

Institute of Art History CAS
Annual Report 2019



Annual Report 2019

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MgA. Petr Zinke

Enlargement

In the introduction to last year's annual report I announced some changes which were going to take place at the Institute of Art History over the year. These changes have been ongoing since January 2019 with two new academic departments being added to the institute. The Department of Historiography and Art Theory has begun to systematically examine the history of the discipline of art history and its methodological and theoretical concepts. It has already successfully organized a large international conference on the influence of the Viennese School of Art History, which took place in spring in Prague. The first part of these contributions was published in the *Journal of Art Historiography*.

The Department of Musicology represents an entirely new discipline within the institute. The long-term specialist team focuses on research into musical culture in the Czech lands within a European context from the Middle Ages to the present day. Departmental staff have also participated in the organisation of an exhibition and an international conference on the Bertramka villa in Prague, which is associated with Wolfgang Amadeus Mozart. The project's musicological research has also merged well with art history.

The administration of the Department of Musicology was also linked with the transfer of the musicological library, which was formerly part of the Institute of Ethnology of the Czech Academy of Sciences. There was an inspection of the library collection at the start of the year and it was reorganized following an accident which affected it in 2018. The library opened again to the public in the spring.

Musicology is also linked to the expansion of the portfolio of periodicals which the Institute of Art History publishes. It is now responsible for the academic journal *Hudební věda / Musicology*, whose basic conception and graphic design have been slightly modified with the support of the new editorial team.

In addition to these changes, the institute has naturally been committed to long-term research which has resulted in a number of academic outputs in the form of publications, lectures at national and international conferences, exhibitions and other events. Three projects reaching their conclusion deserve special mention and are looked at separately in this report. The first is the project *Imago, imagines*, which examines transformations in the function of medieval art in the Czech lands. The second project looks at the current and still-controversial topic of the confiscation of artworks from the property of German citizens after the Second World War. The

third project was carried out in cooperation with the Leonard Lauder Research Center for Modern Art and was published in the form of an electronic critical edition of Vincenc Kramář's unique commentaries on Picasso's works from 1913.

I could go on listing other important activities, but this wouldn't be productive as the reader can find out all about them in this report. In addition, there are photographs documenting the visual aspects of some of these outputs as well as the researchers responsible for them – the people who are indispensable, of course, for any institute. We have sought to create a fully functioning, internally harmonious, non-conflictual team of erudite and strong individuals to achieve exceptional and unique results. I believe that, to this end, the Institute of Art History has been successful, though the international evaluation of the institute's activities over the past five years will show whether my confidence has been misplaced or not.

And right at the end I would like to mention our dear friend and long-standing director of our institute, Professor Vojtěch Lahoda, who passed away in March 2019. Not only was he a unique specialist in the history of modern art, but also a generous man with a good sense of humour, an open mind and a friendly spirit. In addition to his academic qualities, I appreciated Lahoda's ability to respond calmly and flexibly to a variety of situations, and to find sensible, though not always necessarily popular, solutions to them. He maintained a friendly atmosphere in the institute, which is so important for the running of any institute. In this respect he was a great role model to me personally. Vojtěch Lahoda was also an enthusiastic drummer, unwittingly establishing an interesting tradition amongst the directors of our institute. On other occasions I have said that potential candidates for the post of director should already be starting to practise their basic rhythms...

Tomáš Winter
Director of IAH CAS

Tomáš Winter
Photo: IAH CAS ©
Vlado Bohdan



Trip to Znojmo and Vienna.
Photo: IAH CAS
© Vlado Bohdan



10–11

Opening of the exhibition
Confiscated Monuments
– Confiscated Fates in
the Window Gallery.
Photo: IAH CAS
© Petr Zinke



Opening of the exhibition
Detail as a Witness
of the Time: The
Past in Documentary
Photography of the
1970s – 1990s in the
Window Gallery.
Photo: IAH CAS
© Zdeněk Matyáško



Members of the Institute
support the Teribear
Foundation Run.
Photo: IAH CAS
© Jitka Walterová

Imago, Imagines

The Artwork and the Metamorphoses of its Functions in the Czech Lands from the 10th Century to the First Third of the 16th Century

This year culminated in the publication of a two-volume book *Imago, Imagines*. *The Artwork and the Metamorphoses of its Functions in the Czech Lands from the 10th Century to the First third of the 16th Century*, a grant project headed by Klára Benešová with a team of art historians specializing in the Middle Ages. The core of this team consisted mainly of specialists from our institute's Department of Medieval Art. The project's objective was to provide a new view of Czech medieval art to both specialists and the wider public. The function of individual artefacts was vital to this new understanding because medieval art was not "art" as we understand it today and the medieval "artist" was a craftsman who was often restricted by the rules of his guild. Individual works were produced with a specific purpose and function in mind. This is why the book's title contains the Latin words *imago, imagines* (image, images), which was a substitute for the unsuitable term of artwork in a medieval context. The word *imago* has a wide semantic range and can mean picture, drawing, engraving, statue, and relief, but also dream, idea and illusion – i.e. any kind of "representation or depiction" whether real or in the form of a mental image. *Imago* can also include any kind of human creation which we would label today as art, including architecture, which not only created space for images, but which in itself could become an image or a reflection of its function and message.

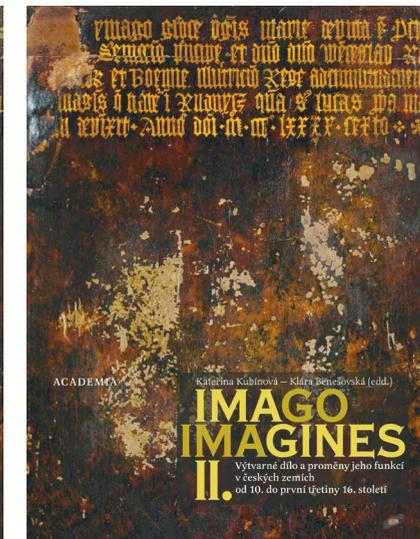
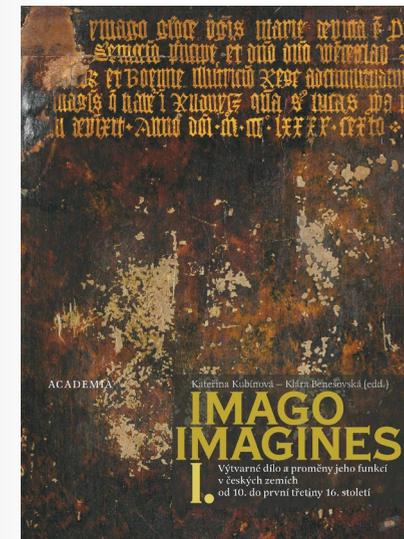
As part of the grant, the functions of these *imagines* were divided into two main groups which correspond to the two volumes of the subsequent publication. To being with the functions were understood as dynamic, mutually interchangeable and variable. There are many instances where a specific work appears several times in both volumes and is examined in relation to the different aspects of its functions. The first volume concentrated on religious functions, which played a crucial role in a medieval society formed by Christianity. Within this group the individual contributions were arranged into three sections connected by one overarching theme: firstly, the relationship between image and the liturgy – i.e. the direct link between the artefact and the liturgy; followed by the use of the image as an object of devotion, and finally the image as a didactic instrument.

The second volume of the book examined representative-memorial functions. While the universal aspect of "images" dominated in the first volume, the individual aspect came to the forefront in the second. Here too the contributions were arranged according to several thematic groups. The first large group represents works linked to the ruling dynasty and, therefore, looks at various aspects of sovereign representation. The chapters dealing with Prague Castle and the cathedral, i.e.

places of memory strongly linked to the governance of the Czech lands, were combined to form their own section. However, it was not only Czech sovereigns who used images to represent themselves or to preserve the memory of their dynasty, but also other individuals from the aristocracy and from the ecclesiastical hierarchy. And finally there is a special section on style as an instrument of representation, as even the choice of style reflected the standing or mindset of the person who commissioned it.

These themes outlined above are examined over a total of 59 chapters and are accompanied by a wealth of illustrated material. The authors have used various approaches to the subjects – some attempted a type of synthesis; others used a specific example to demonstrate its functions; some were based on an interpretation of the concrete artworks, while others used primarily historical sources. Therefore, this is not an overview of Czech medieval art. Instead, by looking at art through its function, these topics aim to provide a unique new perspective on art within Czech medieval studies.

Kateřina Kubínová



The book *Imago, Imagines I, II. The Artwork and the Metamorphoses of its Functions in the Czech Lands from the 10th Century to the First Third of the 16th Century*.

Photo: IAH CAS
© Jitka Walterová

Searching for the Provenance of Movable Cultural Assets Nationalised in 1945 from Citizens of German Nationality in the North Bohemian Region

As a result of the presidential decrees from 1945, the Czechoslovak state expropriated the property of approximately 2.6 million German citizens living in the country, the majority of whom were subsequently resettled beyond the border. The confiscated property included movable monuments, books and historical documents. Saving them from destruction and transferring them to public collections and specialist institutions was complicated by the postwar chaos and a strong wave of anti-German feeling. The most culturally valuable items were owned by historical aristocratic families, whose representatives had registered as Germans prior to 1945, and by wealthy factory owners and collectors. The project focused on the fate of this abandoned property and was part of the Development of National and Cultural Identity Programmes (NAKI II).

The property which was confiscated by the presidential decrees was not included in the post-revolution restitution law. Therefore, the monuments which were saved still remain under the administration of Czech public museums, galleries and, most importantly, the National Heritage Institute. Recently these institutions have begun to determine and openly acknowledge the origins of these monuments. Determining the provenance of these items greatly increases their value and as a result increases the likelihood that they will be displayed in public. An object “without a past” is significantly less likely to be exhibited.

The project's main objective was to create a specialized public database registry of documents relating to the cultural assets nationalized by presidential decrees in North Bohemia. The creation of the database is the only way to gather information which is presently distributed across a number of archives and other collections of documents, and should greatly simplify the process of identifying items' origins. The region of North Bohemia was chosen due to its importance – this is the area from which the largest number of in public institutions preserved, according to presidential decrees confiscated cultural assets originates. The database is accessible online on the project's website www.konfiskovane.pamatky.udu.cas.cz. There is also the second database on the project's website which contains reproductions of relevant documents from the funds of the documentation department of the IAH CAS, in particular from the National Cultural Committee fund.



The *Confiscated Fates* exhibition at the City Gallery MY in Jablonec nad Nisou.
Photo: IAH CAS
© David Vrána

However, the project also attempted to comprehensively explore the subject – i.e. both as an academic and popularizing work. A touring exhibition and the publication *Aristocratic Residences in the Shadow of the Presidential Decrees*, which examined the issue of aristocratic families owning property within the defined region, the members of which had registered as Germans during the First Czechoslovak Republic, were prepared in 2017. In 2018 a conference on cultural assets that were expropriated in 1945 was organised. The output from this conference will be the publication *The Fate of Confiscated Property. Researching the Provenance and Transference of Cultural Property in Czechoslovakia Based on Presidential Decrees*, which will be published in 2020. The whole issue has been examined more comprehensively in the book *Confiscated Fates. Art Monuments and other German Property Acquired by the Czechoslovak State after the Second World War*, which was also the catalogue for an exhibition held at the City Gallery MY in Jablonec nad Nisou in autumn 2019.

Kristina Uhlíková

www.konfiskovanepamatky.udu.cas.cz

Vincenc Kramář

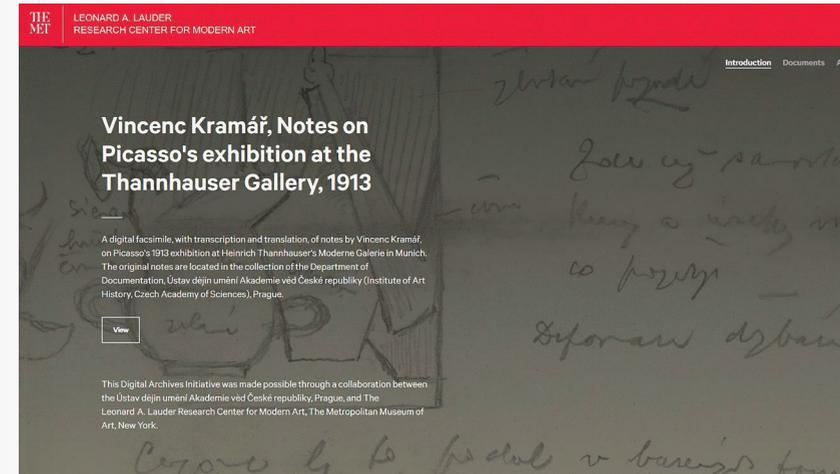
Notes on Picasso's Exhibition at the Thannhauser Gallery, 1913

In 2019 the Institute of Art History completed a joint project with the Leonard Lauder Research Center for Modern Art. The centre is part of the Metropolitan Museum of Art in New York and its main research focus is Cubism. The result from this partnership is a digital edition of notes by an important art historian and collector of Cubist paintings, Vincenc Kramář, on works by Pablo Picasso which he saw at an art exhibition at Thannhauser Gallery in Munich in 1913. The published material is a unique document on the reception of Picasso's work and thus an important primary source for international research into Cubism before the First World War.

Kramář's original notes are the property of the Institute of Art History and are kept in the Documentation Department. The edition is available on the Lauder Center's website as the first in the series of the new Digital Archives Initiative. The edition contains a digital copy of Kramář's handwritten document, a Czech transcription and an English translation. Kramář's text is complemented by critical notes which on the one hand explain the meaning of the author's occasionally modified foreign words, and on the other, contain reproductions and data on the works by Picasso from the exhibition which were identified during the preparation of the edition. The collection also contains Kramář's annotated catalogue to Picasso's exhibition. Those involved from the Institute of Art History were Vojtěch Lahoda, Pavla Machalíková and Tomáš Winter from the Department of Art of the 19th to 21st Centuries, Jana Marešová from the Documentation Department, and the photographer Vlado Bohdan.

The electronic edition is available at <https://www.metmuseum.org/art/libraries-and-research-centers/leonard-lauder-research-center/research/digital-archives/kramar-project>

Tomáš Winter



Introductory page of the electronic edition.



Project launch at the Metropolitan Museum in New York, 30 April 2019.
Photo: © Paula Lobo

Department of Medieval Art

The Department of Medieval Art focuses on the study of visual culture and architecture in the Czech lands within an international context, from the arrival of Christianity to the succession of the Habsburg dynasty to the Czech throne in 1526. The departmental staff either directly organise or participate in national and international projects and cooperate with a number of prestigious professional and academic workplaces, they act as specialists in committees and university doctoral boards, and are members of the editorial boards of specialist journals.

The book *Imago, Imagines. The Artwork and the Metamorphoses of its Functions in the Czech Lands from the 10th Century to the First Third of the 16th Century I, II* marked a high point for the entire department, which is the final output from the project Czech Science Foundation of the same name. The book is one of the outstanding results of the department's medium-term activities and as such is given more attention in the first part of this report.

2019 also saw the successful continuation of Jan Chlíbač's project Czech Science Foundation *Monumenta mortis et memoriae*, which focuses on sepulchral sculpture in the art of the Czech Middle Ages. Work also began on two new grants which the department acquired – one focusing on Romanesque art in the Czech lands *Image/s in the Přemyslid Era: Contexts and Forms* (principal investigator Jan Klípa), and another which looks at changes to the image of heavenly Jerusalem in medieval art *Reflecting Jerusalem* (principal investigator Lenka Panušková).

The NAKI II project *Gothic and Early-renaissance Art in Eastern Bohemia. Research, Interpretation, Presentation* was also ongoing, whose principal investigator from the IAH CAS is Helena Dáňová. As part of the project a large exhibition was organised in 2019 of medieval and early-modern art in eastern Bohemia, which opened in February 2020 at the East Bohemian Museum in Hradec Králové.

The partnership continued with Brno's Centre for Early Medieval Studies – West, Byzantine, Islam, which is part of the Department of Art History of Masaryk University's Faculty of Arts. In addition to the work in the editorial board of the journal *Convivium* (Klára Benešová), in 2019 Jan Klípa published his papers from the conferences organised by the centre: *Tabulae cum portis, vela, cortinae and sudaria: Remarks on the Liminal Zones in the Liturgical and Para-Liturgical Contexts in the Late Middle Ages* (together with Eliška Poláčková) and *Medieval Art in Silesia: A Battlefield of National Historiographies*. As part of this partnership Jan Klípa also led a seminar on Medieval art in Moravia during the 2019 winter semester at Masaryk University's Faculty of Arts.



Photo: IAH CAS
© Vlado Bohdan

As part of the Strategy AV 21 programme *Europe and the State: Between Barbarism and Civilization*, the Department of Medieval Art was responsible for the project *Imago, Imagines – the Czech State under Wenceslas IV: The Testimony of Art*. The output was an eponymous exhibition in the gallery "Art and Science" in the main building of the CAS. The exhibition was devoted to Wenceslas IV and the court art from his lifetime. As part of AV 21, an international workshop ran alongside the exhibition.

Departmental staff have also actively participated in other conferences and workshops organised by the institute in 2019: *Visual Antisemitism. IV. Czech-Israeli Workshop, 18th Session on the Issue of Sepulchral Monuments, "Perhaps They Wanted to Erect a Monument to Me" – Colloquium on the 85th Anniversary of the Death of Karel Chytil and Josef Cibulka (1886–1968): Priest, Educator and Art Historian in the 20th Century*.

One of the most important departmental publications to come out in 2019 was the book *The Velislav Bible, the Finest Picture Bible of the Late Middle Ages*, which was published by Amsterdam University Press and whose editor and main author is Lenka Panušková. Milada Studničková significantly contributed to the book *Nebeský žebřík / Heavenly Ladder*, dedicated to medieval prayer books and published by the National Library of the Czech Republic. Klára Benešová and Jan Chlíbač are the editors of the collection *Více Krásy / More Beauty*, which contains contributions to a conference on the legacy of the historian of medieval art, Josef Krása, whose lifelong professional activity was firmly linked to the Institute of Art History.

The publication *The Landscape of the Czech Lands in the Era of the Thirty Years' War in the Work of Mattäus Merian Senior* (Togga 2018), which Jan Chlíbač contributed to, was awarded the 2019 *Bedřich Hrozný Award for Creative Work*, that is presented by the rector of Charles University.

18–19

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Klára Benešová

Helena Dáňová

Jan Dienstbier

(project NAKI, projects

Czech Science Foundation,

journal Umění/Art)

Ivo Hlobil

Jan Chlíbač

Kateřina Kubínová

Aleš Mudra

(project Czech Science

Foundation)

Lenka Panušková

Milada Studničková

Department of Early Modern Art

The year 2019 saw the completion of several research projects whose principal investigators are staff from our department. Sylva Dobalová submitted the collective monograph *Archduke Ferdinand II: Second-born Son in Renaissance Europe* to the publishing house Verlag der Österreichischen Akademie der Wissenschaften. A further two three-year projects were also completed, which were supported by the Czech Science Foundation: *The Idea and its Realization: The Art Culture of the Society of Jesus in the Czech Lands* (Michal Šroněk et al.) and *Jusepe Ribera, Galileo Galilei and the Five Senses: A Study in Early Seventeenth-Century Painting and the New Science* (Lubomír Konečný). Martin Krummholz, who transferred to the Department of Art of the 19th to the 21st Centuries, concluded his four-year NAKI project *Creative Traces* with the large exhibition *Stanislav Sucharda 1866–1916: The Creative Process* at the Prague National Gallery.

At the start of the year, Štěpán Vácha, together with Sylva Dobalová and Markéta Ježková, prepared and submitted the research project *Art for Display: Painting Collection of Emperor Rudolf II within the Context of Collecting Practices circa 1600*, which the Czech Science Foundation has supported for the period 2020–2022. The research team is made up of eight members (in addition to the above-mentioned these include Lubomír Konečný and Petr Uličný, and the externalists Eliška Fučíková, Radka Heisslerová and Guido Carrai), and the main output of the project will be a monograph in English, in which the significance of Rudolf II's painting collection will be evaluated in the context of the collecting practices of the period. Partial results will be published in the form of studies and a digital database will be created.

Sylva Dobalová and Martin Krummholz attended two international conferences on horticulture in Central Europe – *Die barocke Idee* in Grosssedlitz in Saxony and *Gärtnerische Netzwerke – Von Hofgärtnern und Bundesgärtnern* in Vienna. Markéta Ježková presented the theme of the art-collecting activities of Archduke Ferdinand of Tyrol and Emperor Rudolph II at the conference *Medieval and Early Modern Spaces and Places: Experiencing the Court* at Trinity Laban College in London. Michal Šroněk appeared at the conference *Processions and Royal Entries in the Petrification of Space during the Medieval and Early Modern Periods* at the Centro de Ciencias Humanas y Sociales in Madrid with the contribution *Oriental Delegations and their Beholders at the Imperial Court in Prague 1600–1610*. Martin Mádl and Sarah Lynch (Friedrich-Alexander Universität Erlangen-Nürnberg) organised the summer school *Baroque Splendor* for students from the departments of art history at the university in Erlangen, Charles University in Prague and Masaryk University in Brno, which was held partly in West Bohemian and partly in Bavaria and Franconia.



Photo: IAH CAS
© Vlado Bohdan

20–21

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Štěpán Vácha, Head

Beket Bukovinská

Sylva Dobalová

Markéta Ježková (project

Czech Science Foundation,

Studia Rudolphina)

Iva Korbelová (project NAKI)

Lubomír Konečný

Martin Krummholz

Martin Mádl

Ivan Muchka

Ivo Purš

Michal Šroněk

Petr Uličný (project Czech

Science Foundation)

Department of Art of the 19th–21st Centuries

The research focus of the Department of Art of the 19th–21st Centuries covers a broad range of subjects, including photography and architecture. Naturally, the work of its members focuses on the Czech lands, though specific attention is also systematically given to the Central European context, interdisciplinary research and the international framework of the subjects under research.

In 2019 a project was completed in partnership with the New York Metropolitan Museum, culminating in the electronic publication of Vincenc Kramář's notes – archive material relating to the historical reception of early Cubism – which Tomáš Winter and Pavla Machalíková contributed to. A series of exhibitions marked the conclusion of a long-term international project organised by Lenka Bydžovská in partnership with Olomouc Museum of Art, Bratislava City Gallery, Krakow *International Cultural Centre and Janus Pannonius Múzeum Pécs entitled Years of Disarray. Between Anxiety and Delight: Avant-gardes in Central Europe 1908–1928.*

The department also continued with its long-term research goals. It focused primarily on the project *Exhibition Spaces 1820–1950* (in the framework of Strategy AV21 programme), relating to the documentation of art exhibitions in the Czech lands and evaluating the importance of this phenomenon. The project has reached the phase where the research team is working on the individual entries for a research database which will function as an information source for subsequent published outputs as well as a starting point for possible cooperation on the subject with other institutions, including those from abroad. At the same time, there have been ongoing conceptual discussions on publishing a synthesis on the history of art in the Czech lands from the start of the 19th century to the present, focusing on the reception of modern art.

In addition, all of the departmental staff continued their own individual research projects, either with institutional or grant support. There are presently two NAKI projects running at the department Josef Sudek and the Photographic Documentation of Artworks: From a Private Art Archive to the Representation of Cultural Heritage – Hana Buddeus, Katarína Mašterová and *The Image of the Enemy. Visual Manifestations of Antisemitism in the Czech Lands from the Middle Ages to the Present Day* – Eva Janáčková, as well as leading or participating in GACR projects Josef Mánes – Pavla Machalíková and Krásný Dvůr in the Context of European Landscape Parks – Martin Krumholz.



Photo: IAH CAS
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A crucial part of the activities of the departmental staff this year was also cooperation with galleries (those mentioned above as well as Prague National Gallery, the West Bohemian Gallery in Plzeň, GAVU Roudnice, GAVU Cheb), the organisation of and participation at conferences and symposia (the 39th interdisciplinary Plzeň symposium on the 19th century entitled *The Birth of the Country Folk* was organised in relation to previous departmental research) as well as participation in current social events (in particular in relation to the protection of monuments and discussions about the public space – Rostislav Švácha, Petr Kratochvíl). Finally, the department also supported young researchers by hosting three postdoctoral projects (Martina Hrabová, Fedora Parkmann and Ondřej Hojda).

Staff

Pavla Machalíková, Head
Hana Buddeus (project NAKI)
Lenka Bydžovská
Ondřej Hojda – postdoc, support for postgraduates of the CAS for young researchers
Martina Hrabová – postdoc, support for postgraduates of the CAS for young researchers
Eva Janáčková (project NAKI)
Petr Kratochvíl
Vojtěch Lahoda
Katarína Mašterová (project NAKI)
Dagmar Nárožníková (journal *Umění/Art*)
Fedora Parkmann – postdoc, support for postgraduates of the CAS for young researchers
Tatjana Petrasová
Rostislav Švácha
Tomáš Winter (director of IAH CAS)

The Department of Historiography and Theory of Art

In 2018, a two-person team specializing in the theory and historiography of art history began its work at IAH CAS. They started with research which had not been systematically carried out at the institute for decades; subsequently an independent department was opened in 2019. The members focus their research mainly on Central European theory and aesthetics of art prior to the institutional emergence of art history in the mid-19th century, as well as on the methodology of art history in the 20th century, concentrating on the Vienna School of Art History and the response to it in the Czech lands; the relationship between art history and Czech structural aesthetics, and the beginnings of local iconology, including an interest in the institutional history of the discipline. However, there is also an examination of newer theoretical challenges to the discipline; for example, the influence of neuroscience and evolution, of visual studies, theory of media and intermediality.

The department organises conferences on the theory and aesthetics of art and the methodology of art history. In 2019 the conference *Influence of the Vienna School of Art History before and after 1918 / Wirken der Wiener Schule der Kunstgeschichte vor und nach 1918* attracted widespread international interest, which will result in a collective monography as well as further meetings in the future. A joint discussion workshop between the IAH and the Institute for Czech Literature CAS entitled *Style and Poetics. History, Theory, Application* provided the opportunity to reflect on methodological approaches. This juxtaposition of disciplines opened up new perspectives on “old” themes.

The departmental staff are also preparing and professionally sponsoring an edition of translations of theoretically and methodologically inspiring foreign-language texts published by Academia – they are currently compiling for publication works by Heinrich Wölfflin and Arthur Danto, etc.

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Staff

Stanislava Fedrová, Head

(from 9/2019)

Tomáš Hlobil

Tereza Johanidesová

Tomáš Murár

Matthew Rampley



Photo: IAH CAS

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Department of Art-Historical Topography

In 2019 the Department of Art-Historical Topography fulfilled two of its main objectives: to continue work on the preparation of the Moravian-Silesian art-historical topography, and on the Czech Ministry of Culture NAKI II five-year project, which most of the departmental staff are involved in. As part of the work on the manuscript for the final, i.e. 4th part of the series *Art Monuments of Moravia and Silesia (R-Ž)*, field and archive surveys continued, as did work on the texts for the individual entries. Work progressed in the districts of Znojmo (Tomáš Valeš), Třebíč (Ludmila Hůrková) and Prostějov (Matěj Kruntorád), and there were revisions and updates for the districts of Opava, Nový Jičín (Dalibor Prix) and Žďár nad Sázavou (Marie Platovská). One demanding task was the completion of the 3rd volume of *Art Monuments of Moravia and Silesia* by Kateřina Dolejší along with Dr Bohumil Samek, its submission to Academia publishers in September 2019, and its successful defence in the review process. The Academia publishing house is currently at the editing stage.

As part of the NAKI II project *Rural Architecture in Transformation with an Emphasis on Developments in the 19th and 20th Centuries*, led by Ludmila Hůrková and with the dedicated help of Klára Mezihoráková and Markéta Svobodová, intensive work continued for the fourth year to fulfil commitments. An exhibition was organised at the Koridor Gallery in Ústí nad Labem and an accompanying specialist catalogue was published: *Rural Architecture in Transformation with an Emphasis on Developments in the 19th and 20th Centuries. Selected Buildings*, Prague 2019, in which the results from the second phase, focusing on detailed surveys of selected buildings from both Bohemia and Moravia, were summarized and evaluated. The partner institute (the Czech Technical University Faculty of Architecture) presented the results from the field mapping and the creation of 3D models. In 2019 this work was shared by Kateřina Dolejší, Ludmila Hůrková, Klára Mezihoráková, Marie Platovská, Markéta Svobodová, Pavel Vlček, Tomáš Valeš and Dalibor Prix, with help from Jitka Walterová from the photography department of IHA. During the year, work on the third phase of the project continued, which focused mainly on historical Bohemia. Some members of the department (Klára Mezihoráková, Dalibor Prix) are also involved in another NAKI project: *Gothic and Renaissance Art in Eastern Bohemia*. In addition, members of the department are working on GACR grants (Markéta Svobodová) and are also involved in work from other departments (Klára Mezihoráková, Marie Platovská, Dalibor Prix). Vendula Hnídková was in Great Britain as part of a two-year residence (Marie Skłodowska-Curie Individual Fellowship) at the university in Birmingham.

26–27

Staff

Dalibor Prix, Head

Kateřina Dolejší

Vendula Hnídková

Ludmila Hůrková

Matěj Kruntorád

Klára Mezihoráková

Marie Platovská

Markéta Svobodová

Daniela Lunger-Štěrbová

– postdoc, support for postgraduates of the CAS for young researchers

Tomáš Valeš

Pavel Vlček



Photo: IAH CAS
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Depending on their work schedules, in 2019 members of the department actively took part in the *CAS Week of Science and Technology* (Kateřina Dolejší, Dalibor Prix, Ludmila Hůrková), attended the *Science Fair* (Ludmila Hůrková, Klára Mezihoráková), conferences, workshops, public lectures and were involved in basic research in a number of areas.

Documentation Department

The Documentation Department's agenda consists of two major areas: research into the historiography of art history on the one hand, and the documentation and preservation of art historical resources on the other. Under the auspices of the Documentation Department, the *Centre for Epigraphic and Sepulchral Studies* (Jiří Roháček) has been operating since 2005, while the *Photography Research Centre* (Petra Trnková) was founded in 2018 (see Centres). The most important tasks in 2019 included two projects within the framework of the Programme of Applied Research and the Development of National and Cultural Identity (NAKI) supported by the Czech Ministry of Culture: *Searching for the Provenance of Movable Cultural Assets Nationalised in 1945 from the Citizens of German Nationality in the Region of Northern Bohemia* (Kristina Uhlíková, Jan Uhlík), *INDIHU – Development of Tools and Infrastructure for the Digital Humanities* (Jiří Roháček, Jana Marešová) and the Czech Science Foundation project *Reflections on the Calotype and Early Photography on Paper in Central Europe* (Petra Trnková), see Projects. The department was especially involved in Strategy AV 21's subprogramme *Memory in the Digital Age* (Jiří Roháček). The main goal is to improve the infrastructure of the institute and to make funds available online. The employees of the department are also involved in other institutional and extra-institutional grant projects. Editorial activities in 2019 consisted primarily in Kristina Uhlíková's involvement in the bilingual German-Czech edition of the 2nd volume of *Topographie der historischen und kunst- Denkmale im politischen Bezirke Leitmeritz* – published in *Artefactum* in 3 volumes. Other editions are being prepared.

The department organised or co-organised three conferences in 2019 (*The 18th International Meeting on Sepulchral Monuments* (Jiří Roháček), *Josef Cibulka (1886–1968): priest, pedagogue and art historian in the 20th century* (Kristina Uhlíková) and *"Perhaps they wanted to build a monument to me" Colloquium on the 85th anniversary of the death of Karel Chytil* (Jana Marešová). The staff of the department actively participated in several other Czech and international conferences. In 2019 the department organised two exhibitions as part of the NAKI project *Searching for the Provenance* (see above).

As they do every year, the team members participated in popularizing the institute's other activities and research results.



Photo: IAH CAS
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In addition to research, the department is responsible for extensive, internationally significant written and visual collections (acquired through private and institutional legacies), including written material, collections of prints, architectural drawings and historical photographs, and other objects such as icons and coins. In 2019, in addition to their day-to-day responsibilities, the curators of the collections focused on cataloguing manuscripts and reviewing the collections of prints and architectural drawings. As in previous years, the department provided services to support various exhibitions as well as research and publishing projects at both an individual and institutional level, Czech and international. In 2019 the department's study facility was visited by 86 Czech and foreign researchers.

The team of the departmental conservation lab participated in several research, exhibition, publication and popularizing projects, in particular the *Sudek Project* (see Projects). Further important improvements were also made to the department's storeroom. The department, including the lab, cooperates closely with the Photographic Library and the Photographic Studio of the institute.

Staff
Documentation Department
Jiří Roháček, Head
Jitka Císařová (project NAKI)
Iva Korbelová (project NAKI)
Jana Marešová
Petra Schlosser Trnková
Jan Uhlík (project NAKI)
Kristina Uhlíková
David Vrána (Strategy AV 21)

Conservation Lab
Tereza Cíglarová
(project NAKI)
Kateřina Doležalová
(project NAKI)
Barbara Líznerová
Petra Šemíková
(project NAKI)

Department of Musicology

The Department of Musicology of the Institute of Art History of the CAS began its activities on 1 January 2019. The research concept of the department focuses on Czech themes from the history and theory of music. The thematic and working links with other departments and research centres within the Institute of Art History are ensured by the main long-term objective of the department – to produce a collective monograph entitled *A History of Music in the Czech Lands*. The preparation of this monograph will be gradually implemented through individual projects. Their objective is to explore the development of musical culture in geographically and historically defined areas of the Czech lands, and to interpret musical culture in terms of changing ideological, social, cultural, economic, religious and music-institutional contexts, including any crossover into a European-wide context.

The current composition of the research team enables a historically wide area of research to be covered from the Middle Ages to the present. Thematically it will not be confined to high musical culture, but will seek new methods to discover the function of music at all levels of society. In renaissance music, the research will focus primarily on the musical culture of Bohemia during the period before the Battle of the White Mountain; its initial stage will be oriented towards the study of Rudolphine and pre-White Mountain music printing. An important part of this research will be the rediscovery and appraisal of renaissance-era music libraries on Bohemian/Czech territory, including most notably the library of the last members of the Rožmberk family. Research into the musical culture of the period before the Battle of the White Mountain will include work on editions of polyphonic repertoire cultivated by literary fraternities. A collective research subproject will involve the preparation and ongoing compilation of a *Dictionary of Musical Culture in Bohemia in the Renaissance Era*. One new aspect of the research into late-renaissance musical culture will be the idea of the continuity or discontinuity of certain activities and phenomena in the development of musical culture during the decades soon after the Battle of the White Mountain. This will link up chronologically with research into the output of Prague-based composers of the early 18th century, involving work on thematic catalogues of their music and the study of developments in music printing during this period. In secular music, the 18th century was characterized by a large number of imported Italian operas, a genre whose continued study will focus on specific aspects of Prague “teatro impresariale” (1724–1807, repertoire, impresarios, singers and the response of local audiences, exploring various sources including handwritten copies of scores, parts and printed librettos). The overlapping repertoire from Italian opera to church music (contrafacta) will be examined through the study of arias and



Photo: IAH CAS
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ensembles. Apart from partial studies into various aspects of Mozart's life and work, three will also be an analysis of the enthusiastic reception of his works in Bohemia during his lifetime, along with its significant European connotations (including the European-wide dissemination of Prague copies of Mozart's scores). Research into musical culture of the 19th century will focus primarily on the activities of music salons and societies and their influence on the repertoire performed in those circles. In charting the development of popular musical culture, research will focus in the initial stages on the history of the Czech musical scene and on documenting the evolutionary transformations of dance music and popular songs, starting from the 18th century. It is expected that the current academic staff of the Department of Musicology will gradually be joined by scholars specializing in the study of music from the second half of the 19th century to the present, and consequently the current list of research priorities will be updated to include topics relevant to this important period in the history of Czech musical culture.

During the year, members of the department were involved in the Strategy AV21 programme *Memory in the Digital Age – Treasures of the Memory*. The result was the workshop *How to Create a Thematic Catalogue of Composers' Works* (Václav Kapsa) and exhibitions and the international conference under the auspices of the Ambassador of the Federal Republic of Germany H. E. Dr. Christoph Israng *The Bertramka – A German Perspective (1942)* (Milada Jonášová). With the financial support of the Commission for the Regional Cooperation of the Regions and the Czech Academy of Sciences, supports of the Johann Adolf Hasse-Stiftung in Hamburg and of the South Bohemian Region, Milada Jonášová organised an international conference in Český Krumlov *Il Demofonte as a Subject for *dramma per musica: Johann Adolf Hasse and Other Composers of the 18th Century**. The department also initiated a regular series of lectures *Dialogo della musica*.

Staff

Roman Dykast, Head
Anja Bunzel
Petr Daněk
Martin Horyna
Hana Jarolímková
Milada Jonášová
Václav Kapsa
Aleš Opekar

Studia Rudolphina. Research Centre for Visual Arts and Culture in the Age of Rudolf II

Contact
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The centre for the study of Rudolphine art and culture, Studia Rudolphina, was founded in 2000 and includes a specialised reference library and bibliographic database. The Studia Rudolphina bulletin has been publishing results of international research annually since 2000. The centre provides Czech and foreign students and postgraduates with the opportunity and necessary support to make use of an annual scholarship (the Kateřina Dušková Memorial Fellowship), intended for research into Rudolphine art. In 2019 this was awarded to Adriana Concin from the Courtauld Institute of Art in London, who examined the artistic dimension of the relationship between Emperor Rudolf II and Francesco I de' Medici.

As is the case every year, the centre prepared a further issue of *Studia Rudolphina* (19, 2019). Starting with this new issue, *Studia Rudolphina* will be included in the SCOPUS database of periodicals. This year's block of studies contains seven texts which examine art and collecting in the court of Rudolf II, but also of his uncle, Archduke Ferdinand II of Austria, the former royal governor of Bohemia and later ruler of Tyrol. In addition to art history articles, there are two texts from the history of early modern science, which gives *Studia Rudolphina* strong interdisciplinary appeal.

Archduke Ferdinand II (1529–1595) and his Cultural Patronage between Prague and Innsbruck was the topic for a three-year grant project from the Czech Science Foundation, which was completed in 2019 under the leadership of Sylva Dobalová. Together with Bekeť Bukovinská, Markéta Jeřková, Ivan Muchka, Ivo Purš and external collaborators from the Czech Republic and abroad, Sylva Dobalová collected essays for a monograph on Archduke Ferdinand, which has been submitted to a foreign publishing house in Vienna.

A team from Studia Rudolphina headed by Štěpán Vácha submitted a proposal for a new grant project *Art for Display: Painting Collection of Emperor Rudolf II within the Context of Collecting Practices circa 1600*, which was approved by the Czech Science Foundation for 2020–2022.



Antoni Bays (?), Ferdinand II of Austria knights his sons Karl and Ernst at Prague Castle, from: *Ordenliche [sic!] Beschreibung mit was stattlichen Ceremonien und Zierlichten [...] den Orden deß Guldin Fließ in disem 85. Jahr zu Prag und Landshut, Dillingen 1587*. Photo: © National Library of the Czech Republic

Centre for Epigraphic and Sepulchral Studies

Contact
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This centre is a project of the Documentation Department in cooperation with other departments from the institute (especially with the Department of Art-Historical Topography and the Department of Medieval Art). It focuses on research, methodology and documentation in the closely connected fields of sepulchral research and medieval and modern Latin epigraphy as “auxiliary science” of art history.

The centre organises regular international conferences on issues concerning sepulchral monuments, which have been held since 2000. In 2019, the 18th conference took place under the title *Mors vitae initium* in Prague from 6th–7th November 2019 (organised, introduced and moderated by Jiří Roháček, collaboration Jan Chlíbec). Preparations are underway for the 19th conference which will be held in 2020.

The centre (Jiří Roháček) is involved in the project *Monumenta mortis et memoriae. Sepulchral Sculpture in the Visual Arts of the Czech Middle Ages* (financed by the Czech Science Foundation). In 2019 the 8th volume of the series *Epigraphica et Sepulcralia – Forum of Epigraphic and Sepulchral Studies* (ed. Jiří Roháček) was published. Preparations for volumes 9 and 10 have begun. At the end of 2019, the centre (Jiří Roháček, David Vrána) continued to compile a database of epigraphic texts, totalling 15,257 records. The project is supported by Strategy AV 21 (Programme *Memory in the Digital Age*). Jiří Roháček presented the research activity of the centre at an international conference and has presented several lectures to academics and the general public. The centre has also continued to develop pedagogical activity in this discipline. In 2019, Jiří Roháček oversaw the Master's Degree programme on Epigraphy at the University of South Bohemia's Faculty of Arts in České Budějovice. The centre offers expert consultation for Czech and foreign researchers. The centre maintains contact and cooperates with similar groups abroad.

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Tomb of Adam Sadovský of Sloupno († 1552). Dohalice, Church of St John the Baptist, fine-grain light-ochre sandstone.
Photo: IAH CAS
© Petr Zinke

Centre for Research on Baroque Ceiling Paintings

Contact
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The centre's research focuses on the documentation and interpretation of murals from the 17th and 18th centuries. The members of the centre specialize in sacred and profane Baroque painting in the Czech lands within the wider context of Central European early-modern culture. The centre compiles photography databases and thematic catalogues of murals. Research results are also made available through educational work, lectures and specialist studies.

In 2019 one of the themes under research was ceiling paintings in the western Bohemian chateaux of Rabštejn nad Střelou and Trpísty, which celebrate the diplomatic service of the members of the Pötting and Sinzendorf aristocratic dynasties. This year also saw research into the decoration and inventories of Count Slavat's palace in Prague's Malá Strana in the light of written historical sources. The centre's work was presented at the international workshop *New Research on Baroque Ceiling Painting*, which was organized by the Institute of Art History and the Pázmány Péter Catholic University in Budapest in partnership with the Research Group for Baroque Center in Central Europe. The staff at the centre were also involved in organising the international summer school *Baroque Splendour*, which focuses on Baroque art and architecture in western Bohemia and Upper Franconia, in partnership with the Department of Art History at the Friedrich-Alexander-Universität Erlangen-Nürnberg.

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Sarah Lynch (from the Friedrich-Alexander-Universität Erlangen-Nürnberg) with participants of the International Summer School Baroque Splendour, Benedictine Church of the Assumption of Our Lady at Kladruby.
Photo: IAH CAS
© Martin Mádl

CVF – Photography Research Centre

Contact

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The Photography Research Centre, established in 2018, is part of a long-term project for the development of the IAH CAS. The main objective of the centre is to explore the history and theory of photography, to create new space for sharing and presenting the results of its basic and applied research, and to take an active part in collaboration with other Czech and international institutions and researchers. Although for over 180 years photography has been associated with all areas of human life, as well as with all scientific disciplines, it is often investigated and interpreted only within discipline-based, institutional, thematic and regional projects with a narrow focus. The centre aims to become a unique platform for interdisciplinary research in the Czech Republic, the common denominator of which is the phenomenon of photography, particularly through collaboration with colleagues. The first important opportunity will be an international multidisciplinary conference *Photo: Science, Photography and Scientific Discourses*, which will be held in Prague in 2020.

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In addition to the preparations for this conference, in 2019 the members of the CVF were involved in the publication of several books (*Svoboda + Palcr: Seeing Sculptures; The Earliest Photographs of Prague 1850–1870*), in the organization of workshops, exhibitions, and they also participated in numerous international academic conferences and seminars, for example, *Patrimoines photographiques: histoire, ethnologie, émotions / Photographic Cultural Heritage: History, Ethnology, Emotions* (Paris, Musée des Arts décoratifs, Société française de photographie) – Fedora Parkmann; *Confrontations: Sessions in East European Art History* (Zagreb, Ljubljana, Prague, Bratislava, The Getty Foundation, Connecting Art Histories Initiative) – Hana Buddeus; *Science & Photography Symposium* (University of St Andrews) – Katarína Mašterová; *The Institutional Lives of Photographs* (London, V&A, VARI) – Petra Trnková.

The CVF works closely with a number of specialist institutes in the Czech Republic and abroad, for example, with the Photographic History Research Centre (Leicester), Photoinstitut Bonartes (Vienna) and CEFRES (Prague).



Unknown photographer,
Lesser Town Bridge Towers
from Kampa Island, early
1860s, albumen print.
Photo: IAH CAS
© Adéla Kremplová

Library

Contact

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At the end of 2019 the library stock consisted of 87,829 volumes of books, exhibition catalogues and specialist periodicals. Among the most important additions to the stock is *The Illustrated Bartsch* – a list of world print collections. In 1990 the library acquired 76 volumes of this list through an exchange with the International Foundation for Art Research (New York). We also receive further volumes as they are published thanks to the support of the Samuel H. Kress Foundation. In 2019 this series already contained 112 volumes.

The library provides services for all those interested from the ranks of academics and students. A total of 2,129 users are registered and in 2019 the library was visited by 2,292 readers; 1,083 books were borrowed and 7,039 volumes were taken out for reference only. The reading room provides Wi-Fi connection and also an online database (JSTOR, Scopus, Web of Knowledge, EBSCO, Manuscriptorium).

2019 saw the completion of a transcript of the library catalogue from the FileMaker database to the ALEPH library system. The library received a grant from the Czech Ministry of Culture for this project as part of the VISK 5 – Retrokon programme. A total of 19,500 volumes of books have been processed through the ALEPH system.

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Photo: IAH CAS
© Vlado Bohdan

Staff

Sabina Adamczyková, Head
Polana Bregantová
Veronika Ježková – from 11/2019
Renata Medunová
Ivana Yael Nepalová
Jan Salava
Markéta Staňková



Bibliographic Department of the Library

The Bibliography Centre of the Institute of Art History is part of the library. Its historical resources are card files containing more than 500,000 records of journal and newspaper articles from Czech periodicals from the 19th and 20th centuries. The most extensive are the files on Czech and foreign artists, a valuable part of which are records of reproductions of artworks. Card files are also available for the authors of texts, a topographic index and a subject index. The files were closed in the mid-1980s and are treasured by both the department and the institute.

The task of the Bibliography Centre is to edit the card files, compile a Czech art-historical bibliography in electronic form, and to provide services for researchers from institutions and places of learning both in and outside of Prague.

In 2019 the Bibliography Centre's main task was to complete a bibliography of the journal *Umění / Art*, which was published from 1921 to 1949 by Jan Štenc. The seventeenth edition of this extremely important art-history journal contained several high-quality reproductions, which was why a list of these reproductions was compiled which will be added (in electronic form) to the printed bibliography of the journal.

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Musicological Library and Bibliography

Contact

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The IAH Musicological Library was founded at the start of 2019 following the closure of the library of the department of music history at the CAS Ethnological Institute and the transfer of its collection and associated documentation to the IAH. During this year, there was a gradual reorganization of the collection following a major accident at the workplace. The first months of 2019 were used to review the collection and regular operation began in May. By the end of 2019, the library contained some 35,000 books, periodicals, sheet music and audio storage devices for the use of the IAH Department of Musicology and academics. The library has been developing an electronic catalogue of its collection in the ALEPH programme since 2002, and 533 new entries were created in 2019. As of 31 December 2019 the catalogue contained 21,066 entries, including books, sheet music and audio storage devices. The library makes its catalogued entries available to the Union Catalogue of the Czech Republic.

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Staff

Jana Vozková, Head
Markéta Kratochvílová

There is access in the library to licensed databases such as JSTOR, Scopus, Web of Knowledge and EBSCO. The study room is used for specialist meetings, in particular workshops and small conferences organised by staff from the IAH Department of Musicology.

The library also creates entries on the academic output of staff from the Department of Musicology for the ASEP and RIV databases, and prepares data for the CAS digital library using the ProArc programme.

Since 2014 the library has been supporting the creation of a musicological bibliographical database, which is part of the Library of the Czech Academy of Sciences Union Catalogue and is available online via links from the website of the IAH Musicological Library and the Czech National Library – the Czech professional bibliographies section. The database has been recording Czech musicological output for the past fifty years and has been systematically added to both through its own efforts as well as coordination with external collaborators as part of Strategy AV 21 – Memory in the Digital Age. As of 31 December 2019 the overall number of bibliographical entries was over 21,000, and in 2019 a further 4,293 new entries were added.



Study room in the
musicological library.
Photo: © Stanislava Kyselová

Photographic Library / Photographic Studio

Contact:

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The Photographic Library is a service department which collects, administers and preserves photographs of artworks and architecture for the scientific, publishing and lecturing activities of specialist departmental workplaces, as well as for the needs of Czech and international researchers. The collection of the Photographic Library is also augmented by the work of its own Photographic Studio, the whole collection is registered in the FileMaker electronic database. At the same time, it continues to work on the digitalization of old photographs, negatives and slides.

The Photographic Studio contributes creatively towards the creation of specialized visual presentations of art designed for specialists, exhibition catalogues, specialist journalists and for exhibition purposes. Part of the Photographic Studio's work is also the documentation of the work of the IAH. All new photographs are registered in the Photographic Library.

As part of its contribution to the Czech Ministry of Culture's NAKI II grant *Josef Sudek and Photographic Documentation of Artworks: From a Private Archive to the Representation of Cultural Heritage* – the so-called *Sudek project* – the department organised an exhibition entitled *Sudek: Paintings and Reflections* (Martin Pavlis), which was held at the Josef Sudek Studio in Prague. 20 new contact copies were made (Vlado Bohan) from Josef Sudek's original negatives. The exhibition was subsequently held in the Gallery pod Radnicí in Ústí nad Orlicí. In this year the department also contributed towards the preparation of catalogue entries for the exhibition catalogue *Sudek and Statues* (Martin Pavlis, Vlado Bohdan), which will be published in 2020 as part of the final exhibition for the project.

The department also works on other NAKI grants secured by the IAH, for which 750 new photographs were created and registered. The department also provided illustrated appendices for nineteen Czech and three international publications, it also provided material for three exhibitions, and a total of 47 photographs were created for the institute's journal *Umění / Art*.

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Staff

Photographic Library

Martin Pavlis, Head

František Hlaváč

Markéta Janotová

Tereza Koucká (project NAKI)

Photographic Studio

Vlado Bohdan, Head

Adéla Kremplová

(project NAKI)

Zdeněk Matyáško

Ondřej Příbyl (project NAKI)

Jitka Walterová

Petr Zinke



Photo: IAH CAS

© Vlado Bohdan

In 2019 the Photographic Library organized the exhibition *Detail as the Witness of the Period. The Past in the Documentary Photography of the 1970s–1990s* (Martin Pavlis), which was held in the institute's Window Gallery, and which presented old documentary photography of architecture created by the IAH at the Photographic Library.

The department contributes greatly towards the promotion of the IAH with more than five hundred photographs documenting its activities and presenting them on websites, Facebook and Instagram.

Secretariat and Public Relations, Financial Administration

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The Secretariat ensures the administration of documents, maintains a filing service, and provides information on the organization of lectures, conferences and other institute events, as well as helping in their preparation. Kateřina Lahodová oversees the distribution of Artefactum publications. Artefactum publishing house was present independently at the Book World book fair, the Knihex festival of small publishing houses and the Fresh Eye festival.

Barbara Líznerová is in charge of the institute's PR and events production. The main events organized by her included presenting the institute at the Science Fair, the Science Festival, the Week of Science and Technology and Open House Prague. She is also responsible for the administration of the institute's social networks, communication with the media, press releases and other popularizing activities of the institute. Líznerová took over the responsibility for curating the exhibitions at the Window Gallery from Vendula Hnídková, who is currently abroad.

The Department of Technical Economic Administration is in charge of the economic management of the institute, the financial adjustment of grants, staff agendas, etc. In 2019 it provided the accounting records and personnel administration for 6 NAKI grants, 11 grants from the Czech Science Foundation, and several Strategy AV 21 projects.



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Staff
Jana Pánková, Head
Barbara Líznerová
Věra Jagerová
Tereza Koucká
Kateřina Lahodová
Dagmar Novotná
Jaroslava Ramešová
Kamila Ramešová
Jarmila Straková
Lucie Svátková
Kateřina Valterová

Photo: IAH CAS
© Vlado Bohdan

Umění/Art

The bimonthly *Umění / Art* is an academic art-history journal specializing in Czech art and its wider Central European and European context. It covers themes from the Middle Ages to the present and also presents theoretical and methodological studies. It publishes original scientific articles, material contributions, annotated editions of archive documents, reviews, and interviews with important figures from the field.

Contributors to this periodical include Czech and international researchers and the texts are not only published in Czech, but also in English and German. Every two years the journal organises the Biennial of Young Authors competition for researchers under 35.

Umění / Art is a peer-reviewed journal included in the following international databases: Web of Science (ISI Web of Knowledge), Scopus, EBSCO and ERIH. Texts undergo a double-blind peer-review process. The journal's website (www.umeni-art.cz) provides an overview of recent issues as well as the contents of older issues, including the journal's bibliography, Czech and English résumés of published texts, Czech versions of a majority of the published articles, and other topical information.

Editorial staff: Pavla Machalíková (Editor-in-chief), Jan Dienstbier (Editor), Dagmar Nárožníková (Executive editor), Martin Pavlis and Lucie Česká (Photo editors)

Editorial board: Milena Bartlová, Lenka Bydžovská, Ivan Gerát, Ivo Hlobil, Lada Hubatová-Vacková, Jan Klípa, Luboš Konečný, Andrzej Koziel, Steven Mansbach, Alexander Nagel, Marie Rakušanová, Lubomír Slavíček, Jakub Stejskal, Rostislav Švácha, Jindřich Vybíral, Gerhard Weilandt, Tomáš Winter and Jana Zapletalová

The periodical is published with the financial support of the Czech Ministry of Culture and the Trust of the Czech Literary Fund.

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Convivium

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The international peer-reviewed periodical *CONVIVIUM Exchanges and Interactions in the Arts of Medieval Europe, Byzantium, and the Mediterranean – Seminarium Kondakovianum Series Nova* first appeared in 2014. The periodical builds on the work of Nikodim Pavlovič Kondakov and his Prague Institute, which joined the Section of Art History (the forerunner to the present Institute of Art History CAS) in 1953. The publication is produced in partnership with Masaryk University in Brno and the University of Lausanne.

The *Convivium* VI/1 issue appeared in 2019, focusing on the theme of Movement, Images and Iconic Presence in the Medieval World, edited by Hans Belting, Ivan Foletti and Martin L. Lešák; *Convivium* VI/2, which was edited by Ivan Foletti and Elisabetta Scirocco, focused on the theme Environment, Democracy, and *Convivium*. The special issue of *Convivium Supplementum* 2019 presents six articles on the theme The Notion of Liminality and the Medieval Sacred Space.

Editor-in-chief: Ivan Foletti

Editors: Hans Belting (Staatliche Hochschule für Gestaltung in Karlsruhe), Klára Benešová (IAH CAS), Herbert L. Kessler (John Hopkins University, Masaryk University in Brno), Serena Romano (Université de Lausanne), Elisabetta Scirocco (Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte)

Editorial board: Michele Bacci, Xavier Barral i Altet, Nicolas Bock, Valentina Cantone, Clario di Fabio, Finnbar Barry, Ondřej Jakubec, Assaf Pinkus, Stefano Riccioni, Jiří Roháček, Erik Thunø, Alicia Walker

www.earlymedievalstudies.com/convivium.html

Studia Rudolphina

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Studia Rudolphina, founded in 2001, is the bulletin of the Research Centre for Art and Culture in the Age of Rudolph II, established at the Institute of Art History CAS. It focuses on art and culture in the age of Emperor Rudolph II (covering a time span ranging from c. 1520 to 1620), with interdisciplinary overlap. The bulletin is published once a year. It is an international peer-reviewed journal; starting with the 19, 2019 edition, it is included in the Scopus citation database.

Each issue contains several scholarly articles. Short contributions are included in the section entitled *Prima Idea*. The “Fontes” section, including archival findings on Rudolphine topics with critical commentary, is published occasionally. The bulletin contains a “Bibliography” section with a list of publications on particular subjects and personal bibliographies of prominent Rudolphine researchers. The “Info” column reports on the activities of members of our research centre and occasionally on the main events they have organised (conferences and exhibitions). A separate part of our periodical consists of the proceedings from international meetings; the first such item was *München – Prag um 1600*, published in 2009, and also *Dresden – Prag um 1600* (2018).

Editor-in-chief: Štěpán Vácha

Managing editor: Sylva Dobalová

Editorial board: Beket Bukovinská (IAH CAS), Eliška Fučíková (Prague), Thomas Fusenig (Aachen), Lubomír Konečný (IAH CAS), Dorothy Limouze (St. Lawrence University, Canton, NY), Sergiusz Michalski (Eberhard-Karls-Universität, Tübingen), Jürgen Zimmer (Berlin)

www.udu.cas.cz/en/studia-rudolphina

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The RIHA Journal has been published successfully for over 9 years now. The RIHA Journal was launched in 2010 as a joint project of the International Association of Research Institutes in the History of Art (RIHA). It is a peer-reviewed, open-access e-journal devoted to the full range of the history of art and visual culture. The RIHA Journal especially welcomes papers on topics relevant from a supra-local perspective, articles that explore artistic interconnections or cultural exchanges, or engage with important theoretical questions that are likely to inspire the discipline. As a collective endeavour, the RIHA Journal seeks to share knowledge and materials provided by scholars of all nationalities, and by doing so, to make a significant contribution to removing the boundaries between scholarly communities.

The directors of the RIHA Institutes constitute the editorial board. The journal is thus an excellent medium for fostering international discourse among scholars. With a decentralized editorial structure, the journal explores new directions in international publishing: in its country or area, the individual RIHA institute serves as a local editor, administering peer reviews and editing manuscripts. The managing editor based at the Zentralinstitut für Kunstgeschichte in Munich coordinates all of the activities and finalizes the editorial processes.

The RIHA Journal seeks to reflect the manifold dimensions of the discipline and is open to the whole range of art historical topics and approaches. It independently publishes scholarly articles – both individual contributions (articles) as well as series of articles focusing on a common topic (special issues). In both cases a double-blind peer-review process ensures the highest standards of scholarship.

www.riha-journal.org

An agreement signed on 5 December 2018 saw the publication of the quarterly journal *Hudební věda/Musicology* being transferred with all rights and obligations to the Institute of Art History CAS and the new Department of Musicology from 1 January 2019. The journal has been published in a new graphic layout since the 56th edition (2019), designed by Jan Šerých. It has kept all of the important sections of this professional academic journal (articles/studies, conference reports and publication reviews), while a new section regularly provides information on doctoral studies at Czech universities and “habilitation procedure” and “professor appointment procedure”. This objective was also evident in the make-up of the new editorial board which will now include the chairs of doctoral study boards, with whom the editorial board will work in the search for high-quality contributions for the journal, emerging from doctoral theses.

There have been several changes since the 56th edition (2019). The journal has an entirely new online version. All of the basic information concerning the journal is available on the website, in particular instructions for authors’ papers (conditions for accepting papers, citation rules, the review process, proofreading and publication ethics) and information for those interested in the journal (subscription payments and availability in selected bookshops – from 2019 readers can also buy the journal from an online bookshop). The online version of the journal contains information about the current printed edition of the journal and an archive of older editions. In terms of broadening Czech specialist terminology, the aim of the editorial board is to expand the range of contributions related to Czech themes which will be published in the journal in a foreign language, while for the Czech reader these contributions will be published on the website in the Czech (or Slovak) version.

Editor-in-chief: Roman Dykast

Managing editor: Hana Jarolímková

Editorial board: Stanislav Bohadlo (University of Hradec Králové), Paweł Gancarczyk (Institute of Art of the Polish Academy of Sciences), Dagmar Glüxam (University of Vienna), Miloš Hons (Jan Evangelista Purkyně University in Ústí nad Labem – Academy of Performing Arts in Prague), Geoffrey Chew (University of London), Milada Jonášová (IAH CAS), Václav Kapsa (IAH CAS), Jiří Kopecký (Palacký University Olomouc), Martin Nedbal (University of Kansas), Michal Nedělka (Charles University), Zuzana Martináková (Academy of Arts in Banská Bystrica – HUAJA, Banská Štiavnica), Aleš Opekar (IAH CAS), Angela Romagnoli (University of Pavia), Lubomír Spurný (Masaryk University in Brno), Veronika Ševčíková (University of Ostrava), Tomáš Winter (IAH CAS)

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The Artefactum publishing house was established by the Institute of Art History of the Czech Academy of Sciences in 1994. With the financial support of the Czech Academy of Sciences it specializes in publishing the scientific work of members of the institute. Apart from original work of a monographic or thematic nature, it publishes conference and commemorative anthologies for important figures in the field. The series *Opera minora historiae artium* is for short monograph studies, whereas written sources, historical lists of monuments and unpublished manuscripts appear in the series *Fontes historiae artium*. The bulletin of the Research Centre for Art and Culture in the Age of Rudolph II, *Studia Rudolphina*, and the anthology of epigraphic and sepulchral studies, *Epigraphica & Sepulcralia*, are published periodically and have been newly included among the publications of the Web of Science database. A new series established in 2014 was *Monumenta Bohemiae et Moraviae*, which aims to inform visitors in a brief but attractive way about the significance and history of selected monuments. The Artefactum publishing house cooperates with other publishing houses in the Czech Republic. It holds regular events to present new publications as part of promoting the publishing house.

In 2019, Artefactum celebrated 25 years since its foundation. An exhibition at the Window Gallery and various other promotional events were organized for this occasion.

Editorial board: Václav Kapsa (IAH CAS), Lubomír Konečný (IAH CAS), Andrzej Koziel (Uniwersytet Wrocławski), Jana Pánková (IAH CAS), Roman Prahel (Charles University in Prague), Dalibor Prix (IAH CAS), Jiří Roháček (IAH CAS), Lubomír Slavíček (Masaryk University Brno), Juraj Šedivý (Comenius University in Bratislava), Štěpán Vácha (IAH CAS), Alena Volrábová (National Gallery in Prague), Jindřich Vybíral (Academy of Arts, Architecture and Design in Prague), Marek Walczak (Uniwersytet Jagielloński w Krakowie), Tomáš Winter (IAH CAS)

www.udu.cas.cz/cs/nakladatelstvi-artefactum



The book **Vinzenz Luksch. Topographie der Historischen und Kunst-Denkmale im politischen Bezirke Leitmeritz, Teil II., Bezirk Leitmeritz / Vinzenz Luksch. Inventory of the Historical and Artistic Monuments in the Political District of Litoměřice. Part II, Litoměřice District.**
Photo: IAH CAS
© Jitka Walterová

Czech Science Foundation (GACR)

Archduke Ferdinand II of Tyrol (1529–1595) and His Cultural Patronage between Prague and Innsbruck

Financed by: Czech Science Foundation (GACR), No. 17-25383S, 2017–2019
Principal investigator: Sylva Dobalová, IAH CAS

Cooperation: Jaroslava Hausenblasová, Markéta Ježková, Ivan Muchka, Petr Uličný, IAH CAS

External collaborators: Annemarie Jordan Gschwend, Blanka Kubíková, Marta Vaculínová

The main goal of the research was to clarify the role of the Archduke Ferdinand II of Tyrol as the organizer and initiator of artistic and cultural activities in Bohemia and Tyrol in the second half of the 16th century. The project examined not only the development of the Archduke's building and decorative projects and his collections, but also a broader context of historic, scientific and social questions indicated by his cultural policy. Archduke Ferdinand was extremely successful networker in the field of Renaissance culture, natural sciences and history and therefore the research is not only interdisciplinary, but covers a wide geographic area.

The Idea and its Realisation. The Art Culture of the Jesuit Order in the Bohemian Lands

Financed by: Czech Science Foundation (GACR), No. 17-11912S, 2017–2019
Principal investigator: Michal Šroněk, IAH CAS

Cooperation: Jana Doktorová, Arts Faculty of the South Bohemian University in České Budějovice; Jiří Havlík, History Institute of CAS; Kateřina Horníčková, Arts Faculty of the South Bohemian University in České Budějovice; Ondřej Jakubec, Arts Faculty of Masaryk University Brno; Martin Mádl and Štěpán Vácha, IAH CAS

In 2019 the project participants focused their main work on completing their research literature search, work in the archives and examination of the materials. This resulted in the completion of texts for a monograph, which, following editorial work, will be translated into English. This will have the following structure: Michal Šroněk, introduction, art and architecture of the Czech province of Societas Jesu, and a case study on the representation of the Jesuit Order in public urban spaces based on the example of the Marian Column at the Old Town Square in Prague. Jiří Havlík's texts examine the history of the Order's Czech province, the Order's spirituality in theory and practice, and important founders and

donors in the province. Ondřej Jakubec's study looks at the pre-Battle of White Mountain churches of the Societas Jesu in Bohemia and Moravia as a visual symbol of the Order's identity in the topography of religiously differentiated towns in the Czech lands. Martin Mádl focused on the relationship the Societas Jesu had with other ecclesiastical orders, where images clearly show their rivalry and competition. Štěpán Vácha examined the cult presentation of religious images as a tool for promoting new saints in the Czech lands. Kateřina Horníčková worked on a theme which has been recorded descriptively but lacks more in-depth research – the Societas Jesu's attitude towards religious images in the Czech lands, where both religious practice and Baroque historians had to come to terms with non-Catholic disapproval and their Counter-Reformation cult. In his case study, Martin Deutsch examined the image of Salus Populi Romani as a tool of the Order's propaganda.

Image/s in Přemyslid Era: Contexts and Forms

Financed by: Czech Science Foundation (GACR), No. 19-21654S, 2019–2021
Principal investigator: Jan Klípa, IAH CAS
Cooperation: Klára Benešová, Jan Dienstbier, Kateřina Kubínová, Aleš

Mudra, Lenka Panušková, IAH CAS
External collaborators: David Kalhous, Viktor Kubík, Petr Kubín, Michaela Ottová, Adam Pokorný, Josef Šrámek, Roman Zaoral

Based on interdisciplinary research, the project aims to present a topical synthetic perspective on the beginnings of the bohemian artistic tradition during the reign of the Přemyslids informed by current methodology. The project's main outcome will be an international collective monograph. Revision of the materials and literature was mainly carried out in 2019. The output was a manuscript list of artefacts and the identification of the main research issues which emerged from a joint workshop involving the whole project team.

František Kalivoda (1913–1971) in European Context: Multimediality, Experiment, Avant-Garde and Neo Avant-Garde

Financed by: Czech Science Foundation (GACR), No. 19-18891S, 2019–2021
Principal investigator: Markéta Svobodová, IAH CAS
Cooperation: Jana Marešová, IAH CAS
External collaborators: Simona Berěšová, Dagmar Černoušková, Jindřich Chatrný, Martin Mazanec, Marta Sylvestrová

The project's aim is to publish the estate of František Kalivoda, a member of the avant-garde and pioneer in abstraction, and also to critically assess his multimedia work. In theoretical and practical terms, Kalivoda examined the visual side of the image and light, while he greatly influenced modern typography by promoting the work and ideas of the typographer, Jan Tschichold. He worked with the Hungarian avant-garde artist László Moholy-Nagy, drawn by the possibilities of abstraction and new technology in film. In addition to these projects he was aware of the informative power of social photography and he was also involved with CIAM and CIAM-Ost. The objective is to publish a Czech-English interdisciplinary publication on the life and works of František Kalivoda. In the first year we concentrated on collecting data in addition to archive and field research.

Jusepe de Ribera, Galileo Galilei, and the Five Senses: A Study in Early Seventeenth-Century Painting and the New Science

Financed by: Czech Science Foundation (GACR), No. 17-26693S, 2017–2019
Principal investigator: Lubomír Konečný, IAH CAS

This project intends to examine a series of paintings of the Five Senses

(Sight, Touch, Hearing, Taste and Smell) created by the Spanish artist Jusepe de Ribera (Játiva 1591–Naples 1652) most probably in spring 1616, shortly before he left Rome for Naples. The series makes a unique contribution to the theme for it is for the first time the senses are not represented as female personifications but as visual embodiments of male figures engaged in everyday activities. Paradoxically, Ribera provided these figures with attributes and paraphernalia suggesting that these Five Senses were commissioned and/or conceived by someone belonging to the circle of scholars and intellectuals around Galileo Galilei, well conversant with 'the new science' budding at the beginning of the seventeenth century. In 2019 the work was being done on last chapters of the book and on organizing the bibliography.

Krásný Dvůr in the Context of European Landscape Gardens

Financed by: Czech Science Foundation (GACR), No. 18-07366S, 2018–2020
Principal investigator: Markéta Šantrucková, Silva Tarouca Research Institute for Landscape and Ornamental Gardening
Cooperation: Martin Krummholz and Tomáš Murár, IAH CAS; Zdenek Hojda, Charles University

This interdisciplinary project deals with the Krásný Dvůr landscape garden created in the late 18th century by Johann Rudolph Count of Czernin. It represents an important cultural, social, and artistic phenomenon of the Enlightenment period. The cooperation of historians, art historians, landscape architects and historical geographers makes it possible to study varied facets (design, plant composition, garden architecture, influence of philosophy and literature, aristocratic representation) of this important site representing one of the earliest and the only almost entirely preserved Bohemian landscape garden. Despite its fame and the number of visitors, the name of its architect remains unknown. The project's aim is to clarify the role of Count Czernin and all his co-workers. The Krásný Dvůr landscape garden was a visual analogy of the social position of this outstanding and progressively minded patron of the arts and became a significant part of his aristocratic representation. The role of Czernin's Grand Tour should be analysed as well as possible connections to the famous and most significant English, German and French landscape gardens. The garden's history and all preserved items of relevant iconographic material should be examined and clarified. As part of the project an international workshop was held at Prague's Academic Conference Centre on 10 October 2019 entitled *Krásný Dvůr. Early Landscape Gardens in the Central Europe and their Creators*.

Monumenta mortis et memoriae. Sepulchral Sculpture in the Visual Arts of the Czech Middle Ages

Financed by: Czech Science Foundation (GACR), No. 18-06201S, 2018–2020
Principal investigator: Jan Chlíbec, IAH CAS
Cooperation: Jiří Roháček, IAH CAS

Although the convolute of the studied works in Bohemia are preserved in a fragmented state, the individual works prove the commissioner's social position, religious faith, cultural level and artistic sense and also the language usage of the era. The project includes all the Czech Middle Ages. The guiding principle is the complexity of the view and the interdisciplinary approach to the material. By its concept and the temporal scope, the project is unique in Czech historical fields. The main result will be study of sepulchral sculpture and chiefly a book on the topic. The text analyses the theme mainly from the perspective of artistic culture, epigraphy, general history and theology. The theme has a significant international aspect – the book will engage in international research on European sepulchral sculpture and acquaint the professional public with hitherto unknown works from this area. Within the framework of the project this year it was organized the international conference *Mors vitae initium. The 18th Meeting to the Problems of Sepulchral*

Monuments dedicated to Czech and European medieval sepulchral sculpture and its context.

by Nobile's colleagues i.e. Austrian architect Ludwig Förster and Prussian architect Karl Friedrich Schinkel.

Neo-Classicism between Technique and Beauty: Pietro Nobile (1774–1854)

Financed by: Czech Science Foundation (GACR), No. 17-19952S, 2017–2019
Principal investigator: Tařána Petrasov, IAH CAS

Cooperation: Richard Kurdiovsky, AW Vienna; Rossella Fabiani, Polo museale del Friuli Venezia Giulia Trieste

The Works of Pietro Nobile, whose activities set the tone for Neo-Classicism in Istria, Austria and Bohemia, have not yet been regarded from an overall European perspective as interpretations so far have been fragmented into the Italian, Austria and Czech views. The project focuses on Nobile's conception of Neo-Classicism, which combined a technical approach and the tradition of Vitruvius, Palladio and Vignola. New research discovered that Nobile had begun experimenting with using the cast-iron and zink element in the late 1820s. This decorative prefabricates (1826–1833) belonged to the earliest in Europe (except England). They were more influenced by Nobile's contact with Count Salm-Reifferscheidt and his foundry in Rjec n. Svitavou than

Reflecting Jerusalem in Medieval Czech Lands

Financed by: Czech Science Foundation (GACR), No. 19-12859S, 2019–2021
Principal investigator: Lenka Panuřkov, IAH CAS

Cooperation: Klra Beneřovsk, Jan Dienstbier, Kateřina Kubnov, IAH CAS
External collaborators: Iva Admkov, Petr Kubn, Daniel Soukup, Jaroslav Svtek, Matouř Turek

The proposed project focuses on the reception of Jerusalem, the Holy City, in the Czech lands during the long period of the Middle Ages. It is anchored in both textual and visual realms of medieval culture, aiming at introducing the different aspects of Czech material, with emphasis on its uniqueness in comparison to other European cultures. As such, it is of interest to both the international experts and general audience. The core idea is to accentuate the differences in receptions of the real Jerusalem in Czech environment. While in the Western Europe there were still contacts with the Holy Land at that time, the Czech lands lacked this continuity. The aspect of a mediated or a double

appropriated image of Jerusalem in the Czech environment will be therefore particularly stressed in the methodology.

publication in an edited volume). A monograph as the main output of the project will be completed in 2021.

Reflections on Calotype: Early Photography on Paper in Central Europe

Financed by: Czech Science Foundation (GACR), No. 17-00682S, 2017–2019
Principal investigator: Petra Trnkov, IAH CAS

The project deals with the earliest era of paper photography in the former Austrian monarchy (particularly the Czech region), ca. 1839–1860. It looks at the development of new technologies, their application in science, art and visual culture and at practices that surrounded their presentation and dissemination. Drawing on an extensive survey of collections, archives and period publications, particularly the local ones, the project contributes to re-examination and reinterpretation of previously published data, brings new names and opens up whole new topics, so far unnoticed or neglected by the Czech as well as international historiography. In 2019 the research resulted into an article *Photography in 1848: Five Case Studies from Central Europe* (published in *History of Photography* quarterly) and a manuscript *Slovaks and the Calotype* (accepted for

The Alchemical Laboratorium in the Fine Arts

Financed by: Czech Science Foundation (GACR), No. 19-02080S, 2019–2021
Principal investigator: Ivo Purř, IAH CAS
External collaborators: Vladimr Karpenko, Faculty of Science, Charles University

The project deals with an analysis of the methods of the representation of the alchemical laboratorium in three areas of the fine arts: in genre painting, particularly the Dutch 17th century, in the depictions accompanying alchemical treatises, both manuscript and printed books, and in the depiction of the specialized technical tracts, predominantly those focused on mining and metallurgy. The methodological starting point of the project will be both iconographic artistic analyses as well as analyses of the depicted themes from the point of view of the history of science and the technologies used at the time. Using these methods, the importance of these images will be reassessed as they were in the social and cultural contexts in which they were intended.

**The Painter Josef Mánes (1820–1871):
Between Romanticism and Realism,
Applied and Fine Arts, National and
International, Academism
and Modernity**

Financed by: Czech Science Foundation
(GACR), No. 19-10562S, 2019–2021
Principal investigator: Pavla Machalíková,
IAH CAS
Cooperation: Lada Hubatová-Vacková,
IAH CAS and Hana Bilavčíková, Markéta
Dlábková, Veronika Hulíková, Petr Šámal,
National Gallery Prague

The aim of the team project in
cooperation with the National Gallery
Prague is to analyse the work of the
painter Josef Mánes (1820–1871). It
will reconsider the past research on
the work of Mánes in the context of
domestic and European art and will
take into account recent art historical
writing and methodological approaches
of the several past decades that have
fundamentally transformed the research
of 19th century art and enabled its
contextual and theoretical analysis.
The outcome of the project will be
a collective monograph in Czech and in
English capturing key themes emerging
in his work.

**Czech Ministry of Culture,
Programme of Applied
Research and Development
of National and Cultural
Identity – NAKI II**

**Art of the Gothic and Early Renaissance
Period in the Eastern Bohemia Region.
Research, Interpretation, Presentation**

Financed by: Czech Ministry of Culture,
NAKI II (Programme of Applied Research
and Development of National and
Cultural Identity), No. DG16P02B003,
2016–2020

Principal investigator: Ivo Hlobil, Palacký
University in Olomouc
Co-researchers: IAH CAS, the National
Heritage Institute and the Museum of
East Bohemia in Hradec Králové
Cooperation: Helena Dáňová, Jan
Chlíbec, Klára Mezihoráková, Dalibor
Prix, Jiří Roháček, Milada Studničková,
Martina Šárovcová, Kristina Uhlíková,
IAH CAS

The project concentrates on research
into the art of the Middle Ages and
Early Renaissance in the area of
East Bohemia. The art culture of the
region is investigated in the wide
culturalhistorical context of Central
Europe and in 2020 it will be presented
at an exhibition entitled In the Midst of
the Czech Crown. The Gothic and Early
Renaissance of East Bohemia, which

will also include an extensive scientific
catalogue. The research will enhance
several further specialist publications.
Also an intrinsic part of the research is
the medieval architecture in the region,
to which exceptional attention is paid.
In the fourth year of the project the team
focused in particular on the preparing
of the exhibition, that is among main
results of the project. The objects are
also documented by the professional
photographers. Cooperation also
commenced with experts abroad
(R. Kaczmarek, W. Marcinkowski).

**Changes in Rural Architecture
with an Emphasis on Development
in the 19th and 20th Centuries**

Financed by: Czech Ministry of Culture,
NAKI II (Programme of Applied
Research and Development of
National and Cultural Identity), No.
DG16P02H023, 2016–2020
Principal investigator: Ludmila Hůrková,
IAH CAS
Co-researcher: Department of
Geomatics of the Czech Technical
University (ČVUT)
Cooperation: Kateřina Dolejší, Klára
Mezihoráková, Marie Platovská, Dalibor
Prix, Markéta Svobodová, Jan Uhlík,
Tomáš Valeš and Jitka Walterová,
IAH CAS

The project research employs the
methods of art-history topography in
an attempt to uncover the previously
hidden conservation value of rural
architecture, determine its current
state and consider its future. It is
based on cooperation between the
Department of Art-Historical Topography
at the Institute of Art History of the
Czech Academy of Sciences and
the Department of Geomatics at the
Faculty of Civil Engineering of the
Czech Technical University in Prague.
In 2019 it focused on the historical and
architectural development of selected
rural buildings from all of the regions in
the Czech Republic. The research was
presented through an exhibition and
an accompanying catalogue *Proměny
venkovské architektury s důrazem na
vývoj v 19. a 20. století – vybrané stavby /
Changes in Rural Architecture with an
Emphasis on Developments in the 19th
and 20th Centuries – Selected Buildings*,
which, excluding the accompanying
texts, numbers 13 studies complete with
a large amount of illustrated material.

<http://venkov.fsv.cvut.cz/projekt>

**INDIHU – Development of Tools and
Infrastructure for Digital Humanities**

Financed by: Czech Ministry of Culture,
NAKI II (Programme of Applied Research

and Development of National and Cultural Identity), No. DG16P02B039, 2016–2020

Contractors: Library CAS, National Library of the Czech Republic, Institute of Philosophy CAS, Institute of Archaeology CAS in Prague, Institute of Archaeology CAS in Brno, Institute of Ethnology CAS, Institute of Czech Literature CAS, IAH CAS
Co-researchers: Jiří Roháček, Jana Marešová, IAH CAS

The main aim of the project is to create the necessary infrastructure for scientific work in the humanities, which is based on the resources in electronic form. Participating institutes of the Czech Academy of Sciences in collaboration with the National Library will combine their resources. The results of the project will include the development of tools that enable working with digital content, its effective use for research, and the application of new methods and approaches. The aim of the project is also to cooperate with international infrastructures, particularly with DARIAH and Europeana. In 2019, a software solution for virtual exhibitions allowing the use of different data sources was completed, and furthermore, a solution for a virtual knowledge base that will serve as an information system and resource for individual researchers. The work on integrated access to databases continued.

Josef Sudek and the Photographic Documentation of Works of Art: From a Private Art Archive to Representation of the Cultural Heritage

Financed by: Czech Ministry of Culture, NAKI II (Programme of Applied Research and Development of National and Cultural Identity), No. DG16P02M002, 2016–2020

Principal investigator: Vojtěch Lahoda (till 03/2019), Katarína Mašterová (from 04/2019), IAH CAS

Cooperation: Vlado Bohdan, Hana Buddeus, Tereza Cíglerová, Kateřina Doležalová, František Hlaváč, Markéta Janotová, Tereza Koucká, Adéla Kremplová, Mariana Kubištová, Martin Pavlis, Ondřej Příbyl, IAH CAS

The project deals with the research and presentation of the photographic documentation of artworks based on the example of one of the most important collections of this type in the Czech Republic, the author of which is Josef Sudek. The photographic reproduction of art and architecture is generally a basic tool for presenting this part of the national cultural heritage at both professional and amateur level. The aim of the project is the comprehensive protection, physical and digital preservation, research, evaluation and presentation to the general public of a collection of around 13,500 negatives and 6,000 original prints by Josef Sudek, originating mainly

in the second third of the 20th century and stored in the Photographic Library, IAH CAS. Josef Sudek's artistic approach within the context of reproduction and documentation photography will be summed up in the final exhibition in 2020, focused on the photographs of sculpture and accompanied by the book. An important result of the project is a public online database which is already being filled (see sudekproject.cz), enabling the art heritage of the past century to be revealed and further investigated.

www.sudekproject.cz

Searching for the Provenance of Movable Cultural Assets Nationalised in 1945 from Citizens of German Nationality in the North Bohemian Region

Financed by: Czech Ministry of Culture, NAKI II (Programme of Applied Research and Development of National and Cultural Identity), No. DG16P02R004, 2016–2019

Principal investigator: Kristina Uhlíková, IAH CAS

Cooperation: Jitka Císařová, Martin Bakeš, Kateřina Doležalová, Ivo Habán, Petr Janák, Iva Korbelová, Jana Marešová, Kateřina Nora Nováková, Jan Uhlík and Petr Zinke

The main aim of the project was the creation of a specialised public database of regesta of documents concerning cultural property originally belonging to owners of German nationality that was confiscated on the basis of the Decrees of the President of the Republic in 1945 in North Bohemia. The creation of the database, which represents the only possible way to bring together information which is presently scattered around in many archives and other collections of documents, should make it considerably easier to identify the origin of a number of items stored in regional and national collection institutions, in the funds of the National Heritage Institute, and in other institutions and authorities. The project should bring about a greater appreciation of movable cultural items, and, at the very least, provide a virtual unification of the original records. In 2019, the final exhibition was organised. Information on other results of the project as well as the actual database are available on the website.

www.konfiskovanepamatky.udu.cas.cz

The Image of the Enemy. Visual Manifestations of Antisemitism in the Czech Lands from the Middle Ages to the Present Day

Financed by: Czech Ministry of Culture, NAKI II (Programme of Applied Research and Development of National and Cultural Identity), No. DG18P02OVV039, 2018–2021

Principal investigator: Eva Janáčková, IAH CAS

Cooperation: Alice Aronová, Daniel Baránek, Jan Dienstbier, Michal Frankl, Jakub Hauser, Tereza Koucká, Milan Pech, Daniel Soukup, Blanka Soukupová, Zbyněk Tarant, Petr Zinke, IAH CAS

The aim of the project is a detailed research and evaluation of the phenomena of visual antisemitism in the Czech lands from the Middle Ages to the present day. Anti-Judaism, or antisemitism respectively, manifested itself in the Czech environment as early as the 12th Century and is related to numerous illicit excesses reaching up to the time of the German Occupation and even to the present.

Dozens of up to now completely unexplored depictions with anti-Jewish themes from the Medieval and Early Modern periods have been preserved to this day. In 1860s, modern antisemitism began to take shape in Czech culture and culminated during the Hilsner affair at the turn of the 19th and 20th centuries. After several excesses during the First Czechoslovak Republic, antisemitism openly manifested itself after the Munich Agreement and

especially during the Protectorate of Bohemia and Moravia. In the 1950s, the Communist regime came up with a new construct of a Jewish enemy – Zionism and the state of Israel. After 1989, manifestations of antisemitism are to be found in the context of neo-Nazi groups.

In October 2019 an international conference was held at the Academic Conference Centre entitled *Visual Antisemitism in Central Europe*. The conference was held under the patronage of the Israeli ambassador, Daniel Meron.

Traces of Creativity. The Heritage of the Great Sculptors of the First Half of the 20th Century. Restoration and Care of Historical Plaster Sculptures

Financed by: Czech Ministry of Culture, NAKI II (Programme of Applied Research and Development of National and Cultural Identity), No. DG16P02B052, 2016–2019

Principal investigator: Jakub Ďoubal, Faculty of Restoration of Pardubice University

Co-researcher: Martin Krummholz, IAH CAS

The project focuses on the investigation and search for optimum methods of conserving and restoring the surviving

sculptures, sketches, and models by Stanislav Sucharda (1866–1916). The plaster models present a great number of unique studies, author's variants, and sketches documenting the artistic development of Sucharda and other leading sculptors and their techniques. It will be possible to apply the resulting methodology to the legacy of other great artists of the turn of the century and to plaster works in general. The outcomes of the project are, inter alia, themed workshops, two monograph publications and a final exhibition presenting Sucharda's work in the context of the national ethos of the turn of the 19th and 20th centuries, as well as the optimal method for restoring and caring for sculptures made of plaster. In 2018 the Municipal Museum in Nová Paka held an exhibition entitled *Traces of Creativity*. Stanislav Sucharda 1866–1916 and a conference also took place here on the Great Monument Competitions from the turn of the 19th and 20th Centuries. The Stansislav Sucharda 1866–1916. *Traces of Creativity* exhibition ran from 15 November 2019 to 5 April 2020 at the Prague National Gallery, which was one of the main outputs of this project.

Regional Cooperation

Research on Medieval Sculpture and Painting of the Pardubice Region. The Figure of Architect František Schmoranz Senior and the Re-Gothicising of Buildings and their Interiors within the Framework of the Region

Cooperation of the Institute of Art History with the Pardubice Region
Principal investigator: Helena Dáňová, IAH CAS

Expert cooperation: Ivo Hlobil, Kristina Uhlíková, Jan Uhlík, IAH CAS

This project, the partner for which is the Regional Museum in Chrudim, focuses on two research themes, extremely linked with the region of East Bohemia. The first part of the research was devoted to the figure of František Schmoranz senior, an important architect and builder active at the turn of the 19th and 20th centuries, who significantly shaped the panoramas of East Bohemian towns. The further part of the project was devoted to the investigation of medieval works linked with the Chrudim region. The project then focused on research into specific sculptural monuments using CT. As part of the research, the altarpiece at the Church of St Catherine in Chrudim was reconstructed using tin relief – so-called pressed brocade.

Baroque Opera in the Bohemian Lands – II Demofonte of Metastasio

Cooperation of the Institute of Art History with the Centre of Baroque Culture in Český Krumlov, the Hof-Musici ensemble, Johann Adolf Hasse-Stiftung in Hamburg, the Mozart Society in the Czech Republic, and under the patronage of the Italian Cultural Institute in Prague

Principal investigator: Milada Jonášová, IAH CAS

Expert cooperation: Tomislav Volek, the Mozart Society in the Czech Republic

The project "Italian opera of the 18th century in the Bohemian lands" links a historically informed interpretation of a Baroque opera with musicological research, the result of which are a performance of an significant and up to now unknown opera in the Baroque theatre in Český Krumlov château and a publication of the proceedings of the international musicological conference. This year's conference (21–22 September 2019) was on the theme "II Demofonte as a subject for drama per musica: Johann Adolf Hasse and other composers of the 18th century" and took place again in the Centre of Baroque Culture in Český Krumlov, to mark the modern world premiere of the opera *II Demofonte* by Johann Adolf Hasse (1699–1783). The conductor Ondřej Macek and the Hof-Musici ensemble staged a version of the opera that was

first heard in the Teatro San Giovanni Crisostomo in Venice in December 1748. This year's conference included papers by researchers from Italy, Germany, Spain and the Czech Republic.

Strategy AV 21

This project contains fourteen research programmes of the Czech Academy of Sciences. Its motto is *Top-quality research in the public interest*, which expresses the intention of the academy to increasingly present itself as an institution whose mission is research focused on the problems and challenges faced by present-day society.

In 2019 the Institute of Art History participated in the following research programmes:

Europe and the State: between Barbarism and Civilisation

Imago, Imagines – the Czech State under Wenceslaus IV: The Artistic Testimony

The 600th anniversary of Wenceslaus death on 16 August 1419 provided an occasion for revising the one-sided view of this King of Bohemia, who was also Holy Roman Emperor, through the art.

In 2019 the exhibition *Imago/imagines – Society under Wenceslas IV: the Testimony of Art* in the Gallery of Science and Art CAS (4th September – 26th October), a series of lectures for the public, programmes on the Czech Radio, and an international science colloquium *Valois – Luxembourg – Visconti around 1400*, Prague Vila Lanna, 27th September, were realised.

In the accompanying texts about the exhibited objects, architecture, in lectures for the general public, and especially in a follow-up international colloquium focused on the court culture of Wenceslas IV and his contemporaries in France and Italy, the authors of the exhibition documented the changes in how medieval images-imagines are regarded by art historians today from the viewpoint of their multi-layered functions.

A documentary film *Obrazy pro spásu. Nástěnné malby kostela v Libiři / Images for Salvation. The Murals from the Church in Libiř about the Church of St James the Great in Libiř*, with the gothic mural paintings in its interior, has also been made for the exhibition.

In the connection to the project a book by Ondřej Faktor, *Vejdí, poutníče. Kostel sv. Jakuba Většího v Libiři / Enter, pilgrims. The Church of St James the Great in Libiř*, was published by VERBUM Publishing 2019.

Forms and Functions of Communications

Exhibition Spaces 1820–1950

This project analyses art exhibitions as a medium to publicize a work of art and introduce it into the public discourse. From the 19th century, exhibitions as a place of communication between the art world and the public became a specific space for the creation of discussions about the works and for the creation of the work itself. The project looks at the various historical forms of art exhibitions, approaches towards exhibiting works, and their historical development, motivation and impact (art-historical, social, political). During the initial stages of the project a database documenting the most important or representative art exhibitions held in the Czech lands from 1820 to 1850 will be created. Related to this will be the publication of a collective monograph dedicated to the theme of exhibitions during this period.

The project is in partnership with the Archive of the National Gallery in Prague and other institutes (Research Institute of the Academy of Fine Arts, National Museum in Prague, Náprstek Museum of Asian, African and American Culture, and the Institute for Czech Literature).

International Conference: The Influence of the Vienna School of Art History before and after 1918

This conference looked at the influence of the Vienna School of Art History on art-history research outside of Vienna. The methods of the Vienna School of Art History were very influential not only for art history in the Austro-Hungarian monarchy and its successor states, but also in other countries in Central Europe, and even in Scandinavia, Ukraine, Russia and Turkey. The conference was the first historical attempt to place the activity of the Vienna School of Art History in such a broad international context. The conference participants came from all of the countries where the methodology of the Vienna School of Art developed, as well as from the USA and Great Britain. There were representatives from art history, aesthetics, archival studies, art theory and oriental studies. The results from the conference were published in the prestigious *Journal of Art Historiography*.

Jan Svoboda / Zdeněk Palcr – A Photographic Dialogue on Sculpture

This project focused on an evaluation of the relationship between two like-minded artists; the photographer Jan Svoboda (1934–1990) and the sculptor

Zdeněk Palcr (1927–1996), who worked with different artistic media. The result of their dialogue was Svoboda's photographs of Palcr's sculptures, which contain Svoboda's visual and internal understanding of Palcr's work as well as his own unique interpretation. The two artists were close friends and shared the philosophical burden of their creative ideas, which was reflected in their personal relationship as well as their artistic dialogue. The main output from the one-year project was the publication of the monograph *Svoboda + Palcr: Vidět sochy / Svoboda + Palcr: Seeing Sculptures*, which contains essays by four authors and a large catalogue of Svoboda's previously unknown, unevaluated documentary photographs of Palcr's work. The book was complemented by an eponymous exhibition at the Gallery of Fine Arts in Cheb in 2019.

Unknown Painting by Hans von Aachen, Christ, Man of Sorrows from Břevnov Monastery

The aim of this project was to record a time-lapse documentary on the art-historical research and restoration of the painting Christ, Man of Sorrows, by the Rudolphine artist, Hans von Aachen. The film production was under the auspices of the Department of Audio-Visual Technology of the Centre

of Administration and Operations (director Amálie Kovářová), with the specialist assistance of Štěpán Vácha, who prepared the basis for the filming, provided specialist consultation and appeared in the film. The approach to the filming developed from the restoration methods carried out by Adam Pokorný from the Academy of Fine Arts. There were three days of filming at the monastery at Broumov, two in Adam Pokorný's restoration studio, one at the Institute of Art History and one with Eliška Fučíková. A further two days of filming and postproduction are planned for 2020 and the film should be presented in the autumn of 2020. An exhibition will also be held at the Window Gallery of the Institute of Fine Arts History to coincide with this event.

Memory in the Digital Age

Bertramka – Prague's Mozart Villa in the Light of Unknown German Sources from 1925 and 1942

The IAH CAS, together with the Mozart Society of the Czech Republic, the Technical University in Munich and under the auspices of the German ambassador, Christoph Israng, organized an exhibition and international conference entitled *Bertramka – A German Perspective*

(1942). The conference took place on 22 June 2019 at the Bertramka villa, where an exhibition was installed with facsimiles of nearly 100 previously unknown drawings, plans, and sketches of the Bertramka from 1925 and 1942–1943 which were found in the Architecture Museum at the Technical University in Munich. They are the work of Professor Georg Buchner (1890–1971) and his advanced students from the Academy of Applied Arts in Munich. The exhibition also contains Buchner's distinctive drawings and sketches of areas of Prague from 1925 and 1941–1942, as well as a number of contemporary photographs. The curators responsible for the exhibition were Milada Jonášová and Manfred Hermann Schmid (Augsburg), who discovered the collection.

Epigraphic Database

Database of epigraphic monuments from the early Middle Ages to the 18th century within the Czech Republic, which was established in 2016. The database draws on various critically hierarchical sources. From the beginning, it has been designed to allow for the assessment of various materials using digital humanities methods. It is gradually becoming a crucial source for Czech material and a methodical solution, which can also be used as a contribution to academic and other national and international projects.

In 2019, the database was expanded to 15,257 records; the older records are continually re-optimized. The current state of the database and its findings have been presented several times in lectures and publications. There was also a specialized seminar, accredited by the Ministry of Education of the Czech Republic. A co-operation with the Cabinet for Classical Studies of the Institute of Philosophy of the CAS continued.

Musicological Bibliographic Database – The Retroconversion of Published Personal Bibliographies

Since 2015, the musicological bibliographic database, which was created at the musicological department in 2014, has been regularly supported by the Strategy AV21 programme, which is used for the retroconversion of old bibliographies. The bibliography became part of the Institute of Art History in 2019 and since then has acquired 135,000 CZK from this programme which has been used to update equipment, pay for the licence for a bibliographic cataloguing programme and wages for external employees, who have created 4,000 new electronic bibliographical entries related mainly to Czech musical output from the 1920s to the 1970s. The entire bibliographical database is available online from the website of the Institute of Art History.

Online Thematic Catalogues of Czech Composers

Music was one of the Czech lands' most attractive "exports" from the start of the 18th century, though the popularity of the local composers is in contrast to the lack of classification and easily accessible information on their work. The creation of a catalogue of compositions is an important musicological task and it is a natural part of preserving cultural heritage. The project aims to acquire electronically processed thematic catalogues through the MerMEId editor using the XML scheme MEI (Music Encoding Initiative) and to create its own web interface to present the data, including the accompanying texts. The pilot catalogue consists of the works of the composer Josef Brentner (1689–1742). Part of the project also included a workshop together with the Czech National Library entitled *Jak vytvářet tematické katalogy děl skladatelů? / How to Create a Thematic Catalogue of Composers' Works?*, the objective of which was to revive local discussions about compiling thematic catalogues.

<https://katalog-skladeb.cz>

<https://brentner.katalog-skladeb.cz>

Exhibitions

Rozlomená doba 1908–1928: Avantgardy ve střední Evropě / Years of Disarray 1908–1928. Avant-gardes in the Central Europe

Museum of Modern Art in Olomouc, 20/9/2018 – 27/1/2019

Travelling exhibition: Czas przełomu 1908–1928: Sztuka awantgardy w Europie Środkowej; Międzynarodowe Centrum Kultury w Krakowie, 7/3/2019 – 9/6/2019
Rozlomená doba 1908–1928. Avantgardy v strednej Európe; Galéria města Bratislavy, 28/6/2019 – 27/10/2019

Törésvonalak 1908–1928: Avantgárd művészet Közép-Európában; Janus Pannonius Múzeum, Pécs, 13/12/2019 – 1/4/2020

Authors of the exhibition: Lenka Bydžovská (IAH CAS), Karel Srp

Miloš Cvach: Není to socha! / Miloš Cvach: It is not a Statue!

Gallery of Fine Arts in Cheb, 10/1/2019 – 31/3/2019

Author of the exhibition: Tomáš Winter

Miloš Jiránek: Na jezu, 1905–1906 / Miloš Jiránek: On the Weir, 1905–1906

Gallery of Fine Arts in Cheb, 10/1/2019 – 31/3/2019

Author of the exhibition: Tomáš Winter

Jdi na venkov! Výtvarné umění a lidová kultura včeských zemích 1800–1960 / Go to the Countryside! Fine Art and Folk Culture in the Czech Lands 1800–1960

Gallery of West Bohemia in Pilsen, 21/2/2019 – 12/5/2019

Authors of the exhibition: Pavla Machalíková and Tomáš Winter (IAH CAS), Milan Pech

Konfiskované památky – konfiskované osudy /

Confiscated Monuments – Confiscated Fates

Window Gallery, IAH CAS, 7/3/2019 – 2/6/2019

Conception of the exhibition and texts: Kristina Uhlíková, Ivo Habán, Petr Janák

Konfiskované památky
– konfiskované osudy /
Confiscated Monuments
– Confiscated Fates
Window Gallery, IAH CAS,
7/3/2019 – 2/6/2019
Photo: IAH CAS
© Petr Zinke



Vedení československého státu si nebezpečí, které hrozilo uměleckým a historickým památkám z německého majetku. Měsíc v určité míře uvědomoval. Prezident republiky Edvard Beneš podnikl v létě roku 1945 přípravy k založení instituce, která měla podle jeho představ převést do své správy nejvýznamnější vyvlastněné objekty a vybrat nejcennější mobiliář z dalších konfiskovaných nemovitostí. Tato mezirezortní instituce nazvaná Národní kulturní komise vznikla nakonec až na počátku roku 1947. Postupně převzala sto historických slechtických sídel a desítky tisíc předmětů, knih a dokumentů z dalších vyvlastněných objektů. Části tohoto mobiliáře postupně zařizovala hrady a zámky ve své správě a zpřístupňovala je veřejnosti.

Další jeho podstatná část putovala do centrálních sbírkových institucí, knihoven a archivů. Zbytek, tzv. užitkový mobiliář, se využíval pro zařazení prezidentských sídel, zahraničních vyslanectví v Praze a československých zastupitelství v zahraničí. Méně hodnotné předměty byly většinou předány knižnímu závodu Antikva, který od roku 1948 centrálně organizoval starožitnostmi a dalšími uměleckými objekty.

Na majetek vyvlastněný podle prezidentských dekretů se nevztahuje porevoluční restituční zákon. Tyto nemovité památky tedy zůstávají dodnes v administraci České republiky v podobě sídel a Národního památkového ústavu.

The leadership of the Czechoslovak state was, at least to a certain extent, aware of the dangers that threatened the artistic and historical monuments from German property. In the summer of 1945, President of the Republic Edvard Beneš instigated the preparations for the establishment of an institution, which according to his conception was to take into its administration the most important expropriated buildings and select the most valuable furniture from other confiscated properties. This inter-ministerial institution called the National Cultural Commission was in the end created only at the beginning of 1947. It gradually took over a hundred historic aristocratic seats and tens of thousands of items, books and documents from other expropriated buildings. It progressively furnished the castles and chateaus in its administration with parts of this furniture and made them accessible to the public.

Another substantial part of it went to central collection institutions, libraries and archives. The rest, so-called utility furniture, was used for equipping presidential seats, foreign embassies in Prague and Czechoslovak representations abroad. Less valuable items were mostly handed over for sale to Antikva, a state company, which centrally organized the market with antiques and other art objects from 1948.

The property expropriated as per presidential decrees is not subject to the post-revolutionary restitution law. These movable and immovable monuments are still in the administration of the Czech public collection institutions and the National Heritage Institute.

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**Zabal tu hudbu! Obaly československých gramodesek od vinylu k iPodu /
Wrap the Music! Covers of Czechoslovak Records from Vinyl to iPod**
Popmuseum, Prague, 14/3/2019 – 3/10/2019
Specialist cooperation: Aleš Opekar

Josef Sudek: Topografie sutin. Praha 1945 / Josef Sudek: Topography of Ruins. Prague 1945
Museum of Architecture, Wrocław, 15/3/2019 – 5/5/2019
Curators: Mariana Kubištová, Vojtěch Lahoda, Katarína Mašterová



**Kariéra s paletou. Umělec, umění a umělectví v 19. století /
A Career with a Palette. The Artist and Artistry in the 19th Century**
Gallery of West Bohemia in Pilsen, 20/3/2019 – 9/6/2019
Authors of the exhibition: Pavla Machalíková (IAH CAS), Eva Bendová

Svoboda + Palcr: Vidět sochy / Svoboda + Palcr: Seeing Sculptures
Gallery of Fine Arts in Cheb, 11/4/2019 – 16/6/2019
Author of the exhibition: Katarína Mašterová

25 let nakladatelství Artefactum / 25 Years of the Publishing House Artefactum
Window Gallery, IAH CAS, 11/6/2019 – 10/11/2019
Concept of the exhibition and texts: Helena Dáňová, Kateřina Lahodová

**Kytary proti totalitě. Role hudby při důležitých společenských změnách /
Guitars against Totalitarianism. The Role of Music in Important Social Changes**
Travelling exhibition: Festival Metronome, Prague, 21/6/2019 – 22/6/2019
Festival Pohoda, Trenčín, 11/7/2019 – 13/7/2019
Festival Krásný ztráty, Všetice, 9/8/2019 – 10/8/2019
Cinema of True and Love, Brno, 22/10/2019
Curator: Aleš Opekar

Josef Sudek: Topografie sutin. Praha 1945 /
Josef Sudek: Topography of Ruins. Prague 1945
Museum of Architecture, Wrocław,
15/3/2019 – 5/5/2019
Photo: IAH CAS
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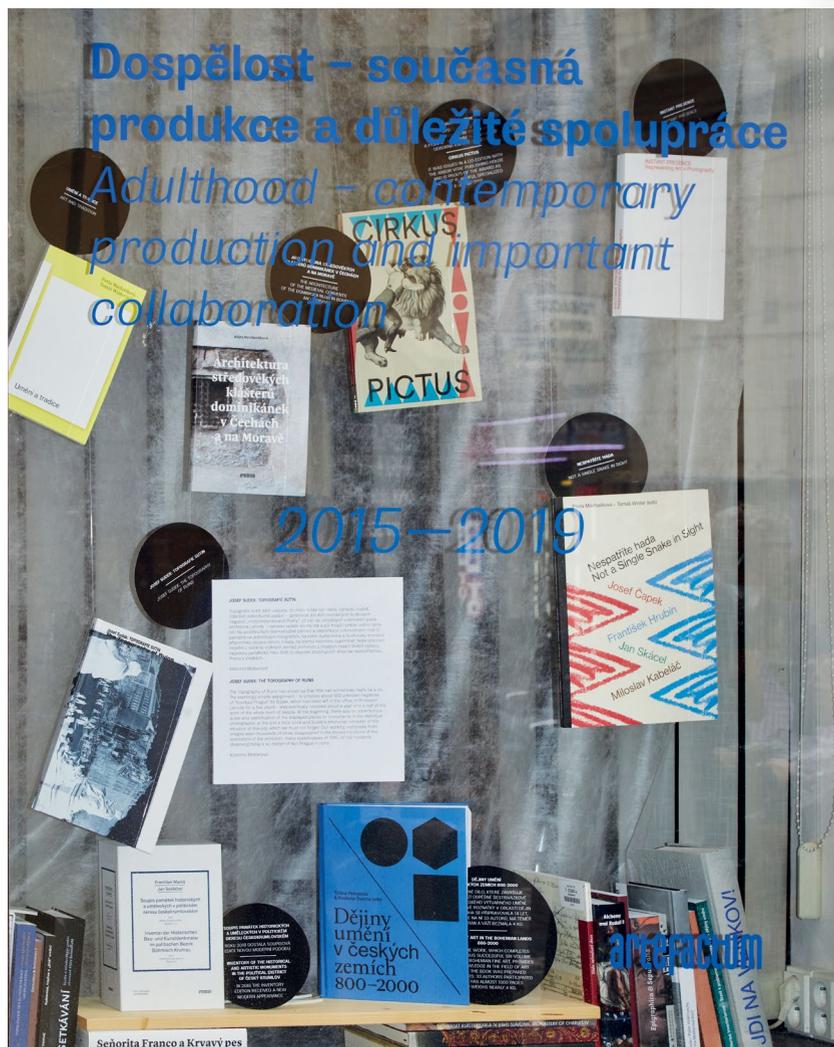
Svoboda+Palcr: Vidět sochy/
Svoboda+Palcr:
Seeing Sculptures
Gallery of Fine Arts in Cheb,
11/4/2019 – 16/6/2019
Photo: IAH CAS
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74–75

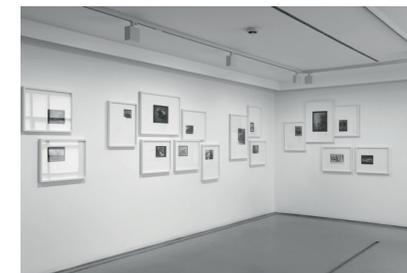


25 let nakladatelství
Artefactum / 25 Years of the
Publishing House Artefactum
Window Gallery, IAH CAS,
11/6/2019 – 10/11/2019
Photo: IAH CAS
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Bertramka – německý pohled (1942) / Bertramka – German View (1942)
Villa Bertramka, Prague, 23/6/2019 – 31/12/2020
Curator: Milada Jonášová

Sudek: Obrazy a odrazy / Sudek: Pictures and Reflections
Atelier of Josef Sudek, Prague, 28/6/2019 – 31/8/2019
Curator: Martin Pavlis



Sudek: Obrazy a odrazy/
Sudek: Pictures and Reflections
Atelier of Josef Sudek, Prague,
28/6/2019 – 31/8/2019
Photo: IAH CAS
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Imago/Imagines. Společnost za Václava IV.: Výpověď umění / Imago/Imagines. Society under Wenceslas IV: Testimony of Art
 Gallery Science and Art, Prague,
 4/9/2019 – 26/10/2019
 Photo: IAH CAS
 © Petr Zinke



Imago/Imagines. Společnost za Václava IV.: Výpověď umění / Imago/Imagines. Society under Wenceslas IV: Testimony of Art
 Gallery Science and Art, Prague, 4/9/2019 – 26/10/2019
 Curators: Klára Benešová, Jan Klípa

78–79

Konfiskované osudy / Confiscated Fates
 City Gallery MY, Jablonec nad Nisou, 2/10/2019 – 15/12/2019
 Curator: Kristina Uhlíková

Detail jako svědek doby. Minulost v dokumentační fotografii 70.–90. let 20. století / Detail as a Witness of the Time. The Past in Documentary Photography of the 1970s–1990s
 Window Gallery, IAH CAS, 3/10/2019 – 28/2/2020
 Author of the exhibition: Martin Pavlis

Proměny venkovské architektury: Vývoj v 19. a 20. století – vybrané stavby / Changes of Rural Architecture: Development in the 19th and 20th Centuries – Selected Buildings
 Gallery Koridor, Faculty of Education UJEP, Ústí nad Labem, 9/10/2019 – 9/12/2019
 Curator: Ludmila Hůrková



Detail jako svědek doby. Minulost v dokumentační fotografii 70. – 90. let 20. století / Detail as a Witness of the Time. The Past in Documentary Photography of the 1970s – 1990s
 Window Gallery, IAH CAS, 3/10/2019 – 28/2/2020
 Photo: IAH CAS
 © Petr Zinke

Devětaosmdesátéj Revisited. Hudební události roku 1989, kdy se popkultura pojila s velkými dějinami / Eighty-ninth Revisited. Musical Events of 1989 when Pop Culture Was Connected with Great History
 Popmuseum, Prague, 9/10/2019 – 2/1/2020
 Specialist cooperation: Aleš Opekar

Jdi na venkov! Výtvarné umění a lidová kultura v českých zemích 1800–1960 / Go into the Country! Art and Folk Culture in the Czech Lands 1800–1960, West Bohemian Gallery in Pilsen, 21/2/2019 – 12/5/2019 Photo © Karel Kocourek



80–81

Bauhaus – ženy – Československo / Bauhaus – Woman – Czechoslovakia, Villa Tugendhat, Brno, 19/11/2019 – 29/12/2019 Photo © Martin Večeřák



Stanislav Sucharda 1866–1916: Tvůrčí proces / Stanislav Sucharda 1866–1916: Creative Process, Trade Fair Palace, National Gallery Prague, 15/11/2019 – 5/4/2020 Photo © Katarina Hudačinová



Miloš Cvach: Není to socha! / Miloš Cvach: It is not a Sculpture!, Gallery of Fine Arts in Cheb, 10/1/2019 – 31/3/2019 Photo © Jiří Gordon

Nebeský žebřík. Pozdně středověké modlitební knihy ze sbírek Národní knihovny České republiky / Heavenly Ladder. Late Medieval Prayer Books from the Collections of the National Library of the Czech Republic
Klementinum, National Library of the Czech Republic, Prague,
23/10/2019 – 7/1/2020
Authors of the exhibition: Milada Studničková (IAH CAS), Kamil Boldan,
Renáta Modráková

Bedřich Dlouhý: Moje gusto / Bedřich Dlouhý: My Taste
Prague City Gallery, 1/11/2019 – 29/3/2020
Curator: Mahulena Nešlehová

**Sudek: Obrazy a Odrazy a v ateliéru /
Sudek: Pictures and Reflections and in the Atelier**
Gallery Pod radnicí, Ústí nad Orlicí, 8/11/2019 – 30/11/2019
Curator: Martin Pavlis

**Stanislav Sucharda 1866–1916: Tvůrčí proces /
Stanislav Sucharda 1866–1916: Creative Process**
Trade Fair Palace, National Gallery in Prague, 15/11/2019 – 5/4/2020
Author of the exhibition: Martin Krummholz

Bauhaus – ženy – Československo / Bauhaus – Woman – Czechoslovakia
Villa Tugendhat, Brno, 19/11/2019 – 29/12/2019
Author of the exhibition: Markéta Svobodová



**Neoklasicismus mezi technikou a krásou. Pietro Nobile (1776–1854) /
Neoclassicism between Technique and Beauty. Pietro Nobile (1776–1854)**
Gallery of West Bohemia in Pilsen, 20/11/2019 – 9/2/2020
Author of the exhibition: Taťána Petrasová

**Krásné madony a Salzburg. Litý kámen kolem 1400 /
Beautiful Madonna and Salzburg. Cast Stone around 1400**
Convent of Saint Agnes, National Gallery in Prague, 6/12/2019 – 19/4/2020
Authors of the concept: Ivo Hlobil (IAH), Hermann Mayrhofer, Štěpánka Chlumská,
Marius Winzeler

**Spravedlnost bez bázně: Gallasové a Clam-Gallasové v Čechách /
Justice without Fear: The Gallas and Clam-Gallas Families in Bohemia**
Regional Gallery in Liberec, 13/12/2019 – 1/3/2020
Author of the exhibition: Martin Krummholz

Neoklasicismus mezi
technikou a krásou. Pietro
Nobile (1776–1854) /
Neoclassicism between
Technique and Beauty. Pietro
Nobile (1776–1854), Gallery
of West Bohemia in Pilsen,
20/11/2019 – 9/2/2020
Photo IAH CAS
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Conferences and Lectures

The Lecture Series Collegium Historiae Artium (CHA)

Institute of Art History CAS, Husova 4,
110 00 Prague 1

1st floor, Lecture Hall No. 117

Start of lectures: 4.30 pm

Contact: Kamila Ramešová,
221 183 501, kramesova@udu.cas.cz

• 30/1 Marian Zervan (Academy of Fine Arts and Design in Bratislava): *K metodologickým problémom interpretácie architektúry v 20. storočí / On Methodological Problems of Interpretation of Architecture in the 20th Century*

• 13/2 Tomáš Valeš (IAH CAS): *Bassano a Rubens v Bučovicích / Bassano and Rubens in Bučovice*

• 27/2 Thomas Wilke (Stuttgart): *The French Model: Graphical Patterns and Theoretical Guidelines for Interior Decoration in the Ancien Regime*

• 13/3 Martina Frank (Ca' Foscari University of Venice): *Re-defining Architecture. Galli Bibiena and Piranesi*

• 27/3 Anna Boreczky (Hungarian National Library, Budapest): *The Medieval Apollonius. Metamorphoses of a Late Antique Adventure Story*

• 10/4 Gabor György Papp (Hungarian Academy of Sciences, Budapest): *National Architecture and the Jewish Question in Hungary 1908–1920. The Case of the Hungarian (Architectural) Society with the So-Called 'Hungarian Secession'*

• 24/4 Angelika Dreyer (Corpus of Baroque Ceiling Painting in Germany, Munich): *Die Fresken von Joseph Mages. Zwischen barocker Frömmigkeit und katholischer Aufklärung / The Frescoes by Joseph Mages. Between Baroque Piety and Catholic Enlightenment*

• 15/5 Milan Pelc (Institute of Art History, Zagreb): *Reception of Prints and Innovative Iconography in the Late Gothic Miniature. Examples from Two Zagreb Manuscript Missals*

• 12/6 Zuzanna Sarnecka (Institute of Art History, University of Warsaw): *Sensory Approach to the Study of Italian Sixteenth-Century Terracotta Sculpture*

• 11/9 Klara Kemp-Welch (The Courtauld Institute of Art, London): *Networking the Bloc. Reassembling the Social in East European Experimental Art 1965–1981*

• 25/9 Štěpán Vácha (IAH CAS): *Pitoreskní motiv rotundy v díle Roelandta Saveryho / A picturesque motif of a rotunda in the work of Roelandt Savery*

• 9/10 Harald Wolter von dem Knesebeck (Department of Art History, Bonn University): *Scripture and Image in the Gospels of Henry the Lion and Matilda of England*

• 30/10 Katarína Chmelinová (Faculty of Arts, Comenius University in Bratislava): *(Seba)sovietizácia a dejiny umenia na univerzite v Bratislave v 50. rokoch 20. storočia / (Self) Sovietization and Art History at the University of Bratislava in the 1950s*

• 13/11 Petr Wittlich (Faculty of Arts, Charles University in Prague): *Rodinovy nové figury / Rodin's New Figures*

• 20/11 Dorothea MacEwan (Warburg Institute, London): *Aby Warburg's and Fritz Saxl's Assessment of the 'Wiener Schule'*

• 11/12 Ivan Gerát (Art History Institute, Slovak Academy of Sciences): *Obrazy v silových poliach imaginácie / Images in Force Fields of Imagination*

The Lecture Series Middle Ages in Motion: Dialogues

Institute of Art History CAS, Husova 4,
110 00 Prague 1

1st floor, Lecture Hall No. 117

Start of lectures: 4:00 pm

Contact: Jan Klípa, 221 183 505,
kliga@udu.cas.cz

• 26/2 Filip Srovnal (National Heritage Institute, Prague) and Aleš Mudra (National Heritage Institute, Prague): *Sochařství v Norimberku a v Praze v době Karla IV. / Sculpture in Nuremberg and Prague During the Reign of Charles IV.*

• 16/4 Jakub Sawicki (Institute of Archeology, CAS) and Jan Kypta (National Heritage Institute, Prague): *Profánní vizuální kultura středověku: mezi archeologií a dějinami umění / The Profane Visual Culture of the Middle Ages: Between Archeology and Art History*

• 18/6 Petr Skalický (National Heritage Institute, Prague) and Adam Pokorný (Academy of Fine Arts and National Gallery in Prague): *Poznávat a chránit! K technologickým průzkumům nástěnných maleb v Menší věži hradu Karlštejna / To Know and to Protect! For Technological Surveys of Murals in the Small Tower of Karlštejn Castle*

• 8/10 Harald Wolter-von dem Knesebeck (Department of Art History, Bonn University) and Jan Dienstbier (IAH CAS): *The Idea of 'Zackenstil' and its Form in the Bohemian Book Painting*

• 3/12 Ludmila Kvapilová-Klūsener (Diocesan Museum of the Archdiocese of Bamberg) and Ivo Hlobil (IAH CAS): *Krásné piety: kult – reprezentace – obchod / Beautiful Pietàs: Cult – Representation – Business*

Dialogo della musica

Institute of Art History CAS, Husova 4,
110 00 Prague 1
1st floor, Lecture Hall No. 117
Start of lectures: 4.30 pm
Contact: Kamila Ramešová,
221 183 501, kramesova@udu.cas.cz

- 22/10 Martin Horyna (IAH CAS): *Hudební motivy v ilustracích spisu Welscher Gast / Musical Motives in Illustrations of Welscher Gast*
- 17/12 Anja Bunzel (IAH CAS) and Melanie Unseld (University of Music and Performing Arts, Vienna): *Namen sind Schall und Rauch? Salonkultur im 19. Jahrhundert / Names are Smoke and Mirror? Salon Culture in the 19th Century*

Others

- 13/5 Jana Kopelentová Rehak (University of Maryland, Baltimore): *Rodinné rámy. Čtení starých alb z ostrova Smith / Family Frames. Reading old albums from Smith Island*
- 26/6 Martin Nedbal (University of Kansas, Lawrence): *Československá muzikologie a německý nacionalismus. Paul Nettl ve světle autobiografických dokumentů z amerických archivů / Czechoslovak Musicology and German Nationalism. Paul Nettl in the Light of Autobiographical Documents from American Archives*

Conferences, Colloquia and Workshops Organized by the Institute of Art History

- *Styl a poetika. Historie, teorie, aplikace / Style and Poetics. History, Theory, Applications*
29 – 30/1/2019
Prague, Institute of Czech Literature of the CAS
Organiser: IAH CAS, Stanislava Fedrová
Co-organiser: Institute of Czech Literature of the CAS
Lectures by members of the IAH CAS: Stanislava Fedrová, *Poetika a styl. Reflexe a perspektivy / Poetics and Style. Reflections and Perspectives*
Tomáš Murár, *Styl jako metoda výzkumu dějin umění v raném 20. století? / Style as a Research Method for the History of Art in the Early 20th Century?*
Jan Klípa, *K čemu může být styl v uměleckohistorické medievistice? / How Useful is a Style in Art History for Medieval Studies?*
Jan Klípa, *Styl v průsečíku literární vědy a dějin umění. Erich Auerbach a Ernst H. Gombrich / Style at the Intersection between Literary Criticism and Art History. Erich Auerbach and Ernst H. Gombrich*
Tomáš Winter, *Alternativy stylu / The Alternatives of Style*
Rostislav Švácha, *Styly a -ismy v novější architektuře / Styles and -isms in Contemporary Architecture*
- *Zrození lidu v české kultuře 19. století. Plzeňské symposium k problematice 19. století / The Birth of People in Czech Culture of the 19th Century. The Plzeň Symposium on the 19th Century*
28/2 – 2/3/2019
Plzeň, Museum of West Bohemia
Organiser: IAH CAS, Taťána Petrasová, Pavla Machalíková, Tomáš Winter
Co-organiser: Museum of West Bohemia
Lectures by members of the IAH CAS: Pavla Machalíková, *Podívaná v cirkuse. Rozptýlení, (ne)pozornost, koncentrace / Spectacle at the Circus. Distraction, (In)attention, Concentration*
- *The Influence of the Vienna School of Art History before and after 1918*
3 – 5/4/2019
Prague, Academic Conference Center and Austrian Cultural Forum
Organiser: IAH CAS, Tomáš Hlobil, Tomáš Murár
Lectures by members of the IAH CAS: Tomáš Murár, *Prager Schule der Kunstgeschichte? Riegl's and Wickhoff's Czech Students and their Influence on Art History in Prague*
Tereza Johanidesová, *Rediscovering Max Dvořák in Czech Art History of the 1960s*
- *XI. Muzikologická studentská konference / XI. Students' Musicological Conference*
30/5/2019
IAH CAS, Department of Musicology
Organiser: Department of Musicology of the Charles University
Co-organiser: IAH CAS, Department of Musicology of the Masaryk University, Department of Musicology of the Palacky University

• *Jak vytvářet tematické katalogy děl skladatelů? / How to Create a Thematical Catalogue of a Composer's Works?*

31/5/2019

IAH CAS, Department of Musicology

Organiser: IAH CAS, Václav Kapsa

Lectures by members of the IAH CAS:

Václav Kapsa, *Tematické katalogy děl v digitální době / Thematical Catalogues of Works in the Digital Age*

Václav Kapsa, *Katalogizace pomocí editoru MerMEId a publikace MEI souborů na příkladu katalogu děl Josefa Brentnera / Cataloguing through the Use of the MerMEId Editor and Publication of MEI Files Using the Example of a Catalogue of Josef Brentner's Works*

Markéta Kratochvílová, *Katalog děl Otakara Ostrčila / A Catalogue of the Works of Otakar Ostrčil*

• *Bertramka – německý pohled (1942) / Bertramka – a German Perspective (1942)*

22/6/2019

Prague, Villa Bertramka

Organiser: IAH CAS, Milada Jonášová

Lectures by members of the IAH CAS: Klára Mezhoráková, *Transformations of the Architecture of Bertramka Estate in the 1st Half of the 20th Century*

Martin Mádl, *Questions around Wall Paintings in Bertramka. Between Rococo and Classicism*

Milada Jonášová, *Umbauarbeiten in der Villa Bertramka und das Mozart-Jahr 1941 / Reconstruction Work in the Villa*

Bertramka and the Mozart Year 1941

Martin Krummholz, *Mozart und Fischer von Erlach. Prager Denkmäler zweier Titanen der germanischen Kunst in der Zeit des Zweiten Weltkriegs / Mozart and Fischer von Erlach. Prague Monuments of Two Titans of German Art in Time of the Second World War*

• *Il Demofonte jako námět dramatu per musica. Johann Adolf Hasse a další skladatelé 18. století / Il Demofonte as a Drama Subject per musica. Johann Adolf Hasse and Other 18th-Century Composers*

21 – 22/9/2019

Centre of Baroque Culture in Český Krumlov

Organiser: IAH CAS, Milada Jonášová

Co-organiser: Centre of Baroque Culture in Český Krumlov, Johann Adolf Hasse-Stiftung Hamburg, Ensemble Hof-Musici, Mozart Society in the Czech Republic

Lectures by members of the IAH CAS: Milada Jonášová, *Mozart im Banne von Il Demofonte / Mozart under the Spell of Il Demofonte*

• *Luxembourg-Valois-Visconti kolem 1400 / Luxembourg-Valois-Visconti around 1400*

27/9/2019

Prague, Villa Lanna

Organiser: IAH CAS, Klára Benešová, Jan Klípa

Co-organiser: Centre for Medieval Studies CAS, Charles University Prague

Lectures by members of the IAH CAS:

Klára Benešová, *Architektura za a pro Václava IV. – mezi reprezentací a privatissimem / Architecture in the Times of Wenceslas IV – between Representation and Privatism*

Jan Klípa, *Madona svatovítská a frankovlámské umění kolem roku 1400 / The St Vitus Madonna and Franco-Flemish art c. 1400*

Milada Studničková, *Devízy a insignie řádu jako imago panovníka / Mottos and Insignia of Orders as an Imago of the Sovereign*

• *Krásný Dvůr. Early Landscape Gardens in the Central Europe and their Creators*

10/10/2019

Prague, Academic Conference Center

Organiser: IAH CAS, Martin Krummholz

Co-organiser: Silva Tarouca Research Institute for Landscape and Ornamental Gardening, Faculty of Arts of the Charles University

Lectures by members of the IAH CAS:

Martin Krummholz, *Krásný Dvůr im Kontext der mitteleuropäischen Landschaftsgärten / Krásný Dvůr in the Context of the Central European Landscape Gardens*

• *Visual Anti-Semitism in Central Europe*

17/10/2019

Prague, Academic Conference Center

Organiser: IAH CAS, Eva Janáčková

Lectures by members of the IAH CAS:

Jan Dienstbier, *Metamorphoses*

of Judensau

Eva Janáčková, *Gruss aus Marrienbad. Czech Spa Anti-Semitism*

• *Zelenka Conference Prague 2019*

18/10/2019

IAH CAS, Department of Musicology

Organiser: *Ensemble Inégal*

Co-organiser: IAH CAS

• *Negativy a jejich uložení v (ne)sbírkách / Negatives and their Place*

in (Non)collections

22/10/2019

Prague, Academic Conference Center

Organiser: IAH CAS, Kateřina Doležalová

Lectures by members of the IAH CAS: Kateřina Doležalová, *Identifikovat, očistit, nově uložit / Identify, Clean, Save Again*

• *18. zasedání k problematice sepulchrálních památek / The 18th Meeting on the Problems of Sepulchral Monuments*

6 – 7/11/2019

Prague, Academic Conference Center

Organiser: IAH CAS, Jiří Roháček

Lectures by members of the IAH CAS:

Jiří Roháček, *K epigrafickému kontextu nejstarších památek české sepulchrální skulptury / On the Epigraphic Context of the Oldest Examples of Czech Sepulchral Sculpture*

Jan Chlíbec, *Vztah bavorské pozdně gotické sepulchrální skulptury k Čechám / The Relationship between Late-gothic Sepulchral Sculpture and Bohemia*

- *Kolokvium k 85. výročí úmrtí Karla Chytila / Colloquium on the 85th Anniversary of the Death of Karel Chytil* 12/11/2019
Prague, Academic Conference Center
Organiser: IAH CAS, Jana Marešová
Lectures by members of the IAH CAS: Jana Marešová, *Několik životů Karla Chytila / Many Lives of Karel Chytil* Jan Klípa, *Gumpold a Závěš. Co zajímalo Karla Chytila na románském umění v Čechách? / Gumpold and Závěš. Why Was Karel Chytil so Interested in Romanesque Art in Bohemia?* Milada Studničková, *Karel Chytil a jeho Antikrist v naukách a umění středověku a husitské obrazné antithese / Karel Chytil and his Anti-Christ in the Teachings and Art of the Middle Ages and the Hussite Figurative Antithesis* Michal Šroněk (with Kateřina Horníčková), *Od pramene k sítim. Jak číst Chytilovo Malířstvo dnes / From Source to Networks. How to Read Chytil's Art of Painting Today* Pavla Machalíková, *Prameny versus legendy. Chytilovy interpretace umění 19. století / Sources Versus Legends. Chytil's Interpretations of 19th-century Art* Kristina Uhlíková, *Jak Čechoslováci chtěli vyvézt celou Vídeň. Angažmá Karla Chytila v jednáních o nárocích ČSR na umělecká díla z rakouských sbírek po I. světové válce / How Czechoslovaks Wanted to Export All of Vienna. Karel Chytil's Involvement in the Negotiations Concerning*

Czechoslovak Claims for Artworks in Austrian Collections after World War I

- *Bader Scholars in Art History* Prague, Academic Conference Center 22/11/2018
Organiser: IAH CAS, Pavla Machalíková, Martin Mádl
Co-organiser: Czech Association of Art Historians
Support: Isabel & Alfred Bader Fund, Bader Philanthropy

- *Josef Cibulka (1886–1968). Kněz, pedagog a historik umění ve 20. století / Josef Cibulka (1886–1968). Priest, Educator and Art Historian in the 20th Century* 4/12/2019
Prague, Academic Conference Center
Organiser: IAH CAS, Kristina Uhlíková
Lectures by members of the IAH CAS: Klára Benešová, *Josef Cibulka a svatovítská rotunda / Josef Cibulka and the St Vitus Rotunda* Jan Klípa, *Josef Cibulka a církevní restituce – případ Madony z Veveří / Josef Cibulka and Church Restitution – the Case of Madonna of Veveří*

Lectures by Invitation, Participation in Conferences and Scientific Meetings Prepared by Other Organizers

International

- Klára Benešová, *Disparition, réouverture et clôture du chantier cathédral de Prague (1419–1933) / Disappearance, Reopening and Closure of the Prague Cathedral Building Site (1419–1933)*, lecture at the international conference *Le chantiers cathédral en Europe. Diffusion et sauvegarde des saviors, savoir-faire et matériaux du Moyen Âge à nos jours / The Cathedral Building Sites in Europe. Dissemination and Safeguarding of Knowledge, Know-how and Materials from the Middle Ages to the Present Day*, Paris, 23/10 – 25/10/2019

- Anja Bunzel, *Nineteenth-Century European Salon Repertoire within the Context of Popular Culture*, lecture at the international conference *Musicology Today*, Maynooth University, Ireland, 28/6 – 30/6/2019

- Anja Bunzel, *Private Social Gatherings during the First Half of the Nineteenth Century: Definitions and Examples (Prague)*, lecture at the international workshop *Musical Crossroads: Transatlantic Cultural Exchange 1800–1950*, University of Music and Performing Arts Vienna, 28/11 – 29/11/2019

- Anja Bunzel, *Popular Song in the (Semi-)Private Domain? Considering the*

Nineteenth-Century Salon within the Context of Popular Culture, lecture at the international conference *Popular Songs in the 19th Century*, Study Center Opera Omnia Luigi Boccherini, Lucca, 30/11 – 2/12/2019

- Anja Bunzel, *Musical Crossroads: Bonn, London, Dublin*, invited guest lecture at the Maynooth University, Ireland, 12/4/2019

- Anja Bunzel, *What's in a Salon?: Defining Nineteenth-Century Salon Culture*, invited guest lecture at the University College Dublin, Ireland, 21/11/2019

- Petr Daněk, *Jan Blahoslav Musica, das älteste erhaltene Lehrbuch der Musiktheorie in tschechischer Sprache / Jan Blahoslav Musica, the Oldest Surviving Textbook of Music Theory in the Czech Language*, lecture at the international conference *Musiktheorie im Mitteleuropa im 16.–19. Jahrhundert / Music Theory in Central Europe in the 16th to 19th Centuries*, Slavonic Institute of the Slovak Academy of Sciences, Bratislava, 7/10 – 9/10/2019

- Sylva Dobalová, *Barocke Gartenkunst in Böhmen / Baroque Garden Art in Bohemia*, lecture at the international conference *Die barocke Idee / The Baroque Idea*, Barockgarten Großsedlitz, 13/6 – 14/6/2019

- Sylva Dobalová, *Kaiser Rudolf II. und das botanische Interesse an seinem Hof / Emperor Rudolf II and the Botanical Interest in His Court*, lecture at the international conference *Gärtnerische Netzwerke – von Hofgärtnern und Bundesgärtnern / Gardeners' Networks – by Court and Federal Gardeners*, Vienna, 26/9 – 28/9/2019
- Roman Dykast, *Vliv estetických teorií na výuku hudebně teoretických disciplín v první polovině 19. století / Influence of Aesthetic Theories on Music Theory Disciplines in the First Half of the 19th Century*, lecture at the international conference *Aesthetics Education and the Practice of Aesthetics Teaching in the Frame of 19th-20th-century European Aesthetics Thinking – A Dialogue between Traditional and Current Concepts*, Faculty of Arts, University of Prešov, 7/11 – 8/11/2019
- Tomáš Hlobil, *Konkursy na rakouské stolice estetiky v době předbřeznové. Příklad Franze Fickera / Auditions on Austrian Schools of Aesthetics in the Period before March. The Example of Franz Ficker*, lecture at the international conference *Aesthetics Education and the Practice of Aesthetics Teaching in the Frame of 19th-20th-century European Aesthetics Thinking – A Dialogue between Traditional and Current Concepts*, Faculty of Arts, University of Prešov, 7/11 – 8/11/2019
- Vendula Hnídková, *How to Build a Museum in the 1930s?*, lecture at the Meštrović Atelier, Zagreb, 29/1/2019
- Vendula Hnídková, *Czech Modern Architecture and the Long Shadow of Karel Teige*, lecture at the University Cambridge, 12/4/2019
- Vendula Hnídková, *Housing between Private and Collective. Czechoslovak Architecture for Social Reform*, lecture at the international conference *Functionalism and Bauhaus*, Berlin, 12/10/2019
- Vendula Hnídková, *Housing for a New Social Order. Czechoslovak Urban Visions between Belief in Humankind and Social Segregation*, lecture at the international conference ASEES, San Francisco, 23/11 – 26/11/2019
- Martina Hrabová, *The Geography of an Intellectual Field: The Social Network of Le Corbusier's Studio*, lecture at Centre Canadien d'architecture, Montréal, 19/9/2019
- Milada Jonášová, *Prager Aufführungsmaterial zu „Così fan tutte“ aus Mozarts Zeit / Prague Performance Material for 'Così fan tutte' from Mozart's Time*, lecture at the international conference *Leopold Mozart and Life in the Age of Enlightenment. Society – Education – Culture*, Mozarteum, Salzburg, 4/4 – 6/4/2019
- Petr Kratochvíl, *Works of Art as Catalysts of a 'Dialogue' in Urban Public Spaces*, lecture at the international conference *Unfolding Dilemmas in Urban Public Space Development and Maintenance*, Riga, 20/11 – 21/11/2019
- Martin Krummholz, *Die barocke Schlossarchitektur Nordböhmens / The Baroque Castle Architecture of Northern Bohemia*, lecture at the international conference *Die barocke Idee / The Baroque Idea*, Barockgarten Großsedlitz, 13/6 – 14/6/2019
- Martin Krummholz, *Die Auftraggeber und die Gärtner der frühesten Landschaftsgärten Böhmens / The Clients and Gardeners of the Earliest Landscape Gardens in Bohemia*, lecture at the conference *Gärtnerische Netzwerke. Von Hofgärtnern und Bundesgärtnern / Horticultural Networks. From Court Gardeners and Federal Gardeners*, Vienna, 26/9 – 28/9/2019
- Martin Krummholz, *Die Räuber und/oder die Kunstmäzene. Der neue Adel Böhmens um 1650 / The Robbers and/or the Art Patrons. The New Nobility of Bohemia around 1650*, lecture at the international conference *Bellum et Artes. Krieg – Kunst – Diplomatie in Ostmittel- und Mitteleuropa 1600–1660 / Bellum et Artes. War – Art – Diplomacy in Central and Eastern Europe 1600–1660*, Gdansk, 3/10 – 6/10/2019
- Kateřina Kubínová, *Charles IV. and Rome*, lecture at the international conference *Carlo IV e Italia / Charles IV and Italy*, Italian Historical Institute for the Middle Ages, Roma, 25/9 – 29/9/2019
- Barbora Kundračíková, *Visual System Deformations in Arts and Peculiarities of Aesthetic Exploitation of the Map*, lecture at the international conference *Philosophy and Cartography*, Wrocław University, 4/11 – 8/11/ 2019
- Mertin Mádl, *What We Assume and What We Do Not Know about Painters' Training in Czech Lands*, lecture at the international workshop *New Researches for Baroque Ceiling Painting*, Institute for Art History, Pázmány Péter Catholic University, Budapest, 31/5/2019
- Martin Mádl, *Projekce barokních nástěnných maleb / Projection of Baroque Mural Painting*, lecture at the University Trnava, 25/4/2019
- Katarína Mašterová, *An Instrument of Examination: Photographic Record as an Archaeological Sample*, lecture at the international conference *Science & Photography Symposium*, University of St Andrews, 23/10/2019
- Tomáš Murár, *Inwards and Beyond the Form: Art History of Vojtěch Birnbaum and Max Dvořák*, lecture at the international

conference *Forme(s) / Formalisme / Form(s) / Formalism*, Université de Lausanne, 20/3 – 21/3/2019

- Aleš Opekar, *Advantages and Potential of a Visegrad Branch of the IASPM and Resources of Czech Popular Music Studies*, lecture at the international conference *Popular Music Studies in Europe. History, Methodologies, Perspectives*, Cardinal Stefan Wyszyński University in Warsaw, 11/10/2019

- Lenka Panušková (with Katrin Janz-Wenig), *Explaining the Passion of Christ: Three Different Examples to Evoke Compassion*, lecture at the international workshop *Communicating the Passion in the Late Middle Ages: Socio-Religious Function of an Emotional Narrative*, Central European University, Budapest, 31/5/2019

- Lenka Panušková, *Picturing the Passion. Devotional Strategies in the Passion of Abbess Cunigonde*, lecture at the *International Medieval Congress*, Leeds, 1/7 – 4/7/2019

Fedora Parkmann, *Les albums de famille du président Antonín Zápotocký: mémoire privée, enjeux publics / The Family Albums of President Antonín Zápotocký: Private Memory, Public Issues*, lecture at the international conference *Patrimoines photographiques: histoire, ethnologie, émotions / Photographic Heritage:*

History, Ethnology, Emotions, Musée des Arts décoratifs, Paris, 7/11 – 8/11/2019

- Taťána Petrasová, *Triumphal – ephemär – amtlich: die ephemäre Architektur in Böhmen 1833 / Triumphal – Ephemeral – Official: the Ephemeral Architecture in Bohemia in 1833*, lecture at the international conference *Staat und Stil. Öffentliche Gebäude im Vormärz vom Klassizismus bis zu frühen Formen des Historismus / State and Style. Public Buildings in the Pre-March from Classicism to Early Forms of Historicism*, Vienna, 28/11 – 30/11/2019

- Matthew Rampley, *Iconologies Prehistoric and Modern: On Naturalistic Theories of the Image*, lecture at the international conference *Iconologies: Global Unity and / or Local Diversities in Art History*, Jagiellonian University, Cracow, 22/5 – 25/5/2019

- Michal Šroněk (with Kateřina Horníčková), *Staging the Others in Early Modern CE: Oriental Delegations and Their Beholders at the Imperial Court in Prague 1600–1610*, lecture at the international conference *Processions and Royal Entries in the Petrification of Space during the Medieval and Early Modern Periods*, Centro de Ciencias Humanas y Sociales – Consejo Superior de Investigaciones Científicas, Madrid, 23/9 – 24/9/2019

- Petra Trnková, *Familial Relationships of Photographic Doubles*, lecture at the international conference *The Institutional Lives of Photographs*, Victoria & Albert Museum, London, 6/12 – 7/12/2019

Domestic

- Petr Daněk (with Michaela Rossi), *Where and How Did the Rudolfinian Musicians Live? A Brief Contribution to Prague Topography at the Turn of the 16th and 17th Centuries*, lecture at the colloquium *Mezinárodní hudebněvědné kolokvium / International Musicological Colloquium*, Brno, 4/11 – 6/11/2019

- Sylva Dobalová (with Jarmila Skružná), *Broumovský poklad. Znovuobjevení a zpřístupnění unikátního historického herbáře pro badatelskou veřejnost / Broumov Treasure. Rediscovering and Making Available a Unique Historical Herbarium for Researchers*, lecture at the conference *Botanické sbírky a databáze a jejich využití ve výzkumu a praxi / Botanical Collections and Databases and Their Use in Research and Practice*, Faculty of Science, Charles University, Prague, 30/11 – 1/12/2019

- Roman Dykast, *Johannes Kepler – učelec mezi vědou a uměním / Johannes Kepler – Scholar between Science and Art*, lecture at the international conference *Komunikace a vědění III. /*

Communication and Knowledge III, Faculty of Arts, University of West Bohemia, Pilsen, 25/9/2019

- Vendula Hnídková, *Ebenezer Howard's Urban Idyll in Czechoslovakia and Its Unprecedented Rupture*, lecture at the international conference *In the Shadow of the Habsburg Empire? Art and Architecture in Interwar Central Europe*, Brno, 12/9 – 14/9/2019

- Eva Janáčková, *Obraz nepřítel: Vizuální projevy antisemitismu v českých zemích od středověku po současnost / Image of the Enemy: Visual Manifestations of Anti-Semitism in the Czech Lands from the Middle Ages to the Present*, lecture at the international conference *Fresh Eye III*, Campus Hybernská, Prague, 10/10/2019

- Eva Janáčková, *Česko-izraelští umělci: Mezi orientalismy a novými realismy / Czech-Israeli Artists: Between Orientalism and New Realism*, lecture at the conference *Mezery v historii / History Gaps*, Regional Gallery Liberec, 21/10/2019

- Tereza Johanidesová, *Ve stavu ochromení a útlumu: „normalizace“ dvou pražských uměleckohistorických pracovišť / In a State of Paralysis and Decay: 'Normalization' of Two Prague Art-historical Institutions*, lecture at the conference *Normalizace humanitních*

věd v Československu (1969–1989) / *Normalization of the Humanities in Czechoslovakia (1969–1989)*, Academic Conference Centre, Prague, 14/10 – 15/10/2019

• Václav Kapsa, *Joseph Brentner as an Antihero of Prague Music History*, lecture at the international conference *Music History of the 18th Century Central Europe and Its Intellectual Frames*, Institute of Musicology, Charles University, Prague, 7/1/2019

• Václav Kapsa, *Tematické katalogy děl skladatelů dříve a dnes / Thematic Catalogs of Composers' Works Before and Today*, lecture at the Department of Musicology, Masaryk University in Brno, 3/4/2019

• Václav Kapsa, *Hudební tematické katalogy a digitalizace / Music Thematic Catalogs and Digitization*, lecture at the Institute of Information Studies and Librarianship, Faculty of Arts, Charles University, Prague, 6/5/2019

• Václav Kapsa, *Johann Georg Orsler – slezský hudebník ve šlechtických službách a otázky jeho tvorby / Johann Georg Orsler – a Musician from Silesia in the Service of Aristocracy and Questions Related to His Compositions*, lecture at the conference *Karl Ditters von Dittersdorf a šlechtická hudební kultura v českých zemích 2. poloviny 18. století /*

Karl Ditters von Dittersdorf and Aristocratic Music Culture in the Czech Lands of the Second Half of the 18th Century, Olomouc, 7/6/2019

• Václav Kapsa, *Hudba za časů Kiliána Ignáce Dientzenhofera / Music during the Times of Kilian Ignaz Dientzenhofer*, lecture at the conference *Kilián Ignác Dientzenhofer (1689–1751): 330 let ikony barokní architektury / Kilián Ignác Dientzenhofer (1689–1751): 330 Years of Baroque Architecture*, Prague, 18/9/2019

• Václav Kapsa, *Hlavní oblasti Troidových výzkumů a jejich dnešní význam / The Main Areas of Troida's Research and Their Importance Today*, lecture at the workshop *Hudební poutník dr. Emilián Troida / Music Pilgrim dr. Emilián Troida*, Jičín, 28/11/2019

• Kateřina Kubínová, *Cesta karolinského evangeliáře Cim 2 do Prahy / Journey of the Carolingian Gospel Cim 2 to Prague*, lecture at the Institute of Czech Literature of the CAS, Prague, 5/2/2019

• Kateřina Kubínová, *Podivuhodné osudy pražského evangeliáře Cim 2 / Wonderful Fates of the Prague Gospel Cim 2*, lecture at the Centre for Medieval Studies, Prague, 25/11/2019

• Martin Mádl, *Projekce barokních nástěnných maleb / Projection of Baroque*

Mural Painting, lecture at the Seminar of Art History, Masaryk University in Brno, 10/12/2019

• Martin Mádl, *Nástěnné malby v architektuře Kiliána Ignáce Dientzenhofera / Mural Paintings in the Architecture of Kilian Ignaz Dientzenhofer*, lecture at the conference *Kilián Ignác Dientzenhofer (1689–1751): 330 let ikony barokní architektury / Kilián Ignác Dientzenhofer (1689–1751): 330 Years of Baroque Architecture*, Prague, 18/9/2019

• Pavla Machalíková, *Je to realismus? / Is it Realism?*, lecture at the international conference *Mezery v historii / History Gaps*, Regional Gallery Liberec, 21/10/2019

• Aleš Opekar, *Bůh si zakryl tvář. Náboženské odkazy v nenáboženských významech textů v české populární hudbě / God Covered His Face. Religious References in Non-religious Meanings of Texts in Czech Popular Music*, lecture at the conference *Od folkloru k world music: Hudba a spiritualita. Mezinárodní kolokvium zaměřené na lidovou, folkovou, etnickou hudbu a world music / From Folklore to World Music: Music and Spirituality. International Colloquium Focused on Folk, Ethnic and World Music*, Náměšť nad Oslavou, 30/7 – 31/7/2019

• Lenka Panušková, *Velislavova bible: Mezi uměleckým dílem a učebnicí /*

Velislav's Bible: Between a Work of Art and a Textbook, lecture at the Charles university, Prague, 22/10/2019

• Ivo Purš, *The Title Page of Michael Maier's Viatorium (1618) and Its Iconography*, lecture at the international workshop *The Rosicrucian Manifestos and the Visual and Intellectual Culture of the Seventeenth Century*, Prague, 14/5/2019

• Jiří Roháček, *K epigrafické metodě*, lecture at the Charles university, Prague, 16/10/2019

• Jiří Roháček, *Dokumentace středověkých a raně novověkých nápisů: epigrafická databáze a její využití*, lecture at the Institute of Czech literature CAS, Prague, 17/10/2019

• Matthew Rampley, *Reclaiming Aura: Exhibitions of Religious Art in Interwar Austria*, lecture at the international conference *In the Shadow of the Habsburg Empire*, Masaryk University Brno, 12/9 – 14/9/2019

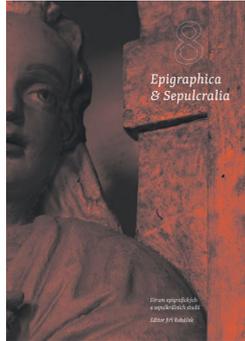
• Štěpán Vácha, *Motiv románské rotundy v díle rudolfinského malíře Roelandta Saveryho / Motif of the Romanesque Rotunda in the Work of Rudolphine Painter Roelandt Savery*, lecture at Czech Technical University in Prague, 9/4/2019

- Tomáš Valeš, *Castra doloris aneb smrtoslavná lešení a barokní Morava / Castra doloris or Death of the Scaffolding and Baroque Moravia*, lecture at the Msaryk University in Brno, 6/11/2019
- Tomáš Valeš, *Bartholomäus Ignaz Weiss jako kreslíř / Bartholomäus Ignaz Weiss as a Draftsman*, lecture at Kolokvium o umění na papíře a pergamenu *Ars lineris / Colloquium on Art on Paper and Parchment Ars lineris*, National Gallery, Prague, 9/12/2019
- Pavel Vlček, *Východiska architektonické tvorby Kiliána Ignáce Dientzenhofera / Starting Points of the Architectural Work of Kilian Ignaz Dientzenhofer*, lecture at the conference *Kilián Ignác Dientzenhofer (1689–1751): 330 let ikony barokní architektury / Kilián Ignác Dientzenhofer (1689–1751): 330 Years of Baroque Architecture*, Prague, 18/9/2019
- Pavel Vlček, *Usedlost Cibulka / Homestead Cibulka*, lecture at Czech Technical University in Prague, 19/11/2019
- Tomáš Winter, *Francouzští impresionisté v Praze 1907: Texty a kontexty / French Impressionists in Prague 1907: Texts and Contexts*, lecture at the conference *Impresionismus v české kultuře 1880–1920 / Impressionism in Czech culture 1880–1920*, Palacký University Olomouc, 6/5 –7/5/2019
- Tomáš Winter, *Francouzský impresionismus a jeho přijetí v Čechách / French Impressionism and Its Acceptance in Bohemia*, lecture at the international conference *Paříž – Praha: O umění: Impresionismus / Paris – Prague: About Art: Impressionism*, French institute, Prague, 24/9/2019
- Tomáš Winter, *Hybridní mix grafických technik jako cesta k postmoderně? Příklad Jaroslavy Pešicové / Hybrid Mix of Graphic Techniques as a Way to Postmodernity? Example of Jaroslava Pešicová*, lecture at *Kolokvium o umění na papíře a pergamenu Ars lineris / Colloquium on Art on Paper and Parchment Ars lineris*, National Gallery, Prague, 9/12/2019

Pedagogical Activity

- | | |
|---|--|
| University of Music and Performing Arts in Graz / Centre for Gender Studies – Institute 14: Aesthetics of Music
Anja Bunzel | Masaryk University in Brno / Faculty of Arts / Department of Musicology
Aleš Opekar |
| Academy of Performing Arts in Bratislava / Music and Dance Fakulty / Music Theory Department
Petr Daněk | Masaryk University in Brno / Faculty of Arts / Institute of Czech Literature
Stanislava Fedrová |
| Academy of Performing Arts in Prague / Department of Art Theory and History
Štěpán Vácha | Masaryk University in Brno / Faculty of Arts / Seminar of Art History
Kateřina Dolejší, Jan Klípa, Matthew Rampley, Tomáš Valeš |
| Architectural Institute in Prague
Helena Dáňová | Palacký University in Olomouc / Faculty of Arts / Department of Art History
Ivo Hlobil, Martin Krummholz, Rostislav Švácha, Tomáš Winter |
| Charles University in Prague / Faculty of Arts / Department of Aesthetics
Roman Dykast, Tomáš Hlobil | Silesian University Opava / Arts and Sciences Faculty / Institute of Historical Sciences
Dalibor Prix |
| Charles University in Prague / Faculty of Arts / Department of Auxiliary Historical Sciences and Archive Studies
Jiří Roháček | Technical University in Liberec / Department of History of Art and Architecture
Petr Kratochvíl, Ondřej Hojda |
| Charles University in Prague / Faculty of Arts / Institute for Art History
Jan Klípa, Lubomír Konečný, Martin Mádl, Pavla Machalíková | University of Birmingham / Department of Art History
Vendula Hnídková |
| Charles University in Prague / Humanities Faculty
Martin Krummholz, Jan Dienstbier | University of South Bohemia in České Budějovice / Faculty of Arts / Institute of Art and Culture Sciences
Michal Šroněk |
| Charles University in Prague / Institute for Language and Preparatory Studies
Eva Janáčková | University of South Bohemia in České Budějovice / Faculty of Education / Department of Music
Martin Horyna |
| J. E. Purkyně University in Ústí nad Labem / Pedagogical Faculty / Department of Art Culture
Martin Krummholz | |

Books Published by Artefactum Publishing House



Epigraphica & Sepulcralia 8. Forum epigrafických a sepulkálních studií / Epigraphic and Sepulchral Studies
Jiří Roháček (ed.)

The proceedings of the jubilee 15th international session on the issue of sepulchral monuments, which took place in Prague on 19 October – 21 October 2016. These regular conferences, organized since 2000 by the Institute of Art History of the Czech Academy of Sciences, are focused on sepulchral monuments as material artefacts of sepulchral culture and as works of art in the traditional sense of the word, with a factual or methodological relation to Central European issues. However, they do not not avoid themes that more widely explain the context in which these monuments were created and were functionally applied. An emphasis is placed on the nature of interdisciplinary expert meetings. Through their focus and periodicity, they are unique in the pan-European context. A novelty of this session was the inclusion of an independent block devoted to Hebrew monuments. The proceedings are divided into three parts, in terms of the religious context of the discussed themes – hence into parts devoted to Christian, Jewish and finally supplemental, but still in the Central European milieu, Islamic sepulchral monuments. It contains twenty-five papers in total, which deal directly or contextually with sepulchral monuments from the Late Middle Ages to the 21st century. Besides, the territorially Bohemian and Moravian issue as well as the German, Slovak and Polish issues make up a significant share of the work. The series Epigraphica & Sepulcralia

has been the publication forum of these sessions since 2005.

Prague: Artefactum 2018, 530 pp.
 ISBN: 978-80-88283-17-1, ISSN 2336-3363

Ivo Kořán. Texty / Ivo Kořán. Texts
Klára Benešová – Helena Dáňová – David Vrána (eds.)

The selection of these texts by Ivo Kořán was an attempt at covering the wide range of this academic's lifelong interests. At the end of the 1950s Ivo Kořán was the first Czech art historian to systematically link medieval art with baroque culture and was able to view medieval monuments through written as well as material baroque sources. This is another of his important legacies to the discipline. Some of Kořán's interpretations, ideas and opinions met with the disapproval of his peers as well as harsh criticism from the generation which entered into the discipline of art history in the 1990s. With this selection of essays we wanted to contribute to new discussions on themes which have been "brushed aside" and provide a new generation of art historians with the opportunity to look at these themes from the perspective of contemporary research. The core aspects of Kořán's essays are scientific rigour and erudition, coupled with passion, admiration and a humble approach towards the individual artworks.

Prague: Artefactum 2019, 547 pp.
 ISBN: 978-80-88283-28-7



Jdi na venkov! Výtvarné umění a lidová kultura v českých zemích 1800–1960 / Go to the Countryside! Fine Arts and Folk Culture in the Czech Lands 1800–1960
Tomáš Winter – Pavla Machalíková (eds.)

The country, folk tradition, and the art culture of rural people are a part of our lives in many ways. This book presents and interprets the sources and forms of interest in the country environment from the beginning of the nineteenth century up to the 1960s.

It explores the countryside and the lives of its people around the year 1800 in relation to the cult of nature and searches for the "natural" beginnings of society, modern nations, and their cultures and characteristics. It focuses on folk culture as a source of national art, the mythization of the countryside as an exotic environment, or on folk art inspiring Cubism and historical avant-garde. The conclusion of the book takes up the politization of folklore in the 1950s and the exploitation of its content.

The book includes Czech architecture, paintings, sculptures, drawings, graphics, and photography, as well as foreign artists and selected films.

Prague – Řevnice: Artefactum – Arbor vitae
 2019, 402 pp. ISBN 978-80-88256-10-6

Konfiskované osudy. Umělecké památky z německého majetku získaného československým státem a jejich severočestí majitelé / Confiscated Fates. Artistic Monuments from German Property Acquired by the Czechoslovak State and Their North Bohemian Owners/ Konfiszierte Schicksale. Kunstdenkmäler aus deutschem Besitz, erworben durch den tschechoslowakischen Staat, und ihre nordböhmisches Besitzer
Kristina Uhlíková (ed.)

The focus of this Czech-German publication is the preservation process as well as the devastation of culturally valuable objects from property affected

Photo: IAH CAS
 © Jitka Walterová

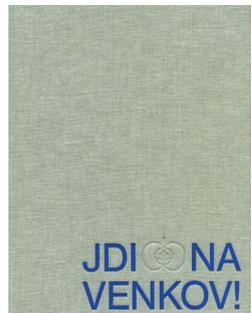




Photo: IAH CAS
© Jitka Walterová

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by post-war, nationalistically motivated property repression, with special emphasis on the situation in northern Bohemia. Given that a mere description of depersonalized official mechanisms would alone not be able to adequately describe what has happened to these objects and why, nineteen case studies following specifically selected items stored in public collections are attached to the general chapters, the property they were originally made up of, and the personalities of their last private owners.

Prague: Artefactum 2019, 703 pp.
ISBN: 978-80-88283-24-9

Neoklasicismus mezi technikou a krásou:

Pietro Nobile v Čechách / Neoclassicism between Technology and Beauty: Pietro Nobile in Bohemia (1776–1854)

Tatána Petrasová

This publication presents for the first time the projects of the architect Pietro Nobile relating to the engagement of this important European

neo-classicist in Bohemia. Based on the research conducted on the architect's estate located in Trieste, Italy and Bellinzona, Switzerland, the author shows the technological, aesthetic, and sociological aspects of the architect's work. A native of the Swiss canton of Ticino, he established himself at the Viennese court and with work carried out for Prince Klement Lothar Václav Metternich in Johannsberg, Kynžvart, and Vienna. As director of the School of Architecture of the Vienna Academy of Fine Arts from 1818 to 1849 and a senior official of the Royal Building Authority in Vienna, he shaped the building design and architectural concept of the entire Austrian monarchy. The commissioners of his buildings for the Czech lands were Emperor Francis I, Chancellor Metternich, and the supreme burgrave Count Karel Chotek. The publication presents to domestic readers for the first time Nobile's unknown experiment with metal architectural prefabricates launched in Kynžvart in 1832/1833. It also includes an inventory of Nobile's work in Bohemia and an extensive English summary.

Prague: Artefactum – Západočeská galerie v Plzni, 2019, 93 pp. ISBN: 978-80-88283-26-3



Proměny venkovské architektury s důrazem na vývoj v 19. a 20. století – vybrané stavby / Changes in Rural Architecture with an Emphasis on Development in the 19th and 20th Centuries – Selected Buildings
Ludmila Hůrková – Klára Mezihoráková (eds.)

Similar to the previous volume in this series *Changes in rural architecture with an emphasis on development in the 19th and 20th centuries I*, this publication is devoted to the historical and architectural development of rural construction. This time, attention is focused on selected structures located throughout the Czech Republic. With these structures, the authors attempt to highlight the current status of rural architecture originating primarily in the 19th and 20th centuries and to uncover its often hidden value. The book once again is an accompaniment to an exhibition with the same title.

Texts: Ludmila Hůrková, Pavel Vlček, Tomáš Valeš, Marie Platovská, Markéta Svobodová, Klára Mezihoráková, Jan Uhlík, and Zdeněk Poloprutský

Prague: Artefactum 2019, 199 pp.
ISBN: 978-80-88283-25-6

Svoboda + Palcr: Vidět sochy / Svoboda + Palcr: Seeing Sculptures
Katarína Mašterová (ed.)

The photographer Jan Svoboda (1934–1990) perceived the sculptures of Zdeněk Palcr (1927–1996) as an autonomous artistic motif.

The photographs of these sculptures were created from the 1960s to the 1980s primarily as documentation to be used by sculptors, but the photographer transformed them into images of specific artistic qualities and unusual iconic values. The book of these photographs is also a catalogue for the exhibition with the same name, which took place in 2019 at the Gallery of Fine Arts in Cheb.

In addition to the many reproductions, the book includes four expert studies exploring the actual photos of sculptures by Jan Svoboda (a study by Katarína Mašterová) and the works of Zdeněk Palcr (a study by Iva Mladičová and an essay by Vladimíra Koubová-Eidernová), which have almost been forgotten today, even though they represent some of the most important works of art of the second half of the twentieth century. The book is supplemented with a description of the friendship and artistic and intellectual connection between both authors (text by Jaromír Zemina), their brief biographies, and a selected bibliography. The book includes unique and newly accessible visual materials.

Prague: Artefactum 2019, 236 pp.
ISBN: 978-80-88283-22-5

Teoretické základy památkové péče na prahu 21. století / Theoretical Foundations of Historic Preservation on the Threshold of the 21st Century
Ludmila Hůrková – Dalibor Prix (eds.)

During the last decade, the noticeably deteriorating position of immovable cultural assets in particular in

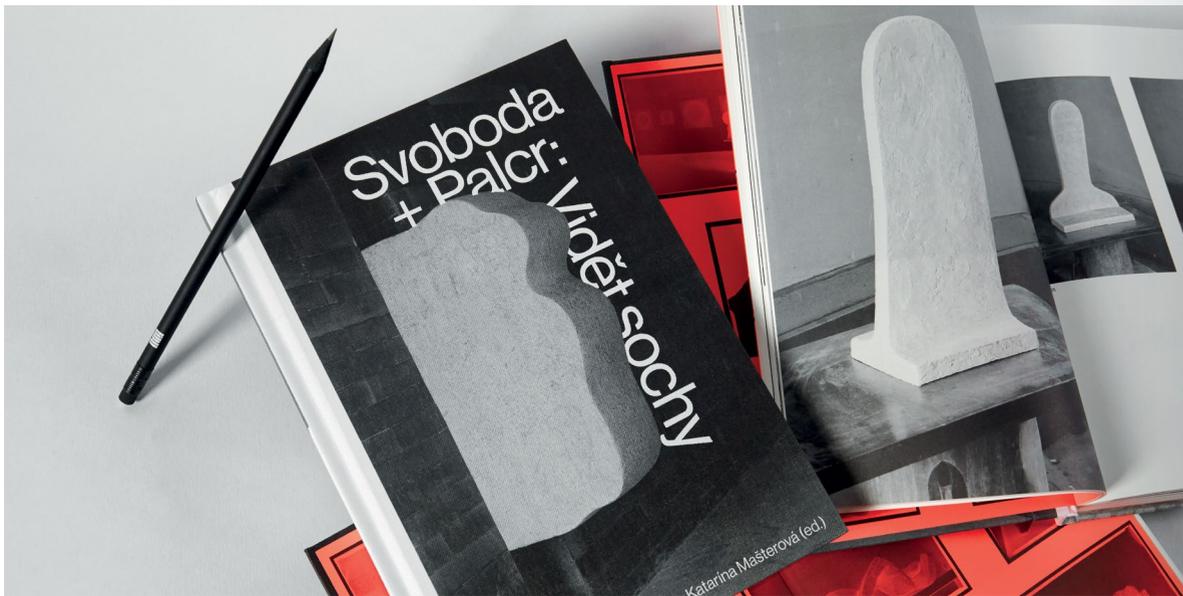


Photo: IAH CAS
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Czech society, reflected in repeatedly unsuccessful attempts to draft a new “cultural heritage” law, reveals the loss or absence of a general awareness of clearly and convincingly formulated theoretical foundations for the preservation of cultural heritage. Hence, the dismal situation in the Czech Republic led to meetings in 2016 and 2017 at the Czech Technical University in cooperation with the Institute of Art History of the Czech Academy of Sciences. A number of discussion topics and consolidated papers were heard. Some went beyond the currently crucial issues relating to everyday institutionalized monument care towards reflections on the basic foundations of the modern civilized relationship not only to immovable objects of historical value, but also to the landscape and the environment in general. Seven selected articles by experts representing a number of disciplines in the humanities and natural sciences are contained in the book presented to the public in an attempt to trigger the much needed sensitive yet well-founded societal debate on this urgent issue.

Prague: Artefactum 2019, 187 pp.
ISBN: 978-80-88283-27-0

Vinzenz Luksch. Topographie der Historischen und Kunst-Denkmale im politischen Bezirke Leitmeritz, Teil II., Bezirk Leitmeritz / Vinzenz Luksch. Inventory of the Historical and Artistic Monuments in the Political District of Litoměřice. Part II, Litoměřice District Jana Chadimová – Martin Barus – Kristina Uhlíková (eds.)

The edited manuscript Inventory of Monuments of the Former Litoměřice Political District was created at the beginning of the 20th century as part of a joint topographic project of the Archaeological Commission of the Czech Academy of Sciences and Arts and the Society for the Support of German Science, Art and Literature in Bohemia. Its text records in a unique manner the state of the heritage fund at the beginning of the 20th century and gives a detailed description of often significantly altered monuments or even those that no longer exist. The book is written by the Czech-German Catholic priest and historian Vinzenz Luksch. When initially preparing the edition, it had already been decided to make the German text more

accessible by translating it and publishing it as a bilingual German-Czech version. The first part, dedicated to the town of Litoměřice, was published at the end of 2015. The second part in three volumes focuses on locations outside the centre of the former district.

Prague: Artefactum 2019, 898 pp.
ISBN: 978-80-88283-23-2

**Více Krásy / More Krása
Jan Chlábec – Klára Benešová (eds.)**

**Skok vysoký Josefa Krásy / Josef Krása's High Jump
Tereza Johanidesová (ed.)**

These two books, published together, examine the legacy of the art historian and art theorist Josef Krása (1933–1985), one of the leading figures in the field from the 1960s–1980s.

The book *More Krása* was linked to specific events from 2015, which was declared the *Year of Josef Krása* by the IAH CAS: the exhibition *30 Years without Krása* and the symposium *More Krása*. The themes which were raised at the exhibition and the contributions which were presented at the symposium provided the basis for the texts in this unconventional collection, richly illustrated with archive photographs and Krása's own drawings from his travel journals. The texts in the book have been arranged into three separate blocs: *The Other Side of Krása – Krása in Memoirs and Documents – Krása “Rediscovered” in Medieval Studies*.

The authors are: Klára Benešová, Beket Bukovinská, Lenka Bydžovská, Jan Dienstbier, Ivo Hlobil, Jan Chlábec, Kateřina Kubínová, Lenka Panušková, Jaroslav Pešina, Pavel Spunar, Mílada Studničková, Rostislav Švácha, Zuzana Všečeková and Petr Wittlich.

The book *Josef Krása's High Jump*, complementary to the book *More Krása* with an introduction by Petr Wittlich entitled *Krásy's Canon*, focuses on Krása's theoretical and historiographical writings, which were compiled and edited by Tereza Johanidesová. The texts are divided into two sections: Epilogues for the Odeon Publishing House and Unpublished Texts from his Estate. In the final essay, appropriately entitled *Krásy* amongst the classics, the editor evaluates both Krása's academic work and the history of the discipline of art history. The book's title, together with the introductory photograph, remind us of Josef Krása's incredible athleticism as a young man and is a metaphor for the level of his academic work and qualities as a human being.

Prague: Artefactum 2019, 263 pp.
ISBN: 978-80-88283-29-4

Prague: Artefactum 2019, 151 pp.
ISBN 978-80-88283-30-0

Studia Rudolphina 19

This block of studies in this issue examines the art and collecting not only at the court of Rudolph II in Prague, but also of his uncle, the archduke Ferdinand II, the former royal governor

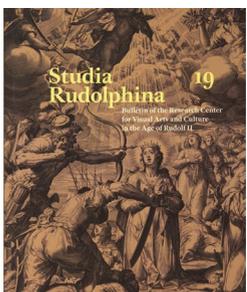
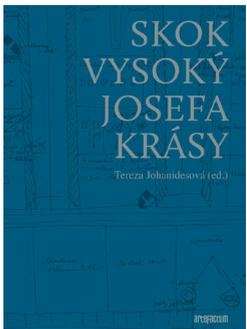
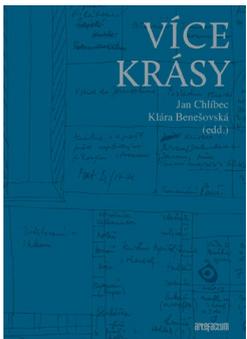




Photo: IAH CAS
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of Bohemia and later ruler of Tyrol. Ferdinand's collecting activities are expounded upon by the texts of Blanka Kubíková, Ivan Muchka and Michaela Pejčochová. Articles by Adéla Minaříková, Štefan Bartilla and Corina Gannon look at various aspects of Rudolphine handicrafts, while the alchemical issue is followed in an article by Jakub Hlaváček on the literary work of the physician and alchemist Oswald Croll. In the *Prima idea* section, Štěpán Vácha presents a previously unknown drawing of Ferdinand II's Czech coronation in 1617 as the possible work of Aegidius Sadaler, while Lubomír Konečný investigates how the painting by Peter Candid was replicated far from the area where he worked. In relation to the article by Adéla Minaříková, a bibliography on the court glass and hard stone engraver Caspar Lehmann is included in this edition.

Prague: Artefactum 2019, 148 pp.
ISSN 1213-5372

Zámek Kačina / Chateau Kačina
Pavel Vlček

This pocket-format publication is intended particularly for visitors to the spectacular classicist chateau Kačina in Kutná Hora region. It is based on a detailed historical survey of architecture carried out by Luboš Lancinger and acquaints readers with the circumstances surrounding the long-standing structure, to which a wide range of important architects have contributed, and not only those active in the Czech lands. The project can be attributed to Christian Schuricht, Georg Fischer, and first and foremost, Johann Philipp Joendl, who supervised the construction and adapted the building to contemporary trends. The Viennese architects Alois Pichl and Joseph Gerog Kornhäusel also commented on the structure. The publication contains photos of many original plans of the structure that have been preserved. A list of important literature and sources is provided at the end.

Prague: Artefactum 2019, 95 pp.
ISBN: 978-80-88283-21-8

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Klára Benešová – Klára Kubínová (eds.), *Imago, imagines I, II. Výtvarné dílo a proměny jeho funkcí v českých zemích od 10. do první třetiny 16. století [Imago, Imagines. Art and Changes in Its Function in the Czech Lands from the Tenth Century to the First Third of the 16th Century]*. Praha: Academia, 2019. 619, 807 pp.
ISBN 978-80-200-3036-8.

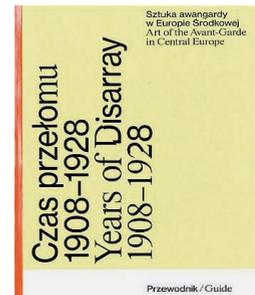
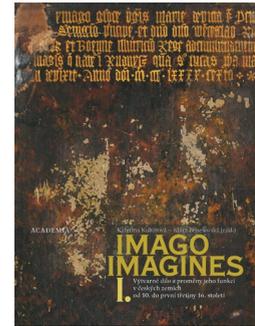
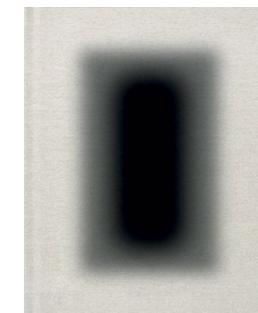
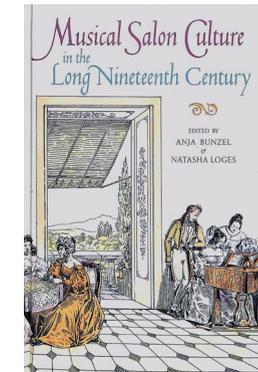
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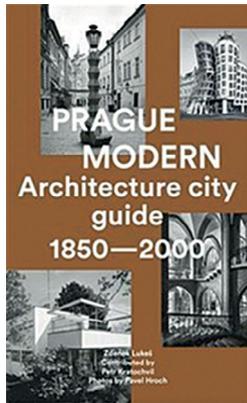


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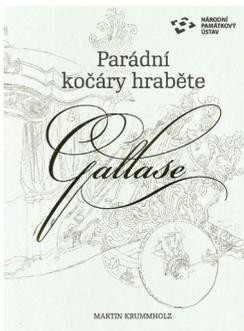
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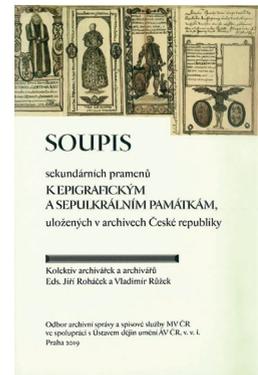
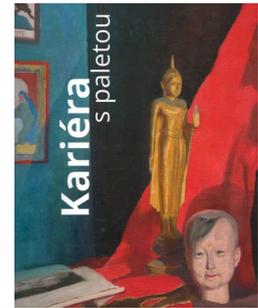
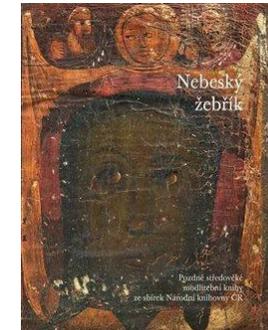
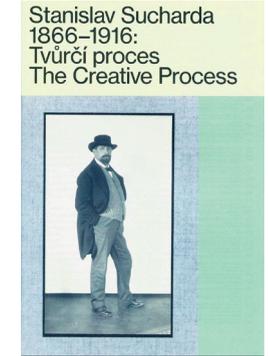
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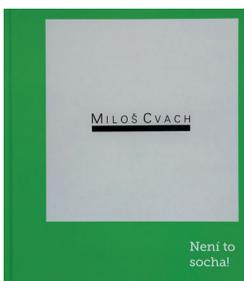
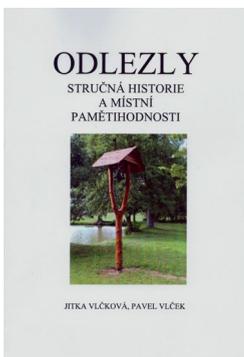
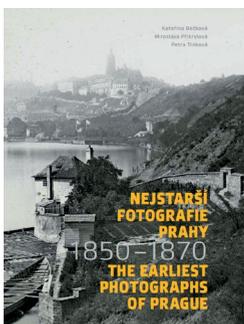
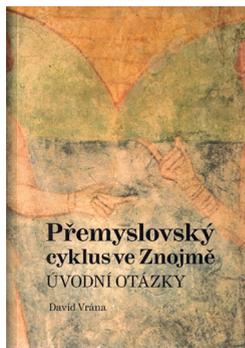
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Fight of St. George, Castle Švihov – Chapel, wall painting, around 1515. Illustration from the book *Imago, Imagines. The Artwork and the Metamorphoses of its Functions in the Czech Lands from the 10th Century to the First Third of the 16th Century*.

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