



Fig. 2: Angkor Wat as a full-scale replica during the International Colonial Exhibition in Paris of 1931 (Source: Roger-Viollet, Paris)

The project investigates the formation of the modern concept of cultural heritage by charting its colonial, postcolonial/nationalist and global trajectories. It does so through researching the case study of the Cambodian 12th-century temple of Angkor Wat as different phases of its history unfolded within the transcultural interstices of European and Asian projects and conceptual definitions: from its “discovery in the jungle” by French colonial archaeology in the 19th century and ephemeral staging in French colonial and universal exhibitions to its canonisation as a symbol of national identity during struggle for decolonisation and under the postcolonial Khmer Rouge regime, and finally as a global icon of contemporary heritage schemes. Within the agenda of this project, his most recent publications include the edited volumes of *Kulturerbe - Denkmalpflege: transkulturell* (Cultural Heritage - Historic Preservation: transcultural). Transcript: Bielefeld 2013; and *Archaeologizing heritage. Transcultural Entanglements between Local Social Practice and Global Virtual Realities*. Springer: Heidelberg, New York 2013. Both edited together with Monica Juneja, the Chair of Global Art History at Heidelberg University.

Anna McSweeney

specialises in the art of the medieval Islamic world at SOAS, University of London, where she completed her PhD (2012) with a study on the art and material culture of the western Mediterranean, focusing on ceramics made by the *mudéjares*. She is a lecturer and tutor in Islamic Art and Architectural History on the Postgraduate Diploma in Asian Art, SOAS. Her current research includes the art of the *mudéjares* as well as object-based case studies of art and material culture from al-Andalus.

The Alhambra in the Middle East: Architectural Revivals of a Nasrid Palace in the 19th Century

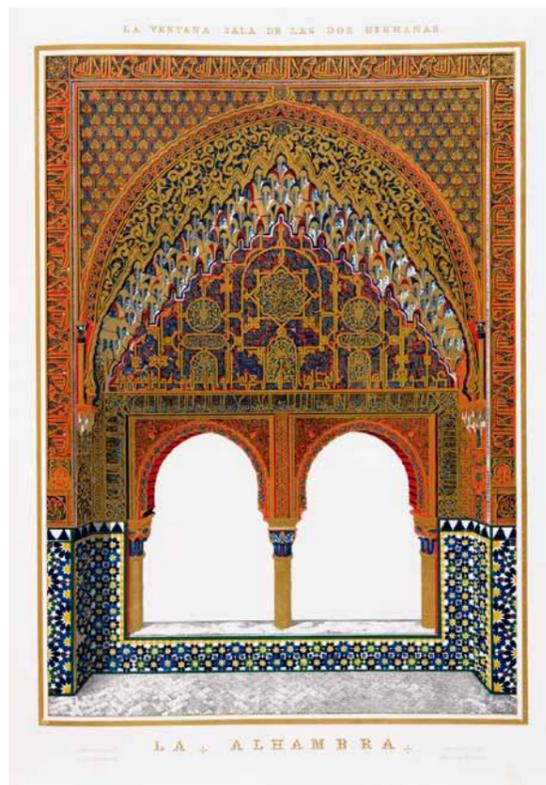


Fig.: Owen Jones (1809-74). 'Window in the Hall of the Two Sisters' from *Plans, Elevations, Sections and Details of the Alhambra* (London 1836-45). Chromolithographic plate on paper (Victoria & Albert Museum:110.P.36)

The 19th century literary and artistic associations of the Alhambra palace in Granada with an exotic, fairy-tale palace help to explain why it became so popular among architectural patrons in the West. The Alhambra was the fantasy that inspired countless public and private buildings, from a bandstand in New York to the Alhambra Theatre in London, to a French princess's bathroom in St Petersburg. But this obsession with the Alhambra was not just a Western phenomenon. During the 19th century, versions of the Alhambra were also built in Islamic contexts - in cities like Cairo, Beirut and Istanbul. These versions of the Alhambra actually have little to do with the Nasrid palace. Instead they were versions of the Alhambra as mediated through the eyes of Western architects who studied the monument and published its details in full colour - specifically Owen Jones in England and Carl von Diebitsch in Germany. This research project will investigate how and why the Alhambra became such a potent source for architects and patrons in the latter part of the 19th century. With a focus on patronage, it will explore the rise of the fashion for the Alhambra from a style favoured by royalty to one suitable for public architecture and popular in luxurious domestic interiors.

Sugata Ray

(PhD, University of Minnesota) is assistant professor in the History of Art Department at the University of California, Berkeley. He also holds an MPhil in History from the Centre for Studies in Social Sciences, Calcutta and an MA in Art History from the M.S. University, Baroda. In the past, his research has been supported by the American Institute of Indian Studies, the Social Science Research Council, and the Doris Duke Foundation for Islamic Art.

A Fragile Techné: India in Colonial Photography, Print Culture, and Archaeology



Fig. 1: Textile label by W. M. Stirling & Sons, Glasgow, ca. 1910, Chromolithograph (collection of Sugata Ray)



Fig 2: Photographer unknown, Raslila theater performers in Vrindavan, ca. 1890, Hand-tinted albumen print (collection of Sugata Ray)

Rax's research triangulates three interconnected thematic clusters: sensorial histories of Hinduism and Islam in Mughal and post-Mughal India; constellations of non-European knowledge systems that shaped Art History and Museology; and cosmopolitan spatial cultures in early medieval South Asia, which forms the core of a new project on reconfiguring the aesthetics of the Islamicate in a *longue durée*. In Berlin, Ray's research has focused on the incompleteness of Western techné in post-Mughal India. He has examined paintings and print culture in the Berlin State Museums to foreground the role of materiality in constituting a history of the senses. This research contributes to Ray's current book project *In the Name of Krishna: The Sensescape of a North Indian Pilgrimage Town* on Vrindavan, the pilgrimage site where the god Krishna is believed to have spent his youth. Concurrently, he is interested in an excavation in the Vrindavan region led by Herbert Härtel, the founding Director of the Museum für Indische Kunst. While in Berlin, he published essays in *The Art Bulletin*, the *Shangri-La Working Papers in Islamic Art*, and *The Encyclopedia of Empire*. He is also co-editing a volume on ecocritical perspectives in post-sixteenth-century South Asian material culture that emerges from an international conference he is co-convening in New Delhi in July 2014.

Romuald Tchibozo

received his PhD from Humboldt University Berlin in 2003 and committed his thesis subject to: "ART and arbitrary: a study of the perception of contemporary African art in the West: the German case from 1950 to the present." Now professor, he teaches Art History at the University of Abomey-Calavi Benin and the Regional Center for Cultural Action of Lomé in Togo. He was lecturer of Art History at the History department and at the Institute of Information Science, Communication and Arts (ISICA) at the University of Lomé in Togo.

Artistic and Cultural Relations between the Former German Democratic Republic and African Countries: From Influence Spheres Establishment to the Socialist Aesthetic Construction

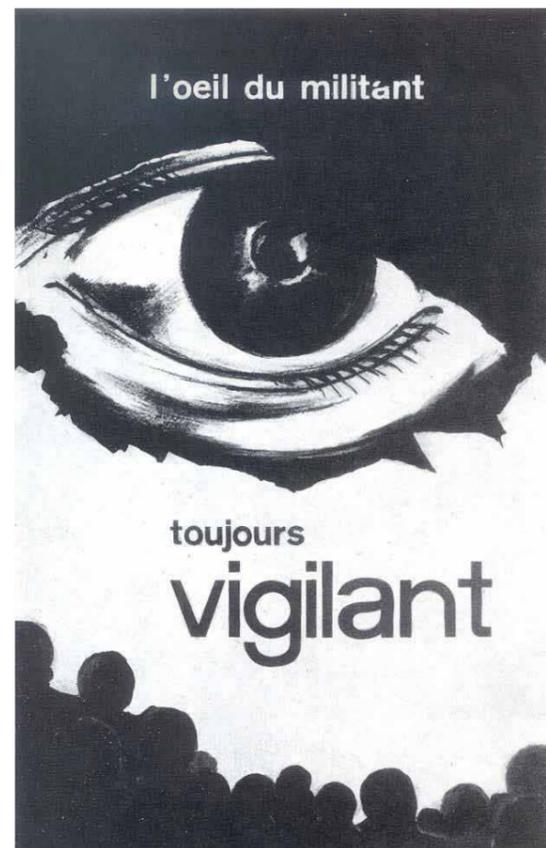


Fig.: Mulumba Kayembe, 1973

During his ART HISTORIES AND AESTHETIC PRACTICES fellowship in Berlin he will expand his PhD research by investigating the socialist art of the 20th century in Africa. The aim is to describe phases of the construction of the artistic and cultural relations between the former German Democratic Republic and the African countries in general and in particular with Benin. In analysing these constructions, special attention will be paid to the specific interactions between the two parties that could have led to the influence of one on the other or the reciprocal influence on artistic production. Finally, his research wants to clarify whether African artists who have had intense relations with the former German Democratic Republic developed a socialist vocabulary in their artistic language or artistic production.

Li Zhang

received her PhD from the Department of Archaeology and Museology, Peking University, in 2012. From 2012 to 2013 she was appointed as a post-doc Fellow of the Institute for the Study of the Ancient World, New York University.

Bronze Age China and the Early Globalization of Art



Fig. 1 (left): Glasswear from Majiayuan Cemetery, Gansu Province, China (CA. 3rd century BCE)

Fig. 2 (right): A Seima-Turbino Bronze spearhead from Shenna site, Qinghai Province, China (First half of the 2nd millennium BCE)

Li Zhang's research project, "Bronze Age China and the Early Globalization of Art", for ART HISTORIES AND AESTHETIC PRACTICES, aims at providing the first synthetic research on the contribution of eastern Eurasia to the early globalization of art. The project will examine the artifacts from museum collections and archaeological discoveries all across China that are related to the early globalization of art. In addition, it will explore the mechanisms of the artistic interactions between different societies of early China with the cultures of the Eurasian Steppe and how those interactions varied from region to region and changed over time.

Inter-regional interactions in visual art across different cultures in Eurasia were not confined to the period of the Chinese Bronze Age, but are also well documented in the historical period of China, for example the medieval period. What might be the common ground for this early globalization of art? Case studies from the medieval period will also be incorporated in order to promote a diachronic understanding and the development of theory.

CAHIM – Connecting Art Histories in the Museum

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

"Connecting Art Histories in the Museum: The Mediterranean and Asia 400–1650" verbindet akademische und museale Forschung mit kuratorischer Arbeit. Jeweils vier herausragende internationale Nachwuchswissenschaftlerinnen und Nachwuchswissenschaftler forschen ein bis zwei Jahre lang anhand der Objekte der Staatlichen Museen zu Berlin über künstlerische und kulturelle Interaktionen im Mittelmeerraum und in Asien. Ein weiterer Schwerpunkt liegt auf deren musealer Präsentation.

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

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

'Connecting Art Histories in the Museum: The Mediterranean and Asia 400–1650' combines academic and museum research with curatorship. Four outstanding international young art historians spend one to two years investigating artistic and cultural interactions in the Mediterranean region and Asia, based on the objects from the Staatliche Museums. Additional emphasis is placed on the objects' museum display.

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

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

Museen spielen heute eine wichtige Rolle bei der Neubestimmung von Kunst und Kunstgeschichte zwischen Ästhetik, Anthropologie und Politik in den globalen Perspektiven des 21. Jahrhunderts. Die Staatlichen Museen zu Berlin mit ihren universalen Sammlungen nehmen in besonderer Weise an diesem Prozess teil. Sie bieten eine einzigartige Möglichkeit zur Erforschung von Artefakten unterschiedlichster Kulturen und Zivilisationen in kunst- und wissenshistorischer Perspektive.

Internationale Doktorandinnen und Doktoranden sowie Postdocs der Kunstgeschichte und benachbarter Disziplinen sind eingeladen, sich für das Stipendienprogramm zu bewerben. Die zunächst auf ein Jahr angelegten Stipendien, die um ein weiteres Jahr verlängert werden können, umfassen eigenständige und qualifizierende wissenschaftliche Forschungen in den Archiven und Sammlungen der Museen. Die Stipendiatinnen und Stipendiaten können darüber hinaus einzelne Ausstellungen kuratorisch begleiten sowie bei der Entwicklung neuer Konzepte für die Ausstellungspraxis mitarbeiten.

Durch gemeinsame Seminare, Workshops, Exkursionen und Tagungen werden der wissenschaftliche Austausch und die Forschung auf musealer wie auch außermusealer Ebene optimal gefördert.

Museums play a key role in the ongoing redefinition of art and art history and their relation to aesthetics, anthropology, and politics in the decentralized, globalized 21st century. With its 'universal' collections, the Staatliche Museen zu Berlin participate in this process in a particular way, offering a unique opportunity for research using multidisciplinary approaches on artifacts from different cultures and civilizations.

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

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

Project Directors and Management

Dr. Hannah Baader	Program Director and Senior Research Scholar, KHI in Florenz, MPI
Prof. Dr. Gerhard Wolf	Program Director and Managing Director, KHI in Florenz, MPI
Prof. Dr. Michael Eissenhauer	Director-General, Staatliche Museen zu Berlin
Dr. Jörg Völlnagel	Head of exhibitions, research, projects, Staatliche Museen zu Berlin
Maria Schaller B.A.	Coordinator, KHI in Florenz, MPI

In Cooperation with:

Prof. Dr. Klaas Ruitenbeek	Director of the Museum of Asian Art, Staatliche Museen zu Berlin
Dr. Lilla Russell-Smith	Curator in the Museum of Asian Art, Staatliche Museen zu Berlin
Dr. Stefan Weber	Director of the Museum of Islamic Art, Staatliche Museen zu Berlin
Dr. Moritz Wullen	Director of the Art Library, Staatliche Museen zu Berlin

Contact: cahim@khi.fi.it

Priyani Roy Choudhury

is doctoral candidate at the Institut für Kunst- und Bildgeschichte at Humboldt-Universität zu Berlin and Fellow at the Museum für Islamische Kunst. In 2010 she received her Master's Degree in Arts and Aesthetics from the School of Arts and Aesthetics at Jawaharlal Nehru University, New Delhi.

Fashioning of a Mughal City: Fatehpur Sikri

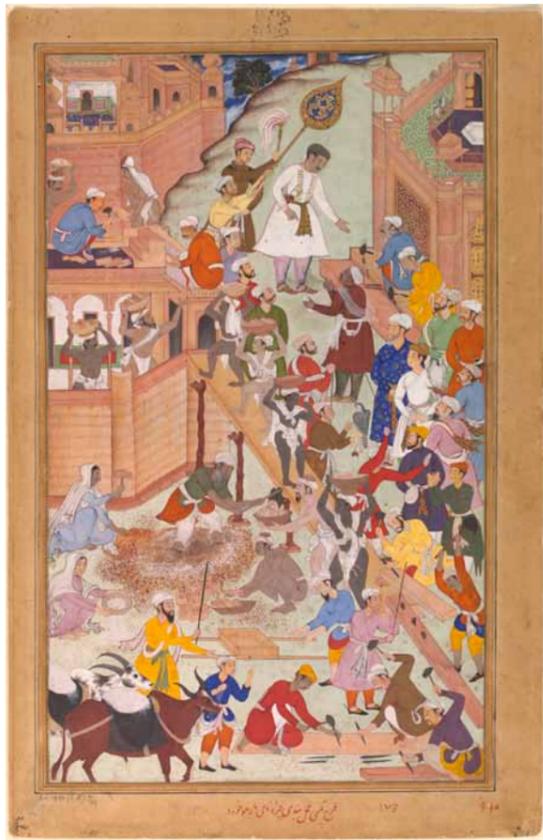


Fig.: Akbar Supervises the Construction of Fatehpur Sikri
Date: ca. 1586; Tulsi (artist, composition, maker), Bandi (artist, colours and details, maker), Madhav Khord (portraits, artist); from the Akbarnama, Victoria and Albert Museum, London

The project seeks to analyze the architectural programme of Fatehpur Sikri, envisioned as a ceremonial imperial capital under Emperor Akbar between 1571-1585, in conjunction with the imaginative impulse behind it. For the Mughals, who were of Mongol-Turkish-Persian descent and whose progenitor Babur was an exiled, homeless prince of Samarkand, Fatehpur Sikri became the locus of articulating a new rootedness to the vast territories of Hindustan. Even while its construction was in progress, the city was proclaimed a grand metropolis and formed a lively nexus of people and cultures. Turkish, Rajput, Afghan, Persian, Syrian, Spanish and Portuguese names among others abound in the annals of the city. Fatehpur Sikri was thus crucially both an atelier and a product of a new “Mughal” cultural, intellectual and political heteroglossia, whose aesthetic idioms and practices together with a new impetus at creating, archiving, ordering and dissemination of knowledge were shaped by trans-regional, trans-historical dialogues, memories of distant homelands, and the expressive impetus of a new empire. The project thus attempts to locate the architectural articulation of the Mughal city within the matrix of cultural imagination, knowledge, memory, history, lived experience and an emerging consciousness of the 16th-century world order.

Ching-Ling Wang

obtained his doctorate at the East Asian Art History Department, Institute of Art History, Freie Universität Berlin and is a Fellow of the CAHIM project since May 2012. He studied Art History in Taiwan and Germany. In October 2013 Wang received his doctorate with a thesis on “Praying for Myriad Virtues: On Ding Guanpeng’s (fl. 1726-1771) Shuofa tu (The Buddha Preaching) in the Berlin Collection.” In November 2013 Wang took a position as Curator for Chinese Art at the Rijksmuseum, Amsterdam.

Praying for Ten-thousand Goodness: Research on 'Buddha's Preaching' by Ding Guanpeng



Fig. 1 and 2: Ding Guanpeng, Buddha's Preaching, 1770, Details, Ethnological Museum, Berlin

The painting 'The Buddha Preaching' in the collection of the Ethnological Museum, Berlin, is by far the largest painting produced by any of the Qing court artists. It measures 525 cm x 950 cm and depicts a scene of the Buddha preaching the dharma while surrounded by various Bodhisattvas, Arhats, Vajradharas, and other deities. It was painted in 1770 by Ding Guanpeng, one of the most important court painters in the 18th century. However, other than a few very short introductions, this painting has never been studied in detail, nor does it come up often when scholars discuss Ding Guanpeng's work. This project aims to reveal the artistic value of this much-overlooked painting, to provide new research material for the field, to contextualize the function and meaning of this painting by considering its original location, and to reconstruct the impact of its institutional and religious contexts in the Qing court. In this project, I will analyse the work from its iconographical perspective and the style of Ding Guanpeng's 'Buddha's Preaching' to pinpoint its position and importance in Ding Guanpeng's career. Also I will use the imperial archive to locate the site where Ding Guanpeng's 'Buddha's Preaching' was originally hung, in order to put this painting in its correct historical context, and also to identify how, and under what kind of patronage, this painting was made.

Magdalena Wróblewska

studied Art History and Philosophy at the University of Warsaw, where she received a PhD in Humanities in 2013. Wróblewska was awarded with the Szczęsny Dettloff Prize by the Art Historians Association in Poland. Since 2005 she is teaching assistant in the Institute for Art History at the University of Warsaw. In 2010 she was a Research Fellow in the Lieven Gevaert Research Centre for Photography at KU Leuven and in 2014-15 she will be a Fellow at the Henry Moore Institute in Leeds. Since 2012 she is member of the research group "Connecting Art Histories in the Museum".

Between Artefacts and Their Representations. Ruins and Antiquities in 19th Century Photography

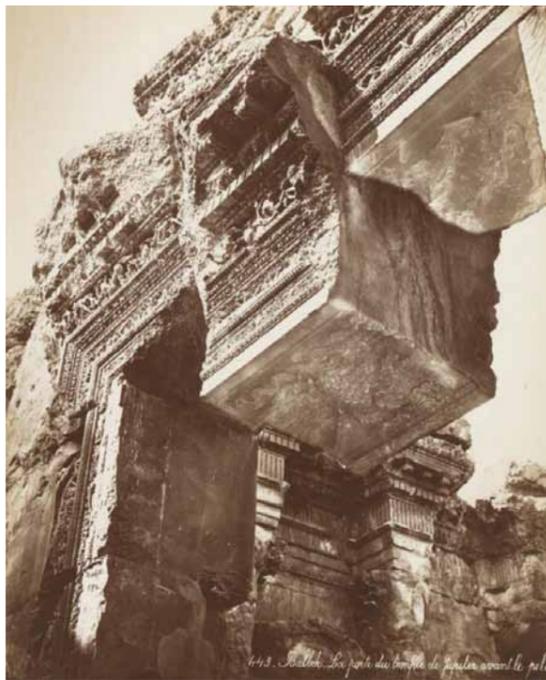


Fig.: Felix Bonfils, Bacchus Temple in Baalbek, ca 1877

Her project is based on the Photographic Collection of the Art Library in Berlin and is focused on the photographic representations of ancient ruins produced in the second half of the 19th century in the Mediterranean and the Middle East. The aim of the project is to analyse various modes and schemes of depictions, regarding to different visual traditions that photographic images of ruins are rooted in. Romantic and exotic motifs from paintings, travellers' drawings, as well as etchings that served as illustrations in scientific books and periodicals, together formed the iconosphere of the Mediterranean and the Middle East. Pictorial motifs were traveling through cultures, across space and time, freeing from primary meanings, and photography played a crucial role in these process in the second half of the 19th century. To understand its dynamics, one has to take into account the system of photographic production in the region at the time. Images of ruined monuments in Greece, Italy, Egypt, Levant and the Ottoman Empire, were produced then mostly in commercial studios, established in sites not only by European, but also local photographers, who formed the canon of representation as well as new ways of images' circulations.

Program and Events 2013/2014

Art Histori

Aesthetic Practices Seminar

Academic Year 2013/2014

- 22 Oct 2013 Michael Falser
Heritage as a Transcultural Concept - Angkor Wat from an Object of Colonial Archaeology to a Contemporary Global Icon
- 19 Nov 2013 Niharika Dinkar
Colonial Shadows: Vision and Space in Modern Indian Art
- 26 Nov 2013 Mathias Fubah Alubafi
Modern Museums in the Palaces of the Grassfields, Cameroon
- 10 Dec 2013 Haytham Bahooora
Modernism, Urbanism, and the Politics of Form in Colonial Baghdad
- 07 Jan 2014 Sugata Ray
A Fragile Techné: Corporeal Topophilia and the Remaking of Hinduism/s in Colonial India
- 18 Febr 2014 Li Zhang
The Chinese Bronze Age in the Eurasian Network: A Study of the Bronze Collections in the Museum of Asian Art, Berlin - and Beyond
- 04 Mar 2014 Anna McSweeney
Versions and Visions of the Alhambra in the Nineteenth Century
- 11 Mar 2014 Mathias Alubafi
Contemporary Drinking Horns in the Cameroon Grassfields and Beyond
- 11 Mar 2014 Martina Becker
Five-Second Architectural Histories, Thick Description Postponed: On the Discrepancy between Research Plan and Feasibility as a Tool for Transregional Art History
- 13 May 2014 Maria José de Abreu
Theotokos: Space, Economy and the Operational Icon in Sao Paolo, Brazil
- 13 May 2014 Romuald Tchibozo
The ex-German Democratic Republic and African countries: Between artistic legitimization and ideological solidarity, the case of Leipzig' ethnographic museum

Art Histories Lectures

Academic Year 2013/2014



Fig.: Warren Cup, side A, size: 11x9x11cm (Height x Width x Depth), British Museum, London

Luca Giuliani

A Silver Cup for Mr. Warren: How to Deal With a Forgery

25 Feb 2014

Luca Giuliani is professor of Classical Archaeology at the Humboldt-Universität zu Berlin and the Rector of the Wissenschaftskolleg. His research emphases are forms and functions of ancient pictorial narrative, portrait art in the field of tension between depiction and statement, and the history of classical archaeology and of archaeological collections.



Fig.: Soldiers of the Ivorian government of president Laurent Gbagbo check the ID card of a Muslims and threaten him. Mural painting of Sapéro, cultural center of Korhogo, 2009, photo: Till Förster

Till Förster

Womiegnon: A Cultural Centre under Rebel Domination in Korhogo, Northern Côte d'Ivoire

10 March 2014

Till Förster holds the chair of Social Anthropology and is founding director of the Centre for African Studies at the University of Basel, Switzerland

es and Aesthetic Practices

The Body in Indian Art

Excursion and Lecture | 4-6 Nov 2013



Exhibition "The Body in Indian Art"

Musée des Beaux-Arts, Brussels, International Arts Festival 2013 „Europalia. India"

Exhibition Visit with the Curator | 4 Nov 2013

The exhibition, curated by Dr. Naman P. Ahuja was part of the 24th biennial "Europalia. India" and brought together 250 masterpieces from approximately 50 of India's museums, archaeological institutes, and private collections, many of which have never before been publicly exhibited, nor published.



Naman P. Ahuja The Body in Indian Art and Thought

Lecture | 6 Nov 2013

Dr. Naman P. Ahuja, Curator of the exhibition "The Body in Indian Art" and Associate Professor of Indian Art at Jawaharlal Nehru University, New Delhi



How does a civilization express its thoughts on death and rapture? Is one's place in the cosmos fated by destiny, or does a body have its own agency? Are the values of men constructed differently from those of women? These questions are considered in this talk through multifaceted understandings of heroic, yogic, ascetic, seductive and dangerous bodies in an exploration of the richness of India's art and thought. The lecture introduces a major exhibition which is on show at the Palais des Beaux Arts in Brussels until January 5th 2014. It presents a variety of Indian aesthetic meditations on the role of art and representation. The body is revealed not only as the subject of art, but as the repository of the values, preoccupations and aspirations of times ancient, medieval and modern, popular as well as classical. This comprehensive introduction to the plurality of approaches to the body is illustrated with the finest examples of Indian art, diverse in their geographical spread, chronology, patronage, religion and material.



tices

Coastlines: Marseille to Genoa

Seminar Week | 16-21 March 2014

In Collaboration with

ETH

Eidgenössische Technische Hochschule Zürich
Swiss Federal Institute of Technology Zurich

Funded by



Bundesministerium
für Bildung
und Forschung

Where are the borderlines of Europe, and what happens at its gates? Marseille and Genoa are both cities of the past and the future. They tell us about the linearity of trade, the exchange of people, wealth, and ideas, about utopian dreams and reckless exploitation, freedom and slavery. They bear the traces of a glorious history and unheard of accumulation of riches, but they are also sites of misery and violence, exposed to the raw forces of globalization. We cannot "compare" Marseille and Genoa. But we can move from one place to the other, circling around their suburbs, their ports and their streets, following the coastline that separates and connects them. What is the meaning of the Mediterranean for contemporary architecture and urbanism? What will our movement teach us? Will it change our perspective on space, will it alter our ideas about center and periphery, will it reconfirm clichés about the south, the sea, harbors and ships or help us to see our own situation - and isolation - clearer?

With: Aebersold, Samuel / Bergfreund, Itamar / Blazevic, Slava / Baader, Hannah / Bonhôte, Eric / Brühlmann, Mathias / Burch, Oliver / de Martin Altorfer, Paola / Dinkar, Niharika / Drofiak, Nicholas Stefan / Fäh, Noel Stacha / Ganahl, Natalia / Gnehm, Michael / Guisan, Guillaume / Gupta, Atreyee / Haag, Lion / Imhof, Dora / Kaap, Henry / Katsis, Dimitrios / Lampe, Franziska / Linsin, Sebastian Lucas / McSweeney, Anna / Müller, Alexander / Neuner, Stefan / Pannatier, Benjamin / Pathmini Uttwatage, Lanka / Paulsson, Lena / Peper, Demian / Ray, Sugata / Roy Choudhury, Priyani / Raffainer, Corsin / Savio, Stephanie / Schaad, Gabrielle / Schädler, Linda / Schäfer, Tabea / Sedding, Jonathan / Sekulic, Dubravka / Stender, Meike / Stolze, Magdalena / Sundberg, Jonas / Tchibozo, Romuald / Tschumper, Pascal / Umiker, Janine / Ursprung, Philip / Vogt, Luzia / Sarwa, Sabine / Seidel, Berit / Stark, Guillaume / Wolf, Gerhard / Wróblewska, Magdalena / Zhang, Li / Zschocke, Nina

16-19 Mar Marseille

Boulevard Henri Barnier / Route de la Gavotte between St. Antoine (Marseille) and La Gavotte (Les Pennes-Mirabeau) / "La Gare Franche" Cultural Center / Eastern Harbours, Port de Marseille Fos / Permanent realizations of "quartiers créatifs" / Basilique Notre-Dame de la Garde / Le Courbusier Unité d'Habitation / Marché de Noailles / Monument aux Morts D'Orient / Musée des civilisations de l'Europe et de la Méditerranée / Villa Noailles

20-21 Mar Genoa

Renzo Piano Fondazione / Porto Antico / Albergo dei Poveri / Via Garibaldi and visit to great palaces Palazzo Rosso and Bianco / Architecture University / Lanterna / Commenda di San Giovanni in Prè at the old port and the Cathedral Lecorbusierian INA Casa Forte / Quezzi called "Biscione"

Art Histories and Terminologies I

Workshop | 13-14 Dec 2013

A Workshop in Collaboration with



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Friday, 13 Dec

- 11.00 **Welcome and Introduction**
by Hannah Baader and Gerhard Wolf
- 11.15 **Keynote**
Monica Juneja (Cluster of Excellence, Asia and Europe in a Global Context, Heidelberg)
The language(s) of transregional art history
- 12.30 **»Aesthetic Practices«**
Moderation: Haytham Bahooora (ART HISTORIES/University of Colorado Boulder)
Magdalena Wroblewska (CAHIM, SMB/KHI Florence)
Gerhard Wolf (KHI Florence, MPI)
- 15.00 **»Materiality«**
Moderation: Luise Neubauer (ART HISTORIES)
Anna McSweeney (ART HISTORIES/SOAS London)
Martina Becker (ART HISTORIES)
Maria José de Abreu (ART HISTORIES/University of Amsterdam)
- 17.00 **General Discussion:**
Art Histories and Linguistics

Saturday, 14 Dec

- 10.00 **»Reconfiguration« / »Copy«**
Moderation: Niharika Dinkar (ART HISTORIES/Boise State University)
Corinna Forberg (Cluster of Excellence, Asia and Europe in a Global Context, Heidelberg)
Jennifer Pochodzalla (Cluster of Excellence, Asia and Europe in a Global Context, Heidelberg)
- 11.30 **»Translation«**
Moderation: Ching-Ling Wang (CAHIM, SMB/KHI Florence)
Michael Falser (Cluster of Excellence, Asia and Europe in a Global Context, Heidelberg)
Li Zhang (ART HISTORIES/New York U)
- 12.00 **»Site« / »Space«**
Moderation: Romuald Tchibozo (ART HISTORIES/University of Abomey-Calavi)
Sugata Ray (ART HISTORIES/UCLA Berkley)
Hannah Baader (ART HISTORIES/KHI Florence, MPI)
- 12:30 **Concluding Discussion**

Aesthetic Practices and Spatial Descriptions. Configurations of Micro, Macro, Meso

Workshop | 7-8 July 2014

A Workshop in Collaboration with



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Sunday, 6 July

- 18:00 Tour of Florence with Gerhard Wolf and Hannah Baader

Monday, 7 July

- 09.30 Guided tour at the Museo delle Pietre Dure
- 11:30 Basilica della Santissima Annunziata with Wolf-Dietrich Löhr, Professor for Italian Art, FU Berlin/KHI Florence
- 12:30 Kunsthistorisches Institut, Library of the KHI Florenz, MPI, welcome by Jan Simane, Head of Library
- 14.30 Fotolibrary of the KHI Florenz, MPI, with Costanza Caraffa, Head of Fotolibrary
- 17:00 Presentation Art Histories and Aesthetic Practices and CAHIM to Fellows of KHI, Speakers:
Alubafi, Mathias Fubah: *African Drinking Horns in German Museums: The Case of Grassfields Drinking Horns at the Berlin Ethnological Museum*
Bahooora, Haytham: *Where Order is Born, Well-Being is Born: Le Corbusier's Baghdad Gymnasium*
Becker, Martina: *Odds and Gods: A Relational Approach to Religious Buildings in Beirut*
de Abreu, Maria José: *Spaces on the Edge*
Dinkar, Niharika: *Unveiling the Eastern Bride: The Oriental Portfolio, 1838*

Konczak, Ines: *Description of Cosmological Space and Time in Central Pillar Caves of the Buddhist Cave Complex Kizil (Xinjiang, China)*

McSweeney, Anna: *The Alhambra Cupola in Berlin: Notes for a New Display*

Ray, Sugata: *The Aesthetics of Flow: Water in the Early Modern Imaginary*

Roychoudhury, Priyani: *Fatehpur Sikri in Words and Stone*

Tchibozo, Romuald: *The former GDR and African Countries: Between Artistic Legitimization and Ideological Solidarity - The Case of the Ethnographic Museum of Leipzig*

Wang, Ching-Ling: *European Landscape in Chinese Print: A Newly Discovered Type of Suzhou Print*

Zhang, Li: *Ritual Space and Legitimacy: Case Studies in Early China*

Tuesday, 8 July

- 8:45 Galleria degli Uffizi, Tour with Hannah Baader
- 11:30 Museo degli Argenti | Palazzo Pitti
- 14:00 Castello di Sammezzano, Leccio, a visit together with Eva Troelenberg, Head of Max-Planck Research Group "Objects in the Contact Zone", and Avinoam Shalem, Professor for Islamic Art, Columbia University
- Final Discussion

Spatial Orders: Aesthetics, Politics, Religion

From Berlin to Bombay/Mumbai, Madhya Pradesh and the India Art Fair on the NSIC Exhibition Grounds, New Delhi

Travelling Seminar
25 Jan-03 Feb 2014

Funded by



26-27 Jan **Bombay/Mumbai** **Aesthetic Practices in Colonized and Decolonized Urban Space**

Futures of the Colonial Museum: Dr. Bhau Daji Lad Mumbai City Museum (formerly Victoria and Albert Museum)

The Oval Maiden: Space, Politics, Social Life and Sports (Appardurai)

Bombay Gothic: Elphinstone College, Chhatrapati Shivaji Terminus

Art Deco and Moving Pictures: The Regal Cinema/Eros Cinema

Sassoon Library and the JJ School of Arts and Architecture

Chhatrapati Shivaji Museum (former Prince of Wales Museum)

28-29 Jan **Bhopal/Sanchi/Chanderi** **Museum Spaces, Sacred Spaces: Topographies of Transfer**

Bhopal: Indira Gandhi Rashtriya Manav Sangrahalaya (or: The National Museum of Mankind)

Sanchi: The Sanchi Stupa Complex

Udayagiri Caves near Vidisha

Chanderi: Kirtidurga Fort, Koshak Mahal, Badal Mahal and Jami Mashijd

30-31 Jan **Khajuraho | Aesthetic Practices, Eroticism and the Sacred**

Architecture, sculpture and spatial disposition of the Western, Eastern and Southern Temple Complexes

01 Feb **Gwalior | Fortified Spaces and Courtly Aesthetics**

Gwalior Fort: Gates, Man Mandir Palace and Temples

Tombs of Muhammed Ghwath and of Tansen

02 Feb **Delhi**

Seminar at the School of Arts and Aesthetics, Jawaharlal Nehru University (JNU), Speakers:

Deepti Mulgund: *Experiments in Art and Self-Rule: The Museum at Aundh*

Haytham Bahooora: *Politics and Aesthetics in Arabic Literature: Modernism and Nation Building in 20th Century Iraq*

M. Ponnudurai: *Understanding Buddhism and its Imagery in Tamil speaking South India: Revivalism and Misappropriations*

Mathias Alubafi: *Africa on the Move: Drinking Horns in the Cameroon Grassfields and Beyond*

Rahul Dev: *Travelling Expressionism Art in India And Its Shifting Trajectories (1970s-2000s)*

Martina Becker: *Urban Places of Worship, Beirut 1950s and 60s*

Rajshree Biswal: *A Spatial Turn in Contemporary Indian Art: Politics and Aesthetics of Community Based Art Practice (2000-2010)*

Sandip K Luis: *Modernism and Avant-Garde in Indian Art*

Sanjay Ghosh: *The Invention of Bharatmata: The Social and Political Origin of Mascot of the Swadeshi Movement*

The India Art Fair:
Roundtable and book launch of the publication "In Flux. Contemporary Art in Asia" with the editors Naman Ahuja, Parul Mukherji and Kavita Singh



