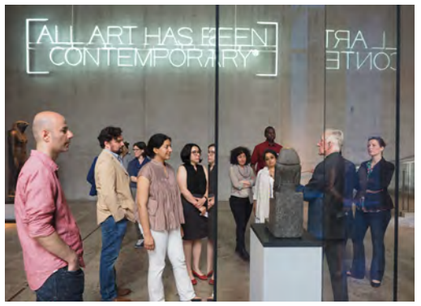
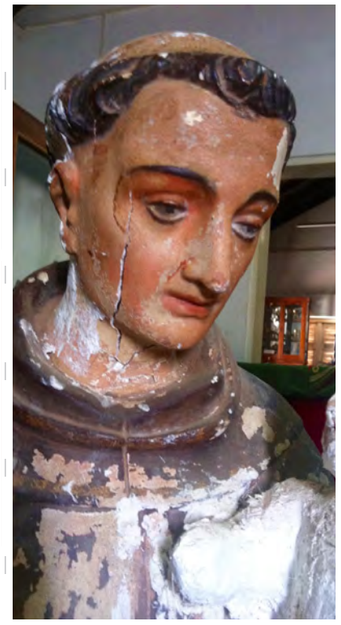
CAHIM – Connecting Art Histories in the Museum
cahim@khi.fi.it





Art Histories and Aesthetic Practices

& CAHIM Connecting Art Histories in the Museum

Programs and Fellows 2015–2016

Art Histories and Aesthetic Practices
Kunstgeschichte und ästhetische Praktiken

Forum Transregionale Studien
Wallotstrasse 14
14193 Berlin
arthistories@trafo-berlin.de

www.arthistories.de
www.forum-transregionale-studien.de

GEFÖRDERT VOM
Bundesministerium für Bildung und Forschung

Forum Transregionale Studien

Kunsthistorisches Institut in Florenz
Max-Planck-Institut

Art His
Aesthe

stories and
etic Practices

Das Forschungs- und Fellowshipprogramm Art Histories and Aesthetic Practices. Kunstgeschichte und ästhetische Praktiken am Forum Transregionale Studien diskutiert die Perspektiven und Konturen einer pluralen Geschichte der Kunst. Es untersucht die Konnektivität historischer Räume, sowie Kontaktzonen und verfolgt komparative Fragestellungen in transkultureller bis postglobaler Perspektive. Dies ermöglicht zugleich das Arbeiten in neuen Formaten und Experimentieren mit neuen Formen von Kooperation.

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

The research and fellowship program Art Histories and Aesthetic Practices. Kunstgeschichte und ästhetische Praktiken at the Forum Transregionale Studien discusses the potential and contours of a plural history of art. It analyzes the connectivity of larger historical spaces as well as contact zones and investigates artistic phenomena in a comparative, transcultural approach, experimenting with new methodologies and forms of collaborative research.

With up to ten annual postdoctoral fellowships Art Histories and Aesthetic Practices aims to create a space of dialog for scholars from all continents and neighboring disciplines.

Forum Transregionale Studien

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

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

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

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

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

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

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

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

Forum Transregionale Studien

Kunsthistorisches Institut in Florenz Max-Planck-Institut

Art Histories and Aesthetic Practices

Art Histories and Aesthetic Practices. Kunstgeschichte und ästhetische Praktiken ist ein Forschungs- und Stipendienprogramm für kunsthistorische Forschung in einem transkulturellen bzw. globalen Horizont. Es wendet sich an Forscherinnen und Forscher der asiatischen, afrikanischen, australischen, europäischen, islamischen, der nord-, süd- und zentralamerikanischen Kunstgeschichte, der Archäologie sowie anderer Disziplinen, die sich mit der Geschichte und Gegenwart der visuellen Kulturen befassen.

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

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

Art Histories strukturiert sich in vier thematische Felder: 1. Materialität und Technik; 2. Mobilität und Übersetzung; 3. Narrative und Display; 4. Ort und Raum.

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

Art Histories and Aesthetic Practices. Kunstgeschichte und ästhetische Praktiken is a research and fellowship program which questions and transcends traditional disciplinary boundaries in a transcultural, global horizon. The program invites scholars from Asian, African, Australian, European, Islamic art histories, and the art histories of the Americas, as well as scholars from neighboring disciplines such as archaeology and other fields dealing with the history of visual cultures.

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

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

Art Histories is structured along four thematic lines: 1. Materiality and Techniques; 2. Mobility, Transfer and Translation; 3. Narratives and Display; 4. Site, Space and Environment.

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

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

Das Programm versteht sich als Angebot für eine intensivierte Zusammenarbeit kunsthistorischer Institutionen und Forschungseinrichtungen, die sich mit transkulturellen Fragestellungen befassen. Innerhalb Berlins kooperiert Art Histories insbesondere mit den Staatlichen Museen, der Freien Universität, der Humboldt-Universität sowie dem ICI Berlin, Kulturlabor. Mit dem Cluster of Excellence "Asia and Europe in a Global Context" der Universität Heidelberg hat das Programm auf Bundesebene eine Veranstaltungsreihe über das Problem der Sprache und Sprachfähigkeit einer transregional ausgerichteten Kunstgeschichte initiiert. Weitere Kooperationen mit Partnern aus dem Bundesgebiet und Europa, wie beispielsweise mit dem Deutschen Forum für Kunstgeschichte, Paris und dem Zentralinstitut für Kunstgeschichte in München, wurden realisiert.

In Kooperation mit dem Haus der Kulturen der Welt richtete Art Histories die Jahreskonferenz des Forums zum Thema "Global Modernities: Contiguities, Infrastructures and Aesthetic Practices" aus und hat u.a. den Annual Workshop der Zeitschrift ARTMargins mit organisiert. Das Travelling Seminar in den Iran wurde gemeinsam mit dem 2015 Fellow Combiz Moussavi-Aghdam vorbereitet und realisiert.

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

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

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

The program is designed as means of intensive collaboration between art historical and research institutions dealing with transcultural questions. Among facilities in Berlin Art Histories primarily cooperates with the Berlin State Museums, the Freie Universität, the Humboldt-Universität zu Berlin and the ICI Berlin—Institute for Cultural Inquiry. At the federal level and together with Heidelberg University's Cluster of Excellence "Asia and Europe in a Global Context" the Art Histories program initiated a series of events, concerning the problem of language and terminologies in a transregionally oriented history of art. Further cooperation with partners throughout Germany and Europe were realized, among them the Deutsches Forum für Kunstgeschichte in Paris and the Zentralinstitut für Kunstgeschichte in Munich.

The program convened the annual conference of the Forum on "Global Modernities: Contiguities, Infrastructure and Aesthetic Practices" in cooperation with the Haus der Kulturen der Welt. It also co-organized the annual workshop of the journal ARTMargins. The Travelling Seminar to Iran was realized together with the 2015 Fellow Combiz Moussavi-Aghdam.

Art Histories is funded by the German Federal Ministry of Education and Research as a project at the Forum Transregionale Studien. It is associated to the program "Connecting Art Histories in the Museum/ CAHIM" (Kunsthistorisches Institut in Florenz — Max-Planck-Institut/Staatliche Museen zu Berlin) and is directed by Hannah Baader and Gerhard Wolf, both KHI in Florenz — MPI.

Academic Program Directors

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

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

Program Assistants

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

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

Student Assistants

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

Helene Bongers studied Art History, Literary Sciences, and English Philology at Freie Universität Berlin and Université Sorbonne I. Her BA-thesis compared French academic and modern painting of the 19th century, addressing issues of representation of history and trace-theory. Previously, she worked as a research assistant at Freie Universität and interned at Deutsches Forum für Kunstgeschichte, Paris. Currently, she is studying to receive her MA in "Art History in a Global Context" from the Freie Universität. One of her research foci is an art historian approach to pop-cultural superhero comics of the *Dark Age*.

Advisory Board

Prof. Dr. Sebastian Conrad
Professor for History, Freie Universität Berlin and Board of Directors Forum Transregionale Studien

Prof. Dr. Michael Eissenhauer/ Dr. Jörg Völlnagel
Director-General of the Staatliche Museen zu Berlin/ Head of exhibitions, research, projects, Staatliche Museen zu Berlin

Prof. Dr. Dr. h.c. Thomas Gaehtgens
Director of the Getty Research Institute, Los Angeles

Prof. Dr. Karin Gludovatz
Professor of Art History and Dean of the Department of History and Cultural Studies, Freie Universität Berlin

Prof. Dr. Thomas Kirchner
Director Deutsches Forum für Kunstgeschichte, Paris

Prof. Dr. Charlotte Klonk/
Prof. Dr. Claudia Blümle
Professor of Art History and Managing Director of the Institut für Kunst- und Bildgeschichte, Humboldt-Universität zu Berlin/
Professor of History and Theory of Form at the Institut für Kunst- und Bildgeschichte and at the Cluster of Excellence "Image Knowledge Gestaltung", Humboldt-Universität zu Berlin

Prof. Dr. Gülru Necipoğlu
Director of the Aga Khan Program of Islamic Architecture, Department of History of Art & Architecture, Harvard University

Prof. Dr. Klaas Ruitenbeek
Director Museum für Asiatische Kunst, Staatliche Museen zu Berlin

Prof. Dr. Bénédicte Savoy
Professor of Art History at the Institut für Kunstwissenschaft und Historische Urbanistik, Technische Universität Berlin

Prof. Dr. Avinoam Shalem
Riggio Professor of the History of the Arts of Islam, Columbia University New York and Professor for Islamic Art History, Ludwig-Maximilians-Universität München

Prof. Dr. Kavita Singh
Associate Professor at School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi

Dr. Lilla Russell-Smith
Curator Museum für Asiatische Kunst, Staatliche Museen zu Berlin

Prof. Dr. Stefan Weber
Director Museum für Islamische Kunst, Staatliche Museen zu Berlin

Prof. Dr. Tobias Wendl
Professor for the Arts of Africa, Freie Universität Berlin

Art Histories and Aesthetic Practices

Fellows 2015-2016

Ahmed Adam

is Assistant Professor and Head of the Department of Archaeology at the University of Khartoum. He is also the Director of the Red Sea and Suakin Project and leads a project that wants to establish museums at Khartoum University and Aba Island. Ahmed was a Research Fellow at the University of Cambridge (2012) and a Honorary Research Fellow at the University of Exeter (2011–2013). His research centers on archaeology in Sudan and on the preservation of archaeological sites and their objects. He has published extensively on this subject in journals like *Sudan and Nubia*, *Nyame Akumme*, *Adumantu Journal*, *Bulletin of Sudanese Studies* and *Adab Journal*.

The Sudanese Collections in Germany

Fig.: 1. Relief wall of a chapel found near the pyramid of the Nubian king Amanitenmemide in Meroe (1st century AD). Neues Museum, Berlin. Photo: Ahmed Adam (2016)

During the 2015–2016 Art Histories fellowship year, Adam studied the Sudanese collections of heritage material, objects, and contents housed in the museums and institutions in Germany, since these represent some of the most important Sudanese archaeological artifacts to be systematically studied. He investigated the current status of these archaeological and historical collections. Therefore, this project is an attempt to cast light on the Sudanese objects in the collections of Berlin, Munich, and elsewhere and to evaluate their current situation. Moreover, this research aims to highlight the vital role that Sudanese objects can play in research, culture, and others.

Adam collected as much information as possible through the use of Sudanese archives and publications on Sudan in the various German libraries. He relates this material to his research on museology at the Department of Archaeology, University of Khartoum, investigates the development of records in the Science of Museology, and promotes links with corresponding international institutions and museums in Germany, and museums in Sudan.

Hosted by:

HUMBOLDT-UNIVERSITÄT ZU BERLIN

Rakhee Balaram

is Assistant Professor of Art & Art History at University at Albany, State University of New York. She has previously taught history of art at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, and at the University of Warwick. She is co-editor, along with Partha Mitter and Parul Dave-Mukherji, of a comprehensive survey of modern and contemporary Indian art, *20th-Century Indian Art* (forthcoming, Skira). Balaram holds double doctorates in French Literature from Cambridge University and History of Art from the Courtauld Institute of Art, University of London.

Decolonizing the Modern: Amrita Sher-Gil, Rabindranath Tagore and the Global Avant-Garde

Fig.: Rabindranath Tagore, Untitled, c. 1929–1930. Ink on paper. Courtesy: Rabindra Bhavana, Santiniketan

Balaram used the Art Histories Fellowship to reconsider the foundations of Indian modernism. In writing the new book, *Decolonizing the Modern: Rabindranath Tagore, Amrita Sher-Gil and the Global Avant-Garde*, Balaram looked at two canonical figures in Indian art history, Amrita Sher-Gil (1913–1941) and Rabindranath Tagore (1861–1941), and a network of artists around the world who were integral to the formation of their practice. She considered the ways in which a canon of Indian art was formed in a post-Independence context by a generation of art historians and critics. Research in a number of institutional and individual archives has resulted in surprising new geopolitical configurations that led to the development of modern Indian art. Balaram also highlighted aesthetic practices through an emphasis on diverse mobilities — intellectual, artistic and corporeal — to account for the way in which these practices developed over time and in different regions. During the Art Histories Travelling Seminar in Iran, Balaram studied Rabindranath Tagore's 1932 visit to the country and its impact in the formation of nationalist discourse and the political stakes involved in the exchange of his art with dignitaries. Over the course of the year, she has also begun to further integrate economic, scientific, and legal discourses into the project to reveal new insights in the field of South Asian art.

Hosted by:

ici BERLIN KULTURLABOR INSTITUTE FOR CULTURAL INQUIRY

Federico Buccellati

began his university studies in Philosophy, obtaining a BA from St. John's College (Annapolis). Having worked during the summers on the archaeological site of Tell Mozan, ancient Urkesh, he went to Tübingen, Germany, to pursue a Magister in Near Eastern Archaeology; a PhD in Near Eastern Archaeology from Goethe University, Frankfurt a.M., followed. His dissertation *Three-dimensional Volumetric Analysis in an Archaeological Context: The Palace of Tupkish at Urkesh and its Representation* quantified the energy used in the construction process in order to link concepts such as Monumentality and Prestige directly to the archaeological record.

Mesopotamian Palatial Architecture: A Study of Space and Authorship

Fig.: The AP Palace uncovered at Tell Mozan, ancient Urkesh, dating to 2250 BC. The palace was built for King Tupkish and Queen Uqnitum, as a series of seal impressions found in situ show. Inset: a reconstruction showing the position of the Palace within the urban context. © IIMAS 2012.

A major trend in current archaeology is to recover the perceptual dimension of the ancients. The aim is to go beyond the factuality of the data, important though that is, and to recover, through arguable and documentable procedures, the human dimension. Architecture is a major factor in this effort, and exploring the full impact of its spaces and volumes is an intriguing task. Space, as expressed in architectural volumes, can seem as an abstract, distant concept, visible but not understood, and lacking interaction. These volumes, however, carry a deeper meaning: they conditioned and were affected by the daily life of a civilization which is lost in a remote past. The relationship between optic, haptic, acoustic, and olfactory senses contribute, together, to the way that buildings condition social space — impacting interactors' relationships to the space itself, other interactors as well as the institutions inhabiting that space. Authorship, as examined here, is not an examination of a single voice, but rather the archaeological record often reveals a plurality of authors tied to a single structure. This data is not only typological, but also reflects the choices of specific ancient actors; choices made within the context of a web of factors, be they practical, technological or symbolic on some level.

Hosted by: Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Vorderasiatisches Museum

Annalisa Butticci

is Assistant Professor of Sociocultural Anthropology at the Department of Anthropology of the University of Utrecht. She received her MA from the University of Padua, and her PhD from the Catholic University of Milan, Italy. Her areas of research include visual and material culture of religions, religious aesthetics and politics, Roman Catholicism and religions and societies of West Africa and African diasporas (with a special focus on Ghana and Nigeria).

Ntona Buw: an Afro-Catholic Aesthetic Regime of Continuities and Ambiguities

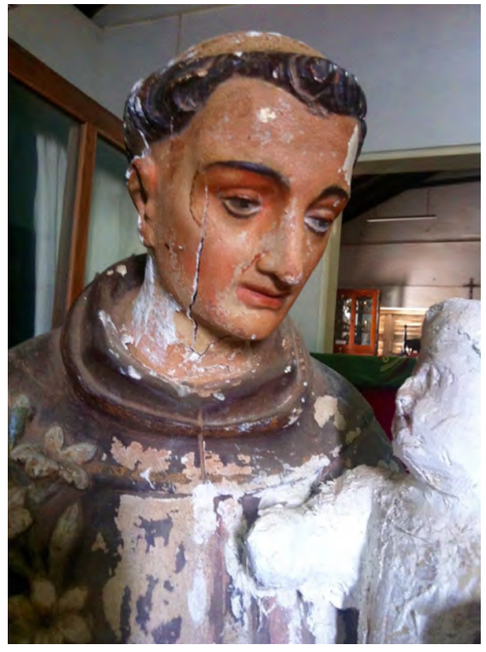


Fig.: Statue of Saint Anthony. Gesso, 20th century, Museum of Roman Catholic Art and Missions in the Gold Coast, Elmina, Ghana. Photo by Annalisa Butticci (2015).

In the 1880s, two French Catholic missionaries reached Elmina, in the Gold Coast, Ghana, and to their great surprise they discovered a shrine called Ntona Buw, which in Fanti means the Temple of Anthony. At the shrine are the remains of an old statue of Saint Anthony brought by the Portuguese in 1632. The statue of Saint Anthony, renamed Nana Ntona, spent four hundred years in Elmina, venerated as the holy saint among and even above the local gods. He was a refuge to runaway slaves (Elmina was one of the major ports of the Atlantic slave trade), a powerful spiritual warrior against the Dutch and the British colonizers, and the only spiritual authority with the power to veto the enstoolment of the local chief, the highest political authority. Saint Anthony is not the only spiritual power at the Shrine. He shares the space with several intriguing sacramental objects and two gods — the ancestral stone located at the entrance of the shrine and another mysterious god located at the base of the little altar of Nana Ntona. The project looks at the religious aesthetics and system of relations between the remains of the statue of Saint Anthony and the other objects preserved at the shrine. The aim is to investigate how this transcultural aesthetic regime, born out of an Afro-Catholic aesthetic encounter, produces social, religious, and political discourses about the control of history and memory.

Hosted by: Freie Universität Berlin

Peyvand Firouzeh

specialises in the art and material culture of the Islamic world, with a focus on early modern Iran and India. She is particularly interested in the interconnections between material culture and socio-political authority, patronage of art and architecture, and museum studies. She obtained her BA (2004) and MA (2007) in architecture from University of Art, Tehran, and her MPhil (2011) and PhD (2015) from University of Cambridge with a dissertation titled *Architecture, Sanctity and Power: Ne'matollahi shrines and khanqahs in fifteenth-century Iran and Indi*a. Firouzeh was the acting curator of Islamic collections at the British Museum between 2014 and 2015.

Depicted legitimacy: Sufi-Sultan encounters in the visual and textual cultures of Iran and India

Fig.: frontispiece, f.9v-f.10r, from the Shahnameh dated 841/1438, Or. 1403, 196 x 127 mm. The British Library, image courtesy of Cambridge Shahnama Project

Firouzeh's project at Art Histories focused on the visualization of sacred authority and dynastic legitimacy. She studied the interconnections between the temporal and spiritual through an examination of paintings that depict the real or imaginary encounters between Sufis — generally defined as "Islamic mystics" — and ruling figures, in Iran and India between 1400 and 1700. In so doing, her aim was to unfold the materiality, aesthetics, iconography as well as the history and politics of the "encounter."

The focus of her project in the past months has been on a fifteenth century illustrated manuscript of the Shahnameh (Book of Kings), now kept at the British Library (Or.1403), the frontispiece of which depicts one of such encounters. The visual contextualization of the illustrations of the manuscript and its frontispiece, for which holdings of several collections in Berlin and Europe have provided a basis for comparison, as well as a close reading of marginalia and the text of the preface, which is a variation of the contemporary prefaces of the epic, has enabled her to rethink the construction of visual and textual genealogies in this manuscript.

Hosted by: Museum für Islamische Kunst
Staatliche Museen zu Berlin

Atreyee Gupta

(affiliated Fellow)

is Jane Emison Assistant Curator of South and Southeast Asian art at the Minneapolis Institute of Art. Her research interests include art, visual cultures, and intellectual histories of 20th-century South Asia; the intersections between the Cold War, the Non-Aligned Movement, and artistic practices, and Global Modernisms. She trained in art history at the University of Minnesota in the US and the M.S. University Baroda in India. More at: www.atreyeegupta.com.

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

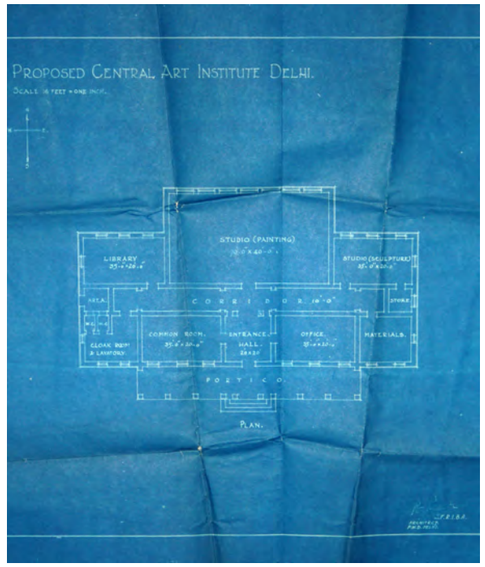


Fig.: Blue Print for a Central Institution for Modern Art in New Delhi, ca. 1936, image source: Archaeological Survey of India, New Delhi

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

Gül Kale

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

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

Fig.: Christoph Schissler, 'Horizontal sundial with a turbaned figure holding a string gnomon', Augsburg, 1562. Mathematisch-Physikalischer Salon in Dresden. Photo: Gül Kale

Kale's project explores the public display and cross-cultural reception of artworks in the early modern Istanbul, by focusing on intersecting transcultural experiences conveyed in Ottoman writings on architecture and European travel narratives, and comparative scientific and philosophical discourses on the sources and means of knowledge. Her research examines how Ottoman narratives on artworks overlapped with the depiction of Ottoman objects in European sources due to shared experiences of public spaces and mutual interests in artifacts. She presented her work at the lecture series and in the conferences on Islamic and Ottoman art and architecture in Berlin. Her research trips to European collections and architectural sites, which included Kunstkammer objects, scientific instruments, and gifts enriched her cross-cultural work and led her to offer a new perspective on the relation between wonder and artifacts at the intersection of cultural exchanges and through the notion of early modern curiosities.

Hosted by:

Freie Universität Berlin

Subhashini Kaligotla

specializes in the art and architectural history of South Asia. Her research interests encompass the mobility and reception of transregional forms in the visual, linguistic, ritual, and political domains, landscape history and culture, and historiography. Her book manuscript, *Argument and Ornament in the Architecture of Deccan India*, presents an integrated approach to the heterogeneous built spaces of the early medieval Deccan, examining this understudied material through the analytical framework of cosmopolitanism, courtly values and culture, and ideas of place and power. Kaligotla earned a PhD in Art History and Archaeology from Columbia University in 2015.

A River Runs Through: Sacred Spaces in the Landscape of the Early Medieval Deccan

Fig.: Bhutanatha Temple Group and Environs, ca. 8th century, Badami, Karnataka. Photo: Caleb Smith

Kaligotla's research challenges the canonical binary view of Indian temples, which strands Early Deccan buildings (6th–8th centuries) in an outsider position, segregated from one another and the landscapes that situate and sustain them. Departing from the monument-based approach to architectural history, the project looks to temple clusters, emphasizing interrelationships between buildings, buildings and natural and built worlds, as well as phenomenological and experiential perspectives. During the fellowship term, Kaligotla published an article, "Beyond Borderland: Claiming a Conceptual Space for Early Deccan Buildings," in the *Getty Research Journal*, no. 8 (2016). A second article, "A Temple Without a Name: Deccan Architecture and the Canon for Sacred Indian Buildings," completed in Berlin, is forthcoming in a Getty Publications' edited volume on global canons. The latter publication examines the conceptual categories for South Asian temples, from their beginnings in colonial modes of knowledge production through to the present, and the values and epistemologies that inform these categories. Additionally, access to the Museum für Asiatische Kunst's collection of miniature shrines and stupas led to an expansion of the transregional component of the project, and further insights into the social functions that miniature architecture made possible in the medieval Deccan and beyond.

Hosted by:

Museum für Asiatische Kunst
Staatliche Museen zu Berlin

Banu Karaca

is an anthropologist (PhD The Graduate Center, City University of New York) working at the intersection of political anthropology, art and aesthetics, nationalism and cultural policy, and museums and commemorative practices. Her manuscript *Deciviliz-ing Art: Cultural Policy and Nationalism in Turkey and Germany* examines the entrenchment of art in state violence. Her recent publications interrogate the politics of arts programs in the EU, freedom of expression in the arts, gendered memories of war and political violence, and visual literacy. She is the co-founder of *Siyah Bant*, a research platform that documents censorship in the arts in Turkey.

Missing Provenance
'Lost' Works: The Blind-Spots of Art History in Turkey

Fig.: "Wealth Tax", picture taken during an auction of household items held under duress to cover the wealth tax imposed on Non-Muslims (1942–43), source: http://yenisafak.com.tr/., licensed under Fair use of copyrighted material in the context of Varlik Vergisi via Wikipedia – http://en.wikipedia.org/wiki/File:Varlik_vergisi.gif#mediaviewer/File:Varlik_vergisi.gif

Tentatively entitled "Missing Provenance, 'Lost' Works: The Blind-Spots of Art History in Turkey", this project aims to account for the phenomenon of missing provenance in Turkey. Although this lack is often attributed to "belated modernization," Karaca proposes that missing provenance has to be understood within the context of different kinds of symbolic, material, and economic dispossession that are deeply intertwined with the history of art and its institutions. Tracing the circulation of late Ottoman and early republican painting through ethnographic interviews and archival work, it focuses on the conceptual and practical obstacles that provenance research faces in Turkey today. The dialogs facilitated by the Art Histories Fellowship shaped the project as both an anthropological inquiry into the practice of writing of art history and as an avenue to learn from art history, including methodological questions on how to trace absence. Central to this research is the assumption that with missing provenance we also loose the stories of artists, collectors, and audiences — all of which are vital in our understanding of art historical trajectories. Rather than solely tracing current location or ownership, this research project proposes to see works of art as both cultural memory and historical witnesses.

Hosted by: ici BERLIN Kulturlabor Institute for Cultural Inquiry

Dipti Khera

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

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

Fig. 1: Rana Amar Singh II in Udaipur during a monsoon downpour, ca. 1700, artists unknown, 109.2 x 175.2 cm, freer and Arthur M. Sackler Gallery of Asian Art, purchase and partial gift made in 2012 from the Catherine and Ralph Benkaim Collection – Charles Lang Freer Endowment, F2012.4.2.
Fig. 2: View of the hills, lakes and valley of Udaipur, detail of Fig. 1

Khera is presently writing a book and developing an international travelling exhibition with Smithsonian's Freer and Arthur M. Sackler Gallery, Washington, D.C., and the City Palace Museum, Udaipur, that examine the art of place and landscape in early modern South Asia. Udaipur in Northwestern India was at the center of pioneering material and pictorial experiments in presenting the sensorial, embodied experience of space. Contrary to colonial and nationalist histories of decadent lands, she finds an art history of praise and place in the persistent relations painters, poets, and patrons created between affective phenomenon and efficacious desires, art and knowledge, and politics and aesthetics. As an Art Histories Fellow, Khera wrote a new book chapter on imaginings of kings, gods, and places drenched in rains, objects and texts that demanded audiences to make emotional connections of belonging to and longing for real places in the present, and in ideal times. She completed multiple articles, including "Marginal, mobile, multilayered: Painted invitation letters as bazaar objects in early modern India" in *Journal18*; "Jagvilasa: Picturing worlds of pleasure and power in eighteenth-century Udaipur painting" in *A magic world: New visions of Indian painting*, and "Pilgrims at the port/Traders at the temple: The long and short of traveling objects in early modern India" in *Intersections: Yearbook for early modern studies* (Autumn 2017). New research in European collections across Germany, England and Switzerland and the 2015 Travelling Seminar to Iran proved equally valuable for her research.

Hosted by:
Humboldt-Universität zu Berlin

CAHIM

Connecting Art Histories in the Museum

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

"Connecting Art Histories in the Museum" verbindet akademische und museale Forschung mit kuratorischer Arbeit. Jeweils bis zu vier herausragende internationale Nachwuchswissenschaftlerinnen und Nachwuchswissenschaftler forschen ein bis zwei Jahre lang anhand der Objekte der Staatlichen Museen zu Berlin über künstlerische und kulturelle Interaktionen im Mittelmeerraum, in Lateinamerika, in Asien und in Afrika. Einen weiteren Schwerpunkt bildet die museale Präsentation der untersuchten Gegenstände.

Exzellente Forschung und kuratorische Arbeit führt das Programm für internationale Nachwuchswissenschaftlerinnen und Nachwuchswissenschaftler in neuartiger Weise zusammen. Im Mittelpunkt des Projekts, in dem die Staatlichen Museen zu Berlin mit dem Kunsthistorischen Institut in Florenz kooperieren, stehen künstlerische und kulturelle Interaktionen. Im Dialog westlicher, islamischer, asiatischer, lateinamerikanischer und afrikanischer Kunstgeschichte werden Objekte der Museen, ohne sich allein auf museologische Aspekte oder die Geschichte vormoderner Kunst zu konzentrieren, erforscht. Zentral hierfür sind folgende Fragestellungen: Wie geht die Forschung zu historischen Räumen mit der Verlagerung und dem Austausch von mobilem oder immobilem Erbe um? Wie artikuliert die alte, wie die im Entstehen begriffene neue Museumslandschaft in Berlin politische und kulturelle Einstellungen in Bezug auf historische Orte der Produktion, Akkumulation und Translation von Artefakten? Wie bewerten und inszenieren Museumsausstellungen rituelle und ästhetische Dimensionen von Objekten? Welche Dynamik entsteht zwischen Objekten in den Museen, die in Bezug auf ihre Provenienzen, ihre historischen Aufbewahrungsorte und -kontexte einander fremd sind?

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

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

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

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

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

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

International doctoral students and postdoctoral researchers in art history and related disciplines are invited to apply for the fellowship program. Fellows have the opportunity to provide curatorial assistance for individual exhibitions as well as to contribute to the development of new concepts for exhibition practices.

Academic exchange and research collaboration, both within and beyond the museum, are optimally encouraged through the joint activities of the research group, such as seminars, workshops, excursions, and conferences.

Program Directors and Coordination

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

In Cooperation with:

PD Dr. Paola Ivanov	Curator Ethnologisches Museum, Staatliche Museen zu Berlin
Prof. Dr. Viola König	Director Ethnologisches Museum, Staatliche Museen zu Berlin
Prof. Dr. Klaas Ruitenbeek	Director Museum für Asiatische Kunst, Staatliche Museen zu Berlin
Dr. Lilla Russell-Smith	Curator Museum für Asiatische Kunst, Staatliche Museen zu Berlin
Prof. Dr. Stefan Weber	Director Museum für Islamische Kunst, Staatliche Museen zu Berlin
Prof. Dr. Moritz Wullen	Director Kunstbibliothek, Staatliche Museen zu Berlin

Contact: cahim@khi.fi.it

David Horacio Colmenares

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

The Egyptian Conjecture: Material Crossovers in Early Modern Antiquarianism

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

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

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

Based at: Kunstbibliothek Staatliche Museen zu Berlin

Aifeng Cheng

(shortterm Fellow July–September 2016)

is appointed Associate Professor at the Turfan Research Academy. He is Editor of *Turfanological Research*. Chen studied History and Culture at the Northwest University for Nationalities, Lanzhou, Gansu Province. He was visiting scholar at the Mongolian National University, Ulaanbaatar, Mongolia, and at the Institute of Archaeology, Chinese Academy of Social Sciences, Beijing. He is presently pursuing his doctoral degree at Wuhan University, Hubei Province.

Study on the Avalokiteśvara imagery of Turfan in the Qočo Uighur period

Fig.: Mural fragments from the 14th cave in Bezeklik. © Staatliche Museen zu Berlin, Museum für Asiatische Kunst.

I intend to investigate collections within China and abroad regarding the Avalokiteśvara imagery from the Turfan area, and with focus on the paintings of Avalokiteśvara from the grottoes around Turfan (Xinjiang Autonomous Region, China). Furthermore, I will classify these images to determine a closer dating for the imagery of the female form of Avalokiteśvara. I seek to confirm the interdependency of Avalokiteśvara images in the grottoes, comparing them to the main Avalokiteśvara cave (Bezeklik Cave 14) by analyzing the subject matter and composition of the cave.

Using the methodology of iconographic research, I will also work with similar Avalokiteśvara Sutra paintings and research images combined with other traditional depictions of Avalokiteśvara. The observations of the Avalokiteśvara image painting style will serve for comparisons with similar images of the surrounding area, discussing interactions between them.

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

Based at: Museum für Islamische Kunst Staatliche Museen zu Berlin

Giuseppe Vignato

(shortterm Fellow July–August 2016)

is a Professor at the School of Archaeology and Museology, Peking University (P.R. China), where he teaches courses on Roman, Mediterranean, Silk Road, and Xinjiang Buddhist Archaeology. His field of research is the archaeology of the Buddhist rock monasteries of Kucha. Beside his own publications he coordinated the translation of Italian works into Chinese, including Tucci's Indo-Tibetica (7 vols) and studies by the Italian Archaeological team in Swat, Pakistan.

Survey and Study of the Rock Monasteries of Kucha

Fig.: Simsim Cave 15, detail of the ceiling. Photo: G. Vignato

The ancient kingdom of Kucha (China, Xinjiang) occupied a strategic section of the Northern Silk Road for the transmission of Buddhism from India to China. Extant Buddhist monuments consist principally of rock monasteries. Based on the material recovered by the German Turfan Expeditions (1902–1914), the study of the rock monasteries has mainly been concerned with the paintings giving birth to a field of studies focused mainly on art history, linguistics and Buddhology. Archaeological investigation has lagged behind. During my fieldwork in the Kucha area, between 2000 and 2014, I took extensive notes and drawings which have been the basis of my research. The awareness that systematic fieldwork and archaeological investigation will not be possible in the next decades has prompted me to organize my notes in a book format to make them accessible to a larger audience. The book will introduce over 600 caves from an archaeological perspective, organizing the data around an interpretive model which I have been developing through my studies. Intended as a reference tool it will ideally assist scholars involved in fieldwork and provide the necessary archaeological information for research at home.

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

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

Priyani Roy Choudhury

has been a fellow of CAHIM since October 2013. She is pursuing her doctoral degree at the Institut für Kunst- und Bildgeschichte, at Humboldt-Universität zu Berlin. Her current research titled "Fashioning of a Mughal City: Fatehpur Sikri" explores the relationships between architecture, landscape, and empire in the sixteenth century in India. She was the co-curator of the exhibition *Mystic Travellers: Sufis, Ascetics and Holy Men*, staged at Museum für Islamische Kunst, SMB, in 2016.

Fashioning of a Mughal City: Fatehpur Sikri

Fig.: The Buland Darwaza at Fatehpur Sikri seen from inside the mosque complex. Photo: Priyani Roy Choudhury, 2015

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

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

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

Art Histories and Aesthetic Practices

Events 2015–2016

seminars/conferences/workshops/travelling seminar

Art Histories Seminar
Academic Year 2015–2016

26 Oct 2015	**The "Art and Visual History" department** at Humboldt-Universtität zu Berlin, with Prof. Charlotte Klonk, Ann-Cathrin Drews and Stefanie Gerke
16 Nov 2015	**Federico Buccellati** Mesopotamian Palatial Architecture: Part I — A Study of Space
23 Nov 2015	**Peyvand Firouzeh** Depicted Legitimacy among Text, Image and Architecture: the British Library Shāhnāmeh manuscript (Or. 1403) reinterpreted in light of Sufi-Sultan relations in 15th-century Deccan
30 Nov 2015	**Gül Kale** Artifacts as Sources of Wisdom and Wonder: Intersections between Ottoman Books on Architecture and European Travel Narratives in the 17th century
07 Dec 2015	**The Buddhist Art at the Dahlem Museums** with Dr. Martina Stoye, curator of the collection South, Southeast and Central Asia, SMB
29 Febr 2016	**African Art at the Ethnological Museum** with Dr. Paola Ivanov, curator of the collection Africa, SMB
11 April 2016	**Subhashini Kaligotla** Small Models of Large Buildings?: On the Miniature Temple in Medieval India
23 May 2016	**Annalisa Butticci** Roman Catholicism and Traditional Religions in the Gold Coast: Aesthetic Clashes, Continuities and Ambiguities
30 April 2016	**Banu Karaca** Tracing Absence: Missing Provenance, 'Lost' Works, and the Blind-Spots of Art History in Turkey
13 June 2016	**Ahmed Adam** The Sudanese Objects in German Collections
20 June 2016	**Dipti Khera** "Feeling of a Space": An Art History of Praise and Place in 18th-Century India
27 June 2016	**Rakhee Balaram** Decolonizing the Modern: Amrita Sher-Gil, Rabindranath Tagore and the Global Avant-Garde

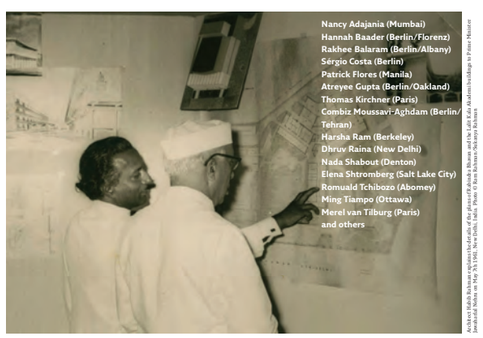
Art Histories Conferences, Workhops & Excursions

Academic Year 2015–2016

Global Modernisms: Contiguities, Infrastructures and Aesthetic Practices

Nov 5–7 | Annual Conference of Forum Transregionale Studien in cooperation with Haus der Kulturen der Welt, Berlin

Convened by: Atreyee Gupta (Art Histories Fellow 2015–2016), Hannah Baader (Art Histories/ Kunsthistorisches Institut in Florenz—Max-Planck-Institut), Patrick Flores (University of the Philippines and Vargas Museum, Manila)



5 Nov **Keynote**
Arjun Appadurai (New York)
Indian Popular Cinema in the Making of a Decolonized Modernity
Indian cinema, particularly popular "Bollywood" cinema, is seen by many as an inferior imitation of Hollywood; as an apolitical vehicle of mass entertainment. Ethnologist and globalization researcher Arjun Appadurai, however, reasons that this cinema should be seen as an emancipatory aesthetic form. Bollywood cinema, according to Appadurai, is one of the main sources of independent, modern Indian imagery. The ideas of family, city or nation are far more strongly influenced by the song, dialog and language of Bollywood than by avant-garde art, literature or politics.

6 Nov
Welcome and Introduction
Hannah Baader (Berlin) and **Atreyee Gupta** (San Francisco/Berlin)
Chair: **Barbara Wittmann** (Berlin)
Dhruv Raina (New Delhi), *The Castle of Crossed Conversations during the Inter war years: The Encounter between Scientific Internationalism and Modernism*
Ming Tiampo (Ottawa), *infra/structure/paris*
Chair: **Kerstin Schankweiler** (Berlin)

Fig. 1: Arjun Appadurai | Fig. 2: Poster of the conference | Fig. 3: Hannah Baader introducing the first day of the conference | Fig. 4: Atreyee Gupta introducing the first day of the conference | Fig. 5 and 6: Clémentine Deliss (Wissenschaftskolleg Berlin) at the roundtable discussion "Curating Global Modernisms in the 21st Century" with Atreyee Gupta, Nicola Müllerschön (KfW-Stiftung, Frankfurt a.M.), Catherine David (Musée National d'Art Moderne, Centre Pompidou, Paris), Patrick Flores (University of the Philippines, Vargas Museum, Manila), and Hannah Baader
(Photos: Luise Illigen and Sascha Bachmann)

Thomas Kirchner (Paris), *Competing Modernisms. The Case of Berlin after 1945*
Elena Stromberg (Salt Lake City), *A Systems Perspective of Brazilian Art*
Chair: **Zaal Andronikashvili** (Berlin)
Patrick Flores (Manila), *"Asiatic Complications" and the Implications of Irredenta*
Nancy Adajania (Mumbai), *The Funambular Modernists: Experiments with Precarious Infrastructure* (1950s–1980s)
Chair: **Saleem Al-Bahooly** (Berlin)
Nada Shabout (Denton), *Proclaiming the Modern Moment through Cultural Arabism*
Harsha Ram (Berkeley), *The Scale of Global Modernisms: Imperial, Regional, National, Local*

Project Presentation
Curating After Year Zero with
Annett Busch (Berlin) and **Anselm Franke** (Berlin)

Roundtable
Curating Global Modernisms in the 21st Century with
Catherine David (Paris), **Clementine Deliss** (Frankfurt), **Patrick Flores** (Manila), **Anselm Franke** (Berlin), **Nicola Müllerschön** (Berlin), **Stefan Weber** (Berlin)
Moderated by **Atreyee Gupta** and **Hannah Baader**

7 Nov
Chair: **Monica Juneja** (Heidelberg)
Rakhee Balaram (Berlin/Albany), *Black Madonna of Modernism: Situating Amrita Sher-Gil's Two Girls*
Merel van Tilburg (Paris), *From "aesthetic colonialism" to a creolized aesthetic: negotiating universalism, francité and Negritude in Senegalese and French modernist tapestries*
Chair: **Sèrgio Costa** (Berlin)
Romuald Tchibozo (Cotonou), *Global Modernism, a study of the concept in African intricate and plural contexts*
Combiz Moussavi-Aghdam (Tehran/Berlin), *Modern trends in Pre-Revolutionary Iranian Art and the Question of Alternative Modernism*

Final Discussion
Moderated by **Atreyee Gupta, Patrick Flores** and **Hannah Baader**

Art Histories, Ecology, and Religious Practices

Dec 11–13 | Art Histories Excursion and Exploratory Workshop | Florence and Padua

Fig.:The Art Histories group, Jessica Richardson (KHI in Florenz — MPI) and Brother Stephen Ollethazhathu in front of the Basilica di Sant'Antonio, Padua. Photo: Lucy Jarman

On the occasion of the conference "Ecologies, Aesthetics, and History of Art" Hannah Baader and the Art Histories Fellows travelled to Florence and Padua in December 2015. While discussing the cultural and urban history of the cities, the group visited among others the collection of anatomical wax models at the Natural History Museum La Specola, the anatomical theater at the Palazzo Bo, and together with Annalisa Butticci the relics at the Basilica di Sant'Antonio. Throughout the excursion, overall questions about the re-presentation of the human body between religious rites, aestheticized sciences, and the epistemological aspects of aesthetic practices were addressed.

Ecologies, Aesthetics, and Histories of Art

Dec 14–15 | International Conference at Kunsthistorisches Institut in Florence — MPI | Organized by Hannah Baader, Sugata Ray and Gerhard Wolf

Participants: **Felix Pirson** (Deutsches Archäologisches Institut, Istanbul), **Mimi Yiengpruksawan** (Yale University), **Adam Herring** (Southern Methodist University), **Lihong Liu** (Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC), **Michael Marder** (The University of the Basque Country, Vitoria-Gasteiz), **Timothy Ingold** (University of Aberdeen), **Spyros Papapetros** (Princeton University), **Margarete Pratschke** (ETH Zürich), **Sandy Prita Meier** (University of Illinois), **Venugopal Maddipati** (Ambedkar University), **Peter Schneemann** (Universität Bern), Subhashini Kaligotla (Art Histories Fellow 2015–16), Meha Priyadarshini, Brigitte Sölch and Costanza Caraffa (all KHI in Florence — MPI)

Evening Lecture Dipesh Chakrabarty (University of Chicago)
Stories We Tell: Nature and Narrative in the Age of Global Warming

Fig. 1: Robert Smithon, "Asphalt Rundown" Rome, Oct 1969
Fig.2: Audience at the Conference
Photo: Helene Bongers, Lucy Jarman

"Ecologies, Aesthetics, and Histories of Art" is conceived as an intellectual laboratory to address the ecological and aesthetic dimensions of human interaction with geographical, geological, botanical, zoological, astronomical, and climatic formations from the micro to a planetary scale. While literary ecocriticism has become a field of intense debate over the last decades, the ecological turn in visual culture studies is still at its early stage. The conference thus aims to bring art history, a discipline that has for long been concerned with notions of landscape, nature, materiality, and aesthetic processes, into this emerging conversation. The conference aims to act as a crucial interpolation in the conversation between ecological and aesthetic studies, envisaged here in a historical and transcultural perspective from the earliest known human interaction with the natural environment to the present day.

Writing (in) the Margins

June 23–24 | ARTMargins Annual Workshop

Fig.1: Audience at the meeting
Fig. 2: Poster of the Annual Meeting
Photo: Philip Geilser, Helene Bongers

June 23, 6.30 pm

Evening Lecture | Workshop Introduction

Haytham Bahoora
(University of Colorado Boulder)
'Awakening to Color': Heritage, Abstraction, and the Forms of Colonial Modernism (Iraq, 1950s)

Niko Vicario
(Amherst College)
Our Geocultural Categories: Latin American Art, 1933–1945

Workshop

Our task in this workshop is to inaugurate a series of conversations that will foster collective, critical, and sustained reflection on the state of global and contemporary art and our place within it. More specifically, we want to ask how to write from and about the (geopolitical, social, historical, or theoretical) margins of art. We are interested in questions and methodological tools that allow us to come to terms with the historicity of artistic and art critical production before the totalizing scope of global capitalism.

Participants

Mario Asef | Hannah Baader | Ivana Bago | Haytham Bahoora | Rakhee Balaram | Alessandro Balteo Yazbeck | Karen Benezra | Annalisa Butticci | Octavian Esanu | Ursula Frohne | Anthony Gardner | Angela Harutyunyan | Banu Karaca | Sami Khatib | Clemens Krümmel | Andres Kurg | Francesca Dal Lago | Susanne Leeb | Joanna Sokolowska | Sven Spieker | Niko Vicario | Andrew Weiner

Sudanese Objects in German Collections – Images at Work

June 29–30 | Art Histories Excursion and Workshop
in cooperation with Egytian Museum and Zentralinstitut für Kunstgeschichte (ZI), München

Fig.1: The Art Histories Fellows with Hannah Baader and Dietrich Wildung at the Egyptian Museum in Munich
Fig. 2: Hannah Baader and Ulrich Pfisterer (director of Zentralinstitut für Kunstgeschichte at the archives of ZI
Fig. 3: Hannah Baader with Dipti Khera and Federico Buccellati at Goldene Bar, Haus der Kunst, Munich
Fig. 4: The members of the Art Histories Program in front of Lenbachhaus, Munich
Photos: Philip Geisler, Helene Bongers

During an excursion to Munich, Hannah Baader and the Art Histories Fellows realized two workshops; in the Egyptian Museum they discussed "Sudanese Objects in German Collections" and at the Zentralinstitut für Kunstgeschichte (ZI) they talked about "Images at Work".

At the Egyptian Museum, the group focused on the arts and architectures of Sudan within the collection of the Museum. Together with Sylvia Schoske (director of Egyptian Museum Munich, head of Naga Excavation Project), Arnulf Schlüter (deputy director of Egyptian Museum Munich), and Dietrich Wildung (scientific head of Naga Excavation Project), the members of the Art Histories Program discussed the architecture of the current museum building at the Munich Kunstareal, the use of new media as a tool for knowledge transfer within the exhibition space as well as aspects of the history of the collection, the museum's philosophy of acquisition, and the overall presentation of the museum. The Naga Excavation in the Southeast of Khartoum, Sudan, was of particular interest.

At the ZI, Hannah Baader and the Art Histories Fellows gathered with Ulrich Pfisterer (director of ZI), Matteo Burioni (ZI), and several other members and fellows of ZI. Apart from research presentations of the joined Fellows of ZI and Art Histories, the group took part in a Reading Seminar on Hannah Baader's and Ittai Weinrib's article "Images at Work: On Efficacy and Historical Interpretations" (in *representations* 133, 2016, pp. 1–19).

The workshops in Munich were framed by a guided tour at Lenbachhaus with Karin Althaus (Head of Collection and Curator of 19th Century Painting and Sculpture, New Subjectivity) and a visit of Haus der Kunst and Goldene Bar, where the National Socialist ideology was addressed in terms of the claim of world dominance and racial superiority by means of architecture and mapping.

The Architectures, Aesthetic Practices, and Arts of Iran

Apr 30–May 12 | The Art Histories and Aesthetic Practices Travelling Seminar 2016

Hannah Baader, Combiz Moussavi-Aghdam (University of Art Tehran), and Gerhard Wolf with the participation of Dr Jabra'il Nokandeh (Director of the National Museum) and Dr Jamal Arabzadeh (Art University of Tehran), and several artists from Tehran
Guest Scholars: Helia Darabi (University of Art Tehran), Saeid Khaghani (Tehran University), and Claus-Peter Haase (Freie Universität, Berlin)

1 May | Shiraz

Karim Khan Citadel

Vakil Mosque, Bath, and Bazaar

Aramgah-e Shah Cheragh

Masjed-e Jame' Atiq (Old Mosque)

Nasr-ol-Molk Mosque

Tomb of Hafez with Gardens Chehel Tanan and Haft Tanan (Presentation: The poetry of Hafez, Dipti Khera)

Gardens: Eram

Madreseh Khan: Tomb of Sa'di

Vesaal Gallery

Koran City Gate

2 May | Persepolis – Pasargadae – Abarkouh

Persepolis: Apadana Palace, Palace of Xerxes, Palace of Darius

Naqsh-e Rostam: Tombs of the Kings Xerxes, Darius, Rock Relief Carvings

Pasargadae: Palace, Tomb of Cyrus

Abarkouh: Gonbad-e Seyyedoon, Tower of Gonbad-e Ali, Seyyedoon-e Ali Naqi, Gonbad-e Se-ye Tan, Great Mosque

3 May | Yazd

with Mr Olumi (Cultural Heritage Association) and Elaheh Alvandian

Jame' Masjed – Congregational Mosque

Mausoleum of Rokn-od Din

Medreseh-ie Sheikh aldin Qasem Taraz and Tekiyeh

Water Reservoir Abanbar

Badgir (Windcatchers or Towers)

Amir Chaqmaq Mosque

Tekiyeh Amir Chaqmaq

Imamzadeh Jafar

Ateshkadeh (Fire temple)

Weaving Mill

Water museum and Golshan

Tower of Silence

Fig. 1: The Nasir ol Molk Mosque or Pink Mosque in Shiraz
Fig. 2: Roundtable Discussion with Hannah Baader, Gerhard Wolf, Peyvand Firouzeh, Combiz Moussavi-Aghdam (Art University Tehran, Art Histories Fellow 2014–15) et al. at Vesaal Gallery in Shiraz
Fig. 3: In front of the Jame Atiq Mosque, the Old Mosque in Shiraz
Fig. 4: Parts of the relief of the gift bearers at Persepolis
Fig. 5: Mihrab at the old mosque in Naein
Fig. 6: Group with Helia Darabi (Art University Tehran), Saeid Khaghani (Tehran University), Combiz Moussavi-Aghdam, Claus-Peter Haase (FU Berlin) et al. at Si-o-seh pol, Allāhverdi Khan Bridge, Isfahan
Fig. 7: At the storage space of the Tehran Museum of Contemporary Art with the museum's director, Dr Jabra'il Nokandeh
Fig. 8: Detail of muqarnas at the Dome of Soltaniyeh
All photos: Helene Bongers/Philip Geisler/Lucy Jarman

4 May | Meybod – Naein

Meybod: Narenji Qaleh, Yakhchal, Friday Mosque

Naein: Jama Masjid, Pirnia Palace, Baba 'Abdullah mosque

5–6 May | Isfahan

Meydan-e Imam (or Shah Square) and Bazar Qeysariyeh

Masjid-Imam (Mosque)

Masjid Lotfullah (Mosque)

Kakh-e Ali Qapu (Palace)

Masjed Jame' (Old Mosque) and Shahjahan mausoleum

Sanctuary Harun-e Velayat

Chahar Bagh Street: Medreses

Kakh-e Hasht Beheshet

Bridges: Si-o-se Pol and Khaju

Kakhe-e Chehel Sotun (Palace)

Armenian Church (Kelisa-ie Vank)

Imamzadeh Ja'far

7 May | Natanz – Abyaneh – Kashan

Natanz: Great Mosque and 'Abd al-Samad Mausoleum

Abyaneh

Kashan: 19th Century Houses Khaneh-ie Borujerdi

Tabatabai, Ameriha, Hamam-e Sultan Ahmad, Abbasian House, Bagh-e Fin

8–9 May| Tehran

City tour of Tehran: Martyrs' Monuments

Golestan Palace

National Museum with Dr Jabra'il Nokandeh

Reza Abbasi Museum

Street Art and Graffiti

Tehran Museum of Contemporary Art (Muzeh-ie Honarha-ie Moaser-e Tehran)

Carpet Museum

Saadabad Palace

10 May | Soltaniyeh – Qazvin

Soltaniyeh: Tomb of Oljeitu

Qazvin: Safavid constructions (Bagh-e Safavi complex, Friday mosque (Masjed al-Nabi) and Heydariyeh mosque)

Kharaqan Towers

11 May| Tehran

Seminar at the Art University of Tehran with Dr Jamal Arabzadeh

On the Cover
From the top left to the bottom right:
The Art Histories group in the Egyptian Museum, Munich; Photo: Philip Geisler | Detail from 'Mirza Mumin Beg with Mian Shah Khuballah and Mian Muhammad Shakir', Mughal, 17th century, British Museum (2001,0616,0.1) | Shiva Temple, 7th century, Siddhanakolla, Karnataka; Photo: Subhashini Kaligotla | 'Ibrahim 'Adil Shah II venerates Sufi', Deccan, ca. 1620–1627, British Museum (1997,1108,0.1) | The AP Palace uncovered at Tell Mozan, ancient Urkesh, dating to 2250 BC | Statue of Saint Anthony. Gesso, 20th century, Museum of Roman Catholic Art and Missions in the Gold Coast, Elmina, Ghana; Photo: Annalisa Butticci | Roundtable discussion with Hannah Baader, Gerhard Wolf, Peyvand Firouzeh, Combiz Moussavi-Aghdam et. al. at Vesall Gallery in Shiraz; May 1, 2016; Photo: Lucy Jarman | Lectern inlaid with mother-of-pearl, ca. 17th century, The Museum of Turkish and Islamic Arts, Istanbul; Photo: Gül Kale | "Wealth Tax" Source: http://yenisafak.com.tr/. Licensed under Fair use of copyrighted material in the context of Varlik Vergisi via Wikipedia - http://en.wikipedia.org/wiki/File:Varlik_vergisi.gif#mediaviewer/File:Varlik_vergisi.gif; Picture taken during an auction of household items held under duress to cover the wealth tax imposed on Non-Muslims (1942–43) | Rana Amar Singh II in Udaipur during a monsoon downpour, ca. 1700. 109.2 x 175.2 cm. Purchase and partial gift made in 2012 from the Catherine and Ralph Benkaim Collection, Accession Number: F2012.4.2. Courtesy of Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution | Gold of Meroitic Queen Kandake Amanishakheto, Meroitic Kingdom (350 BC–350 AD). Neues Museum, Berlin; Photo: Ahmed Adam | R. Tagore, Untitled, ca. 1928–30, Bibliothèque National de France | The Art Histories group in front of the Lenbachhaus, Munich; Photo: Philip Geisler

Art Histories and Aesthetic Practices
& CAHIM – Connecting Art Histories in the Museum
Programs and Fellows 2015–2016
Berlin 2016

Layout
Luise Illigen

Redaktion und Satz
Katrin Kaptain/Anika Strobach

Corporate Design
Plural | Severin Wucher

© 2016
www.arthistories.de

stories and
etic Practices

Das Forschungs- und Fellowshipprogramm Art Histories and Aesthetic Practices. Kunstgeschichte und ästhetische Praktiken am Forum Transregionale Studien diskutiert die Perspektiven und Konturen einer pluralen Geschichte der Kunst. Es untersucht die Konnektivität historischer Räume, sowie Kontaktzonen und verfolgt komparative Fragestellungen in transkultureller bis postglobaler Perspektive. Dies ermöglicht zugleich das Arbeiten in neuen Formaten und Experimentieren mit neuen Formen von Kooperation.

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

The research and fellowship program Art Histories and Aesthetic Practices. Kunstgeschichte und ästhetische Praktiken at the Forum Transregionale Studien discusses the potential and contours of a plural history of art. It analyzes the connectivity of larger historical spaces as well as contact zones and investigates artistic phenomena in a comparative, transcultural approach, experimenting with new methodologies and forms of collaborative research.

With up to ten annual postdoctoral fellowships Art Histories and Aesthetic Practices aims to create a space of dialog for scholars from all continents and neighboring disciplines.

Forum Transregionale Studien

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

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

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

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

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

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

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

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

Forum Transregionale Studien

Kunsthistorisches Institut in Florenz Max-Planck-Institut

Art Histories and Aesthetic Practices

Art Histories and Aesthetic Practices. Kunstgeschichte und ästhetische Praktiken ist ein Forschungs- und Stipendienprogramm für kunsthistorische Forschung in einem transkulturellen bzw. globalen Horizont. Es wendet sich an Forscherinnen und Forscher der asiatischen, afrikanischen, australischen, europäischen, islamischen, der nord-, süd- und zentralamerikanischen Kunstgeschichte, der Archäologie sowie anderer Disziplinen, die sich mit der Geschichte und Gegenwart der visuellen Kulturen befassen.

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

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

Art Histories strukturiert sich in vier thematische Felder: 1. Materialität und Technik; 2. Mobilität und Übersetzung; 3. Narrative und Display; 4. Ort und Raum.

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

Art Histories and Aesthetic Practices. Kunstgeschichte und ästhetische Praktiken is a research and fellowship program which questions and transcends traditional disciplinary boundaries in a transcultural, global horizon. The program invites scholars from Asian, African, Australian, European, Islamic art histories, and the art histories of the Americas, as well as scholars from neighboring disciplines such as archaeology and other fields dealing with the history of visual cultures.

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

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

Art Histories is structured along four thematic lines: 1. Materiality and Techniques; 2. Mobility, Transfer and Translation; 3. Narratives and Display; 4. Site, Space and Environment.

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

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

Das Programm versteht sich als Angebot für eine intensivierte Zusammenarbeit kunsthistorischer Institutionen und Forschungseinrichtungen, die sich mit transkulturellen Fragestellungen befassen. Innerhalb Berlins kooperiert Art Histories insbesondere mit den Staatlichen Museen, der Freien Universität, der Humboldt-Universität sowie dem ICI Berlin, Kulturlabor. Mit dem Cluster of Excellence "Asia and Europe in a Global Context" der Universität Heidelberg hat das Programm auf Bundesebene eine Veranstaltungsreihe über das Problem der Sprache und Sprachfähigkeit einer transregional ausgerichteten Kunstgeschichte initiiert. Weitere Kooperationen mit Partnern aus dem Bundesgebiet und Europa, wie beispielsweise mit dem Deutschen Forum für Kunstgeschichte, Paris und dem Zentralinstitut für Kunstgeschichte in München, wurden realisiert.

In Kooperation mit dem Haus der Kulturen der Welt richtete Art Histories die Jahreskonferenz des Forums zum Thema "Global Modernities: Contiguities, Infrastructures and Aesthetic Practices" aus und hat u.a. den Annual Workshop der Zeitschrift ARTMargins mit organisiert. Das Travelling Seminar in den Iran wurde gemeinsam mit dem 2015 Fellow Combiz Moussavi-Aghdam vorbereitet und realisiert.

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

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

The program is designed as means of intensive collaboration between art historical and research institutions dealing with transcultural questions. Among facilities in Berlin Art Histories primarily cooperates with the Berlin State Museums, the Freie Universität, the Humboldt-Universität zu Berlin and the ICI Berlin—Institute for Cultural Inquiry. At the federal level and together with Heidelberg University's Cluster of Excellence "Asia and Europe in a Global Context" the Art Histories program initiated a series of events, concerning the problem of language and terminologies in a transregionally oriented history of art. Further cooperation with partners throughout Germany and Europe were realized, among them the Deutsches Forum für Kunstgeschichte in Paris and the Zentralinstitut für Kunstgeschichte in Munich.

The program convened the annual conference of the Forum on "Global Modernities: Contiguities, Infrastructure and Aesthetic Practices" in cooperation with the Haus der Kulturen der Welt. It also co-organized the annual workshop of the journal ARTMargins. The Travelling Seminar to Iran was realized together with the 2015 Fellow Combiz Moussavi-Aghdam.

Art Histories is funded by the German Federal Ministry of Education and Research as a project at the Forum Transregionale Studien. It is associated to the program "Connecting Art Histories in the Museum/ CAHIM" (Kunsthistorisches Institut in Florenz — Max-Planck-Institut/Staatliche Museen zu Berlin) and is directed by Hannah Baader and Gerhard Wolf, both KHI in Florenz — MPI.

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

Academic Program Directors

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

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

Program Assistants

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

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

Student Assistants

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

Helene Bongers studied Art History, Literary Sciences, and English Philology at Freie Universität Berlin and Université Sorbonne I. Her BA-thesis compared French academic and modern painting of the 19th century, addressing issues of representation of history and trace-theory. Previously, she worked as a research assistant at Freie Universität and interned at Deutsches Forum für Kunstgeschichte, Paris. Currently, she is studying to receive her MA in "Art History in a Global Context" from the Freie Universität. One of her research foci is an art historian approach to pop-cultural superhero comics of the *Dark Age*.

Advisory Board

Prof. Dr. Sebastian Conrad
Professor for History, Freie Universität Berlin and Board of Directors Forum Transregionale Studien

Prof. Dr. Michael Eissenhauer/ Dr. Jörg Völlnagel
Director-General of the Staatliche Museen zu Berlin/ Head of exhibitions, research, projects, Staatliche Museen zu Berlin

Prof. Dr. Dr. h.c. Thomas Gaehtgens
Director of the Getty Research Institute, Los Angeles

Prof. Dr. Karin Gludovatz
Professor of Art History and Dean of the Department of History and Cultural Studies, Freie Universität Berlin

Prof. Dr. Thomas Kirchner
Director Deutsches Forum für Kunstgeschichte, Paris

Prof. Dr. Charlotte Klonk/
Prof. Dr. Claudia Blümle
Professor of Art History and Managing Director of the Institut für Kunst- und Bildgeschichte, Humboldt-Universität zu Berlin/
Professor of History and Theory of Form at the Institut für Kunst- und Bildgeschichte and at the Cluster of Excellence "Image Knowledge Gestaltung", Humboldt-Universität zu Berlin

Prof. Dr. Gülru Necipoğlu
Director of the Aga Khan Program of Islamic Architecture, Department of History of Art & Architecture, Harvard University

Prof. Dr. Klaas Ruitenbeek
Director Museum für Asiatische Kunst, Staatliche Museen zu Berlin

Prof. Dr. Bénédicte Savoy
Professor of Art History at the Institut für Kunstwissenschaft und Historische Urbanistik, Technische Universität Berlin

Prof. Dr. Avinoam Shalem
Riggio Professor of the History of the Arts of Islam, Columbia University New York and Professor for Islamic Art History, Ludwig-Maximilians-Universität München

Prof. Dr. Kavita Singh
Associate Professor at School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi

Dr. Lilla Russell-Smith
Curator Museum für Asiatische Kunst, Staatliche Museen zu Berlin

Prof. Dr. Stefan Weber
Director Museum für Islamische Kunst, Staatliche Museen zu Berlin

Prof. Dr. Tobias Wendl
Professor for the Arts of Africa, Freie Universität Berlin

Ahmed Adam

is Assistant Professor and Head of the Department of Archaeology at the University of Khartoum. He is also the Director of the Red Sea and Suakin Project and leads a project that wants to establish museums at Khartoum University and Aba Island. Ahmed was a Research Fellow at the University of Cambridge (2012) and a Honorary Research Fellow at the University of Exeter (2011–2013). His research centers on archaeology in Sudan and on the preservation of archaeological sites and their objects. He has published extensively on this subject in journals like *Sudan and Nubia*, *Nyame Akumme*, *Adumantu Journal*, *Bulletin of Sudanese Studies* and *Adab Journal*.

The Sudanese Collections in Germany

Fig.: 1. Relief wall of a chapel found near the pyramid of the Nubian king Amanitenmemide in Meroe (1st century AD). Neues Museum, Berlin. Photo: Ahmed Adam (2016)

During the 2015–2016 Art Histories fellowship year, Adam studied the Sudanese collections of heritage material, objects, and contents housed in the museums and institutions in Germany, since these represent some of the most important Sudanese archaeological artifacts to be systematically studied. He investigated the current status of these archaeological and historical collections. Therefore, this project is an attempt to cast light on the Sudanese objects in the collections of Berlin, Munich, and elsewhere and to evaluate their current situation. Moreover, this research aims to highlight the vital role that Sudanese objects can play in research, culture, and others.

Adam collected as much information as possible through the use of Sudanese archives and publications on Sudan in the various German libraries. He relates this material to his research on museology at the Department of Archaeology, University of Khartoum, investigates the development of records in the Science of Museology, and promotes links with corresponding international institutions and museums in Germany, and museums in Sudan.

Hosted by:

HUMBOLDT-UNIVERSITÄT ZU BERLIN

Rakhee Balaram

is Assistant Professor of Art & Art History at University at Albany, State University of New York. She has previously taught history of art at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, and at the University of Warwick. She is co-editor, along with Partha Mitter and Parul Dave-Mukherji, of a comprehensive survey of modern and contemporary Indian art, *20th-Century Indian Art* (forthcoming, Skira). Balaram holds double doctorates in French Literature from Cambridge University and History of Art from the Courtauld Institute of Art, University of London.

Decolonizing the Modern: Amrita Sher-Gil, Rabindranath Tagore and the Global Avant-Garde

Fig.: Rabindranath Tagore, Untitled, c. 1929–1930. Ink on paper. Courtesy: Rabindra Bhavana, Santiniketan

Balaram used the Art Histories Fellowship to reconsider the foundations of Indian modernism. In writing the new book, *Decolonizing the Modern: Rabindranath Tagore, Amrita Sher-Gil and the Global Avant-Garde*, Balaram looked at two canonical figures in Indian art history, Amrita Sher-Gil (1913–1941) and Rabindranath Tagore (1861–1941), and a network of artists around the world who were integral to the formation of their practice. She considered the ways in which a canon of Indian art was formed in a post-Independence context by a generation of art historians and critics. Research in a number of institutional and individual archives has resulted in surprising new geopolitical configurations that led to the development of modern Indian art. Balaram also highlighted aesthetic practices through an emphasis on diverse mobilities — intellectual, artistic and corporeal — to account for the way in which these practices developed over time and in different regions. During the Art Histories Travelling Seminar in Iran, Balaram studied Rabindranath Tagore's 1932 visit to the country and its impact in the formation of nationalist discourse and the political stakes involved in the exchange of his art with dignitaries. Over the course of the year, she has also begun to further integrate economic, scientific, and legal discourses into the project to reveal new insights in the field of South Asian art.

Hosted by:

ici BERLIN KULTURLABOR INSTITUTE FOR CULTURAL INQUIRY

Federico Buccellati

began his university studies in Philosophy, obtaining a BA from St. John's College (Annapolis). Having worked during the summers on the archaeological site of Tell Mozan, ancient Urkesh, he went to Tübingen, Germany, to pursue a Magister in Near Eastern Archaeology; a PhD in Near Eastern Archaeology from Goethe University, Frankfurt a.M., followed. His dissertation *Three-dimensional Volumetric Analysis in an Archaeological Context: The Palace of Tupkish at Urkesh and its Representation* quantified the energy used in the construction process in order to link concepts such as Monumentality and Prestige directly to the archaeological record.

Mesopotamian Palatial Architecture: A Study of Space and Authorship

Fig.: The AP Palace uncovered at Tell Mozan, ancient Urkesh, dating to 2250 BC. The palace was built for King Tupkish and Queen Uqnitum, as a series of seal impressions found in situ show. Inset: a reconstruction showing the position of the Palace within the urban context. © IIMAS 2012.

A major trend in current archaeology is to recover the perceptual dimension of the ancients. The aim is to go beyond the factuality of the data, important though that is, and to recover, through arguable and documentable procedures, the human dimension. Architecture is a major factor in this effort, and exploring the full impact of its spaces and volumes is an intriguing task. Space, as expressed in architectural volumes, can seem as an abstract, distant concept, visible but not understood, and lacking interaction. These volumes, however, carry a deeper meaning: they conditioned and were affected by the daily life of a civilization which is lost in a remote past. The relationship between optic, haptic, acoustic, and olfactory senses contribute, together, to the way that buildings condition social space — impacting interactors' relationships to the space itself, other interactors as well as the institutions inhabiting that space. Authorship, as examined here, is not an examination of a single voice, but rather the archaeological record often reveals a plurality of authors tied to a single structure. This data is not only typological, but also reflects the choices of specific ancient actors; choices made within the context of a web of factors, be they practical, technological or symbolic on some level.

Hosted by: Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Vorderasiatisches Museum

Annalisa Butticci

is Assistant Professor of Sociocultural Anthropology at the Department of Anthropology of the University of Utrecht. She received her MA from the University of Padua, and her PhD from the Catholic University of Milan, Italy. Her areas of research include visual and material culture of religions, religious aesthetics and politics, Roman Catholicism and religions and societies of West Africa and African diasporas (with a special focus on Ghana and Nigeria).

Ntona Buw: an Afro-Catholic Aesthetic Regime of Continuities and Ambiguities

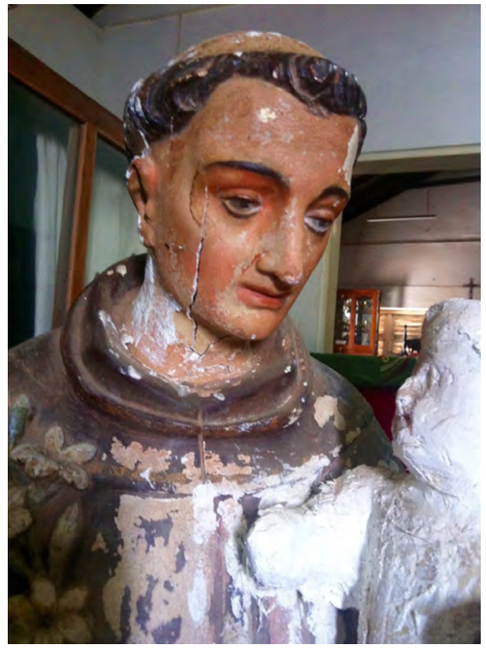


Fig.: Statue of Saint Anthony. Gesso, 20th century, Museum of Roman Catholic Art and Missions in the Gold Coast, Elmina, Ghana. Photo by Annalisa Butticci (2015).

In the 1880s, two French Catholic missionaries reached Elmina, in the Gold Coast, Ghana, and to their great surprise they discovered a shrine called Ntona Buw, which in Fanti means the Temple of Anthony. At the shrine are the remains of an old statue of Saint Anthony brought by the Portuguese in 1632. The statue of Saint Anthony, renamed Nana Ntona, spent four hundred years in Elmina, venerated as the holy saint among and even above the local gods. He was a refuge to runaway slaves (Elmina was one of the major ports of the Atlantic slave trade), a powerful spiritual warrior against the Dutch and the British colonizers, and the only spiritual authority with the power to veto the enstoolment of the local chief, the highest political authority. Saint Anthony is not the only spiritual power at the Shrine. He shares the space with several intriguing sacramental objects and two gods — the ancestral stone located at the entrance of the shrine and another mysterious god located at the base of the little altar of Nana Ntona. The project looks at the religious aesthetics and system of relations between the remains of the statue of Saint Anthony and the other objects preserved at the shrine. The aim is to investigate how this transcultural aesthetic regime, born out of an Afro-Catholic aesthetic encounter, produces social, religious, and political discourses about the control of history and memory.

Hosted by: Freie Universität Berlin

Peyvand Firouzeh

specialises in the art and material culture of the Islamic world, with a focus on early modern Iran and India. She is particularly interested in the interconnections between material culture and socio-political authority, patronage of art and architecture, and museum studies. She obtained her BA (2004) and MA (2007) in architecture from University of Art, Tehran, and her MPhil (2011) and PhD (2015) from University of Cambridge with a dissertation titled *Architecture, Sanctity and Power: Ne'matollahi shrines and khanqahs in fifteenth-century Iran and Indi*a. Firouzeh was the acting curator of Islamic collections at the British Museum between 2014 and 2015.

Depicted legitimacy: Sufi-Sultan encounters in the visual and textual cultures of Iran and India

Fig.: frontispiece, f.9v-f.10r, from the Shahnameh dated 841/1438, Or. 1403, 196 x 127 mm. The British Library, image courtesy of Cambridge Shahnama Project

Firouzeh's project at Art Histories focused on the visualization of sacred authority and dynastic legitimacy. She studied the interconnections between the temporal and spiritual through an examination of paintings that depict the real or imaginary encounters between Sufis — generally defined as "Islamic mystics" — and ruling figures, in Iran and India between 1400 and 1700. In so doing, her aim was to unfold the materiality, aesthetics, iconography as well as the history and politics of the "encounter."

The focus of her project in the past months has been on a fifteenth century illustrated manuscript of the Shahnameh (Book of Kings), now kept at the British Library (Or.1403), the frontispiece of which depicts one of such encounters. The visual contextualization of the illustrations of the manuscript and its frontispiece, for which holdings of several collections in Berlin and Europe have provided a basis for comparison, as well as a close reading of marginalia and the text of the preface, which is a variation of the contemporary prefaces of the epic, has enabled her to rethink the construction of visual and textual genealogies in this manuscript.

Hosted by: Museum für Islamische Kunst
Staatliche Museen zu Berlin

Atreyee Gupta

(affiliated Fellow)

is Jane Emison Assistant Curator of South and Southeast Asian art at the Minneapolis Institute of Art. Her research interests include art, visual cultures, and intellectual histories of 20th-century South Asia; the intersections between the Cold War, the Non-Aligned Movement, and artistic practices, and Global Modernisms. She trained in art history at the University of Minnesota in the US and the M.S. University Baroda in India. More at: www.atreyeegupta.com.

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

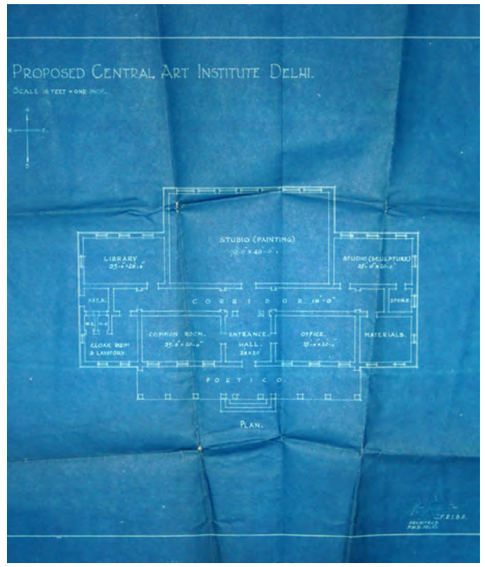


Fig.: Blue Print for a Central Institution for Modern Art in New Delhi, ca. 1936, image source: Archaeological Survey of India, New Delhi

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

Gül Kale

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

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

Fig.: Christoph Schissler, 'Horizontal sundial with a turbaned figure holding a string gnomon', Augsburg, 1562. Mathematisch-Physikalischer Salon in Dresden. Photo: Gül Kale

Kale's project explores the public display and cross-cultural reception of artworks in the early modern Istanbul, by focusing on intersecting transcultural experiences conveyed in Ottoman writings on architecture and European travel narratives, and comparative scientific and philosophical discourses on the sources and means of knowledge. Her research examines how Ottoman narratives on artworks overlapped with the depiction of Ottoman objects in European sources due to shared experiences of public spaces and mutual interests in artifacts. She presented her work at the lecture series and in the conferences on Islamic and Ottoman art and architecture in Berlin. Her research trips to European collections and architectural sites, which included Kunstkammer objects, scientific instruments, and gifts enriched her cross-cultural work and led her to offer a new perspective on the relation between wonder and artifacts at the intersection of cultural exchanges and through the notion of early modern curiosities.

Hosted by:

Freie Universität Berlin

Subhashini Kaligotla

specializes in the art and architectural history of South Asia. Her research interests encompass the mobility and reception of transregional forms in the visual, linguistic, ritual, and political domains, landscape history and culture, and historiography. Her book manuscript, *Argument and Ornament in the Architecture of Deccan India*, presents an integrated approach to the heterogeneous built spaces of the early medieval Deccan, examining this understudied material through the analytical framework of cosmopolitanism, courtly values and culture, and ideas of place and power. Kaligotla earned a PhD in Art History and Archaeology from Columbia University in 2015.

A River Runs Through: Sacred Spaces in the Landscape of the Early Medieval Deccan

Fig.: Bhutanatha Temple Group and Environs, ca. 8th century, Badami, Karnataka. Photo: Caleb Smith

Kaligotla's research challenges the canonical binary view of Indian temples, which strands Early Deccan buildings (6th–8th centuries) in an outsider position, segregated from one another and the landscapes that situate and sustain them. Departing from the monument-based approach to architectural history, the project looks to temple clusters, emphasizing interrelationships between buildings, buildings and natural and built worlds, as well as phenomenological and experiential perspectives. During the fellowship term, Kaligotla published an article, "Beyond Borderland: Claiming a Conceptual Space for Early Deccan Buildings," in the *Getty Research Journal*, no. 8 (2016). A second article, "A Temple Without a Name: Deccan Architecture and the Canon for Sacred Indian Buildings," completed in Berlin, is forthcoming in a Getty Publications' edited volume on global canons. The latter publication examines the conceptual categories for South Asian temples, from their beginnings in colonial modes of knowledge production through to the present, and the values and epistemologies that inform these categories. Additionally, access to the Museum für Asiatische Kunst's collection of miniature shrines and stupas led to an expansion of the transregional component of the project, and further insights into the social functions that miniature architecture made possible in the medieval Deccan and beyond.

Hosted by:

Museum für Asiatische Kunst
Staatliche Museen zu Berlin

Banu Karaca

is an anthropologist (PhD The Graduate Center, City University of New York) working at the intersection of political anthropology, art and aesthetics, nationalism and cultural policy, and museums and commemorative practices. Her manuscript *Decivilizing Art: Cultural Policy and Nationalism in Turkey and Germany* examines the entrenchment of art in state violence. Her recent publications interrogate the politics of arts programs in the EU, freedom of expression in the arts, gendered memories of war and political violence, and visual literacy. She is the co-founder of *Siyah Bant*, a research platform that documents censorship in the arts in Turkey.

Missing Provenance
'Lost' Works: The Blind-Spots of Art History in Turkey

Fig.: "Wealth Tax", picture taken during an auction of household items held under duress to cover the wealth tax imposed on Non-Muslims (1942–43), source: http://yenisafak.com.tr/., licensed under Fair use of copyrighted material in the context of Varlik Vergisi via Wikipedia – http://en.wikipedia.org/wiki/File:Varlik_vergisi.gif#mediaviewer/File:Varlik_vergisi.gif

Tentatively entitled "Missing Provenance, 'Lost' Works: The Blind-Spots of Art History in Turkey", this project aims to account for the phenomenon of missing provenance in Turkey. Although this lack is often attributed to "belated modernization," Karaca proposes that missing provenance has to be understood within the context of different kinds of symbolic, material, and economic dispossession that are deeply intertwined with the history of art and its institutions. Tracing the circulation of late Ottoman and early republican painting through ethnographic interviews and archival work, it focuses on the conceptual and practical obstacles that provenance research faces in Turkey today. The dialogs facilitated by the Art Histories Fellowship shaped the project as both an anthropological inquiry into the practice of writing of art history and as an avenue to learn from art history, including methodological questions on how to trace absence. Central to this research is the assumption that with missing provenance we also loose the stories of artists, collectors, and audiences — all of which are vital in our understanding of art historical trajectories. Rather than solely tracing current location or ownership, this research project proposes to see works of art as both cultural memory and historical witnesses.

Hosted by: ici BERLIN Kulturlabor Institute for Cultural Inquiry

Dipti Khera

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

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

Fig. 1: Rana Amar Singh II in Udaipur during a monsoon downpour, ca. 1700, artists unknown, 109.2 x 175.2 cm, freer and Arthur M. Sackler Gallery of Asian Art, purchase and partial gift made in 2012 from the Catherine and Ralph Benkaim Collection – Charles Lang Freer Endowment, F2012.4.2.
Fig. 2: View of the hills, lakes and valley of Udaipur, detail of Fig. 1

Khera is presently writing a book and developing an international travelling exhibition with Smithsonian's Freer and Arthur M. Sackler Gallery, Washington, D.C., and the City Palace Museum, Udaipur, that examine the art of place and landscape in early modern South Asia. Udaipur in Northwestern India was at the center of pioneering material and pictorial experiments in presenting the sensorial, embodied experience of space. Contrary to colonial and nationalist histories of decadent lands, she finds an art history of praise and place in the persistent relations painters, poets, and patrons created between affective phenomenon and efficacious desires, art and knowledge, and politics and aesthetics. As an Art Histories Fellow, Khera wrote a new book chapter on imaginings of kings, gods, and places drenched in rains, objects and texts that demanded audiences to make emotional connections of belonging to and longing for real places in the present, and in ideal times. She completed multiple articles, including "Marginal, mobile, multilayered: Painted invitation letters as bazaar objects in early modern India" in *Journal18*; "Jagvilasa: Picturing worlds of pleasure and power in eighteenth-century Udaipur painting" in *A magic world: New visions of Indian painting*, and "Pilgrims at the port/Traders at the temple: The long and short of traveling objects in early modern India" in *Intersections: Yearbook for early modern studies* (Autumn 2017). New research in European collections across Germany, England and Switzerland and the 2015 Travelling Seminar to Iran proved equally valuable for her research.

Hosted by:
HUMBOLDT-UNIVERSITÄT ZU BERLIN

CAHIM

Connecting Art Histories in the Museum

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

"Connecting Art Histories in the Museum" verbindet akademische und museale Forschung mit kuratorischer Arbeit. Jeweils bis zu vier herausragende internationale Nachwuchswissenschaftlerinnen und Nachwuchswissenschaftler forschen ein bis zwei Jahre lang anhand der Objekte der Staatlichen Museen zu Berlin über künstlerische und kulturelle Interaktionen im Mittelmeerraum, in Lateinamerika, in Asien und in Afrika. Einen weiteren Schwerpunkt bildet die museale Präsentation der untersuchten Gegenstände.

Exzellente Forschung und kuratorische Arbeit führt das Programm für internationale Nachwuchswissenschaftlerinnen und Nachwuchswissenschaftler in neuartiger Weise zusammen. Im Mittelpunkt des Projekts, in dem die Staatlichen Museen zu Berlin mit dem Kunsthistorischen Institut in Florenz kooperieren, stehen künstlerische und kulturelle Interaktionen. Im Dialog westlicher, islamischer, asiatischer, lateinamerikanischer und afrikanischer Kunstgeschichte werden Objekte der Museen, ohne sich allein auf museologische Aspekte oder die Geschichte vormoderner Kunst zu konzentrieren, erforscht. Zentral hierfür sind folgende Fragestellungen: Wie geht die Forschung zu historischen Räumen mit der Verlagerung und dem Austausch von mobilem oder immobilem Erbe um? Wie artikuliert die alte, wie die im Entstehen begriffene neue Museumslandschaft in Berlin politische und kulturelle Einstellungen in Bezug auf historische Orte der Produktion, Akkumulation und Translation von Artefakten? Wie bewerten und inszenieren Museumsausstellungen rituelle und ästhetische Dimensionen von Objekten? Welche Dynamik entsteht zwischen Objekten in den Museen, die in Bezug auf ihre Provenienzen, ihre historischen Aufbewahrungsorte und -kontexte einander fremd sind?

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

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

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

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

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

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

International doctoral students and postdoctoral researchers in art history and related disciplines are invited to apply for the fellowship program. Fellows have the opportunity to provide curatorial assistance for individual exhibitions as well as to contribute to the development of new concepts for exhibition practices.

Academic exchange and research collaboration, both within and beyond the museum, are optimally encouraged through the joint activities of the research group, such as seminars, workshops, excursions, and conferences.

Program Directors and Coordination

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

In Cooporation with:

PD Dr. Paola Ivanov	Curator Ethnologisches Museum, Staatliche Museen zu Berlin
Prof. Dr. Viola König	Director Ethnologisches Museum, Staatliche Museen zu Berlin
Prof. Dr. Klaas Ruitenbeek	Director Museum für Asiatische Kunst, Staatliche Museen zu Berlin
Dr. Lilla Russell-Smith	Curator Museum für Asiatische Kunst, Staatliche Museen zu Berlin
Prof. Dr. Stefan Weber	Director Museum für Islamische Kunst, Staatliche Museen zu Berlin
Prof. Dr. Moritz Wullen	Director Kunstbibliothek, Staatliche Museen zu Berlin

Contact: cahim@khi.fi.it

David Horacio Colmenares

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

The Egyptian Conjecture: Material Crossovers in Early Modern Antiquarianism

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

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

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

Based at: Kunstbibliothek Staatliche Museen zu Berlin

Aifeng Cheng

(shortterm Fellow July–September 2016)

is appointed Associate Professor at the Turfan Research Academy. He is Editor of *Turfanological Research*. Chen studied History and Culture at the Northwest University for Nationalities, Lanzhou, Gansu Province. He was visiting scholar at the Mongolian National University, Ulaanbaatar, Mongolia, and at the Institute of Archaeology, Chinese Academy of Social Sciences, Beijing. He is presently pursuing his doctoral degree at Wuhan University, Hubei Province.

Study on the Avalokiteśvara imagery of Turfan in the Qočo Uighur period

Fig.: Mural fragments from the 14th cave in Bezeklik. © Staatliche Museen zu Berlin, Museum für Asiatische Kunst.

I intend to investigate collections within China and abroad regarding the Avalokiteśvara imagery from the Turfan area, and with focus on the paintings of Avalokiteśvara from the grottoes around Turfan (Xinjiang Autonomous Region, China). Furthermore, I will classify these images to determine a closer dating for the imagery of the female form of Avalokiteśvara. I seek to confirm the interdependency of Avalokiteśvara images in the grottoes, comparing them to the main Avalokiteśvara cave (Bezeklik Cave 14) by analyzing the subject matter and composition of the cave.

Using the methodology of iconographic research, I will also work with similar Avalokiteśvara Sutra paintings and research images combined with other traditional depictions of Avalokiteśvara. The observations of the Avalokiteśvara image painting style will serve for comparisons with similar images of the surrounding area, discussing interactions between them.

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

Based at: Museum für Islamische Kunst Staatliche Museen zu Berlin

Giuseppe Vignato

(shortterm Fellow July–August 2016)

is a Professor at the School of Archaeology and Museology, Peking University (P.R. China), where he teaches courses on Roman, Mediterranean, Silk Road, and Xinjiang Buddhist Archaeology. His field of research is the archaeology of the Buddhist rock monasteries of Kucha. Beside his own publications he coordinated the translation of Italian works into Chinese, including Tucci's Indo-Tibetica (7 vols) and studies by the Italian Archaeological team in Swat, Pakistan.

Survey and Study of the Rock Monasteries of Kucha

Fig.: Simsim Cave 15, detail of the ceiling. Photo: G. Vignato

The ancient kingdom of Kucha (China, Xinjiang) occupied a strategic section of the Northern Silk Road for the transmission of Buddhism from India to China. Extant Buddhist monuments consist principally of rock monasteries. Based on the material recovered by the German Turfan Expeditions (1902–1914), the study of the rock monasteries has mainly been concerned with the paintings giving birth to a field of studies focused mainly on art history, linguistics and Buddhology. Archaeological investigation has lagged behind. During my fieldwork in the Kucha area, between 2000 and 2014, I took extensive notes and drawings which have been the basis of my research. The awareness that systematic fieldwork and archaeological investigation will not be possible in the next decades has prompted me to organize my notes in a book format to make them accessible to a larger audience. The book will introduce over 600 caves from an archaeological perspective, organizing the data around an interpretive model which I have been developing through my studies. Intended as a reference tool it will ideally assist scholars involved in fieldwork and provide the necessary archaeological information for research at home.

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

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

Priyani Roy Choudhury

has been a fellow of CAHIM since October 2013. She is pursuing her doctoral degree at the Institut für Kunst- und Bildgeschichte, at Humboldt-Universität zu Berlin. Her current research titled "Fashioning of a Mughal City: Fatehpur Sikri" explores the relationships between architecture, landscape, and empire in the sixteenth century in India. She was the co-curator of the exhibition *Mystic Travellers: Sufis, Ascetics and Holy Men*, staged at Museum für Islamische Kunst, SMB, in 2016.

Fashioning of a Mughal City: Fatehpur Sikri

Fig.: The Buland Darwaza at Fatehpur Sikri seen from inside the mosque complex. Photo: Priyani Roy Choudhury, 2015

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

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

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

Art Histories Seminar
Academic Year 2015–2016

26 Oct 2015	**The "Art and Visual History" department** at Humboldt-Universtität zu Berlin, with Prof. Charlotte Klonk, Ann-Cathrin Drews and Stefanie Gerke
16 Nov 2015	**Federico Buccellati** Mesopotamian Palatial Architecture: Part I — A Study of Space
23 Nov 2015	**Peyvand Firouzeh** Depicted Legitimacy among Text, Image and Architecture: the British Library Shāhnāmeh manuscript (Or. 1403) reinterpreted in light of Sufi-Sultan relations in 15th-century Deccan
30 Nov 2015	**Gül Kale** Artifacts as Sources of Wisdom and Wonder: Intersections between Ottoman Books on Architecture and European Travel Narratives in the 17th century
07 Dec 2015	**The Buddhist Art at the Dahlem Museums** with Dr. Martina Stoye, curator of the collection South, Southeast and Central Asia, SMB
29 Febr 2016	**African Art at the Ethnological Museum** with Dr. Paola Ivanov, curator of the collection Africa, SMB
11 April 2016	**Subhashini Kaligotla** Small Models of Large Buildings?: On the Miniature Temple in Medieval India
23 May 2016	**Annalisa Butticci** Roman Catholicism and Traditional Religions in the Gold Coast: Aesthetic Clashes, Continuities and Ambiguities
30 April 2016	**Banu Karaca** Tracing Absence: Missing Provenance, 'Lost' Works, and the Blind-Spots of Art History in Turkey
13 June 2016	**Ahmed Adam** The Sudanese Objects in German Collections
20 June 2016	**Dipti Khera** "Feeling of a Space": An Art History of Praise and Place in 18th-Century India
27 June 2016	**Rakhee Balaram** Decolonizing the Modern: Amrita Sher-Gil, Rabindranath Tagore and the Global Avant-Garde

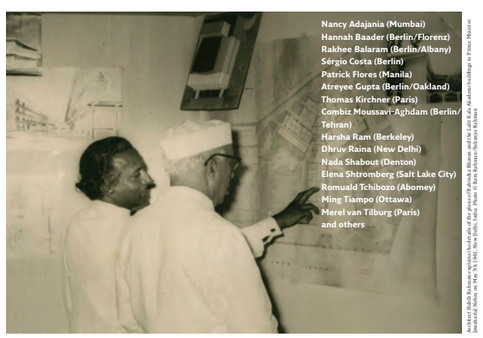
Art Histories Conferences, Workhops & Excursions

Academic Year 2015–2016

Global Modernisms: Contiguities, Infrastructures and Aesthetic Practices

Nov 5–7 | Annual Conference of Forum Transregionale Studien in cooperation with Haus der Kulturen der Welt, Berlin

Convened by: Atreyee Gupta (Art Histories Fellow 2015–2016), Hannah Baader (Art Histories/ Kunsthistorisches Institut in Florenz—Max-Planck-Institut), Patrick Flores (University of the Philippines and Vargas Museum, Manila)



5 Nov **Keynote**
Arjun Appadurai (New York)
Indian Popular Cinema in the Making of a Decolonized Modernity
Indian cinema, particularly popular "Bollywood" cinema, is seen by many as an inferior imitation of Hollywood; as an apolitical vehicle of mass entertainment. Ethnologist and globalization researcher Arjun Appadurai, however, reasons that this cinema should be seen as an emancipatory aesthetic form. Bollywood cinema, according to Appadurai, is one of the main sources of independent, modern Indian imagery. The ideas of family, city or nation are far more strongly influenced by the song, dialog and language of Bollywood than by avant-garde art, literature or politics.

6 Nov
Welcome and Introduction
Hannah Baader (Berlin) and **Atreyee Gupta** (San Francisco/Berlin)
Chair: **Barbara Wittmann** (Berlin)
Dhruv Raina (New Delhi), *The Castle of Crossed Conversations during the Inter war years: The Encounter between Scientific Internationalism and Modernism*
Ming Tiampo (Ottawa), *infra/structure/paris*
Chair: **Kerstin Schankweiler** (Berlin)

Fig. 1: Arjun Appadurai | Fig. 2: Poster of the conference | Fig. 3: Hannah Baader introducing the first day of the conference | Fig. 4: Atreyee Gupta introducing the first day of the conference | Fig. 5 and 6: Clémentine Deliss (Wissenschaftskolleg Berlin) at the roundtable discussion "Curating Global Modernisms in the 21st Century" with Atreyee Gupta, Nicola Müllerschön (KfW-Stiftung, Frankfurt a.M.), Catherine David (Musée National d'Art Moderne, Centre Pompidou, Paris), Patrick Flores (University of the Philippines, Vargas Museum, Manila), and Hannah Baader
(Photos: Luise Illigen and Sascha Bachmann)

Thomas Kirchner (Paris), *Competing Modernisms. The Case of Berlin after 1945*
Elena Stromberg (Salt Lake City), *A Systems Perspective of Brazilian Art*
Chair: **Zaal Andronikashvili** (Berlin)
Patrick Flores (Manila), *"Asiatic Complications" and the Implications of Irredenta*
Nancy Adajania (Mumbai), *The Funambular Modernists: Experiments with Precarious Infrastructure* (1950s–1980s)
Chair: **Saleem Al-Bahooly** (Berlin)
Nada Shabout (Denton), *Proclaiming the Modern Moment through Cultural Arabism*
Harsha Ram (Berkeley), *The Scale of Global Modernisms: Imperial, Regional, National, Local*

Project Presentation
Curating After Year Zero with
Annett Busch (Berlin) and **Anselm Franke** (Berlin)

Roundtable
Curating Global Modernisms in the 21st Century with
Catherine David (Paris), **Clementine Deliss** (Frankfurt), **Patrick Flores** (Manila), **Anselm Franke** (Berlin), **Nicola Müllerschön** (Berlin), **Stefan Weber** (Berlin)
Moderated by **Atreyee Gupta** and **Hannah Baader**

7 Nov
Chair: **Monica Juneja** (Heidelberg)
Rakhee Balaram (Berlin/Albany), *Black Madonna of Modernism: Situating Amrita Sher-Gil's Two Girls*
Merel van Tilburg (Paris), *From "aesthetic colonialism" to a creolized aesthetic: negotiating universalism, francité and Negritude in Senegalese and French modernist tapestries*
Chair: **Sèrgio Costa** (Berlin)
Romuald Tchibozo (Cotonou), *Global Modernism, a study of the concept in African intricate and plural contexts*
Combiz Moussavi-Aghdam (Tehran/Berlin), *Modern trends in Pre-Revolutionary Iranian Art and the Question of Alternative Modernism*

Final Discussion
Moderated by **Atreyee Gupta, Patrick Flores** and **Hannah Baader**

Art Histories, Ecology, and Religious Practices

Dec 11–13 | Art Histories Excursion and Exploratory Workshop | Florence and Padua

Fig.:The Art Histories group, Jessica Richardson (KHI in Florenz — MPI) and Brother Stephen Ollethazhathu in front of the Basilica di Sant'Antonio, Padua. Photo: Lucy Jarman

On the occasion of the conference "Ecologies, Aesthetics, and History of Art" Hannah Baader and the Art Histories Fellows travelled to Florence and Padua in December 2015. While discussing the cultural and urban history of the cities, the group visited among others the collection of anatomical wax models at the Natural History Museum La Specola, the anatomical theater at the Palazzo Bo, and together with Annalisa Butticci the relics at the Basilica di Sant'Antonio. Throughout the excursion, overall questions about the re-presentation of the human body between religious rites, aestheticized sciences, and the epistemological aspects of aesthetic practices were addressed.

Ecologies, Aesthetics, and Histories of Art

Dec 14–15 | International Conference at Kunsthistorisches Institut in Florence — MPI | Organized by Hannah Baader, Sugata Ray and Gerhard Wolf

Participants: **Felix Pirson** (Deutsches Archäologisches Institut, Istanbul), **Mimi Yiengpruksawan** (Yale University), **Adam Herring** (Southern Methodist University), **Lihong Liu** (Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC), **Michael Marder** (The University of the Basque Country, Vitoria-Gasteiz), **Timothy Ingold** (University of Aberdeen), **Spyros Papapetros** (Princeton University), **Margarete Pratschke** (ETH Zürich), **Sandy Prita Meier** (University of Illinois), **Venugopal Maddipati** (Ambedkar University), **Peter Schneemann** (Universität Bern), Subhashini Kaligotla (Art Histories Fellow 2015–16), Meha Priyadarshini, Brigitte Sölch and Costanza Caraffa (all KHI in Florence — MPI)

Evening Lecture Dipesh Chakrabarty (University of Chicago)
Stories We Tell: Nature and Narrative in the Age of Global Warming

Fig. 1: Robert Smithon, "Asphalt Rundown" Rome, Oct 1969
Fig.2: Audience at the Conference
Photo: Helene Bongers, Lucy Jarman

"Ecologies, Aesthetics, and Histories of Art" is conceived as an intellectual laboratory to address the ecological and aesthetic dimensions of human interaction with geographical, geological, botanical, zoological, astronomical, and climatic formations from the micro to a planetary scale. While literary ecocriticism has become a field of intense debate over the last decades, the ecological turn in visual culture studies is still at its early stage. The conference thus aims to bring art history, a discipline that has for long been concerned with notions of landscape, nature, materiality, and aesthetic processes, into this emerging conversation. The conference aims to act as a crucial interpolation in the conversation between ecological and aesthetic studies, envisaged here in a historical and transcultural perspective from the earliest known human interaction with the natural environment to the present day.

Writing (in) the Margins

June 23–24 | ARTMargins Annual Workshop

Fig.1: Audience at the meeting
Fig. 2: Poster of the Annual Meeting
Photo: Philip Geilser, Helene Bongers

June 23, 6.30 pm

Evening Lecture | Workshop Introduction

Haytham Bahoora
(University of Colorado Boulder)
'Awakening to Color': Heritage, Abstraction, and the Forms of Colonial Modernism (Iraq, 1950s)

Niko Vicario
(Amherst College)
Our Geocultural Categories: Latin American Art, 1933–1945

Workshop

Our task in this workshop is to inaugurate a series of conversations that will foster collective, critical, and sustained reflection on the state of global and contemporary art and our place within it. More specifically, we want to ask how to write from and about the (geopolitical, social, historical, or theoretical) margins of art. We are interested in questions and methodological tools that allow us to come to terms with the historicity of artistic and art critical production before the totalizing scope of global capitalism.

Participants

Mario Asef | Hannah Baader | Ivana Bago | Haytham Bahoora | Rakhee Balaram | Alessandro Balteo Yazbeck | Karen Benezra | Annalisa Butticci | Octavian Esanu | Ursula Frohne | Anthony Gardner | Angela Harutyunyan | Banu Karaca | Sami Khatib | Clemens Krümmel | Andres Kurg | Francesca Dal Lago | Susanne Leeb | Joanna Sokolowska | Sven Spieker | Niko Vicario | Andrew Weiner

Sudanese Objects in German Collections – Images at Work

June 29–30 | Art Histories Excursion and Workshop
in cooperation with Egytian Museum and Zentralinstitut für Kunstgeschichte (ZI), München

Fig.1: The Art Histories Fellows with Hannah Baader and Dietrich Wildung at the Egyptian Museum in Munich
Fig. 2: Hannah Baader and Ulrich Pfisterer (director of Zentralinstitut für Kunstgeschichte at the archives of ZI
Fig. 3: Hannah Baader with Dipti Khera and Federico Buccellati at Goldene Bar, Haus der Kunst, Munich
Fig. 4: The members of the Art Histories Program in front of Lenbachhaus, Munich
Photos: Philip Geisler, Helene Bongers

During an excursion to Munich, Hannah Baader and the Art Histories Fellows realized two workshops; in the Egyptian Museum they discussed "Sudanese Objects in German Collections" and at the Zentralinstitut für Kunstgeschichte (ZI) they talked about "Images at Work".

At the Egyptian Museum, the group focused on the arts and architectures of Sudan within the collection of the Museum. Together with Sylvia Schoske (director of Egyptian Museum Munich, head of Naga Excavation Project), Arnulf Schlüter (deputy director of Egyptian Museum Munich), and Dietrich Wildung (scientific head of Naga Excavation Project), the members of the Art Histories Program discussed the architecture of the current museum building at the Munich Kunstareal, the use of new media as a tool for knowledge transfer within the exhibition space as well as aspects of the history of the collection, the museum's philosophy of acquisition, and the overall presentation of the museum. The Naga Excavation in the Southeast of Khartoum, Sudan, was of particular interest.

At the ZI, Hannah Baader and the Art Histories Fellows gathered with Ulrich Pfisterer (director of ZI), Matteo Burioni (ZI), and several other members and fellows of ZI. Apart from research presentations of the joined Fellows of ZI and Art Histories, the group took part in a Reading Seminar on Hannah Baader's and Ittai Weinrib's article "Images at Work: On Efficacy and Historical Interpretations" (in *representations* 133, 2016, pp. 1–19).

The workshops in Munich were framed by a guided tour at Lenbachhaus with Karin Althaus (Head of Collection and Curator of 19th Century Painting and Sculpture, New Subjectivity) and a visit of Haus der Kunst and Goldene Bar, where the National Socialist ideology was addressed in terms of the claim of world dominance and racial superiority by means of architecture and mapping.

The Architectures, Aesthetic Practices, and Arts of Iran

Apr 30–May 12 | The Art Histories and Aesthetic Practices Travelling Seminar 2016

Hannah Baader, Combiz Moussavi-Aghdam (University of Art Tehran), and Gerhard Wolf with the participation of Dr Jabra'il Nokandeh (Director of the National Museum) and Dr Jamal Arabzadeh (Art University of Tehran), and several artists from Tehran
Guest Scholars: Helia Darabi (University of Art Tehran), Saeid Khaghani (Tehran University), and Claus-Peter Haase (Freie Universität, Berlin)

1 May | Shiraz

Karim Khan Citadel

Vakil Mosque, Bath, and Bazaar

Aramgah-e Shah Cheragh

Masjed-e Jame' Atiq (Old Mosque)

Nasr-ol-Molk Mosque

Tomb of Hafez with Gardens Chehel Tanan and Haft Tanan (Presentation: The poetry of Hafez, Dipti Khera)

Gardens: Eram

Madreseh Khan: Tomb of Sa'di

Vesaal Gallery

Koran City Gate

2 May | Persepolis – Pasargadae – Abarkouh

Persepolis: Apadana Palace, Palace of Xerxes, Palace of Darius

Naqsh-e Rostam: Tombs of the Kings Xerxes, Darius, Rock Relief Carvings

Pasargadae: Palace, Tomb of Cyrus

Abarkouh: Gonbad-e Seyyedoon, Tower of Gonbad-e Ali, Seyyedoon-e Ali Naqi, Gonbad-e Se-ye Tan, Great Mosque

3 May | Yazd

with Mr Olumi (Cultural Heritage Association) and Elaheh Alvandian

Jame' Masjed – Congregational Mosque

Mausoleum of Rokn-od Din

Medreseh-ie Sheikh aldin Qasem Taraz and Tekiyeh

Water Reservoir Abanbar

Badgir (Windcatchers or Towers)

Amir Chaqmaq Mosque

Tekiyeh Amir Chaqmaq

Imamzadeh Jafar

Ateshkadeh (Fire temple)

Weaving Mill

Water museum and Golshan

Tower of Silence

Fig. 1: The Nasir ol Molk Mosque or Pink Mosque in Shiraz
Fig. 2: Roundtable Discussion with Hannah Baader, Gerhard Wolf, Peyvand Firouzeh, Combiz Moussavi-Aghdam (Art University Tehran, Art Histories Fellow 2014–15) et al. at Vesaal Gallery in Shiraz
Fig. 3: In front of the Jame Atiq Mosque, the Old Mosque in Shiraz
Fig. 4: Parts of the relief of the gift bearers at Persepolis
Fig. 5: Mihrab at the old mosque in Naein
Fig. 6: Group with Helia Darabi (Art University Tehran), Saeid Khaghani (Tehran University), Combiz Moussavi-Aghdam, Claus-Peter Haase (FU Berlin) et al. at Si-o-seh pol, Allāhverdi Khan Bridge, Isfahan
Fig. 7: At the storage space of the Tehran Museum of Contemporary Art with the museum's director, Dr Jabra'il Nokandeh
Fig. 8: Detail of muqarnas at the Dome of Soltaniyeh
All photos: Helene Bongers/Philip Geisler/Lucy Jarman

4 May | Meybod – Naein

Meybod: Narenji Qaleh, Yakhchal, Friday Mosque

Naein: Jama Masjid, Pirnia Palace, Baba 'Abdullah mosque

5–6 May | Isfahan

Meydan-e Imam (or Shah Square) and Bazar Qeysariyeh

Masjid-Imam (Mosque)

Masjid Lotfullah (Mosque)

Kakh-e Ali Qapu (Palace)

Masjed Jame' (Old Mosque) and Shahjahan mausoleum

Sanctuary Harun-e Velayat

Chahar Bagh Street: Medreses

Kakh-e Hasht Beheshet

Bridges: Si-o-se Pol and Khaju

Kakhe-e Chehel Sotun (Palace)

Armenian Church (Kelisa-ie Vank)

Imamzadeh Ja'far

7 May | Natanz – Abyaneh – Kashan

Natanz: Great Mosque and 'Abd al-Samad Mausoleum

Abyaneh

Kashan: 19th Century Houses Khaneh-ie Borujerdi

Tabatabai, Ameriha, Hamam-e Sultan Ahmad, Abbasian House, Bagh-e Fin

8–9 May| Tehran

City tour of Tehran: Martyrs' Monuments

Golestan Palace

National Museum with Dr Jabra'il Nokandeh

Reza Abbasi Museum

Street Art and Graffiti

Tehran Museum of Contemporary Art (Muzeh-ie Honarha-ie Moaser-e Tehran)

Carpet Museum

Saadabad Palace

10 May | Soltaniyeh – Qazvin

Soltaniyeh: Tomb of Oljeitu

Qazvin: Safavid constructions (Bagh-e Safavi complex, Friday mosque (Masjed al-Nabi) and Heydariyeh mosque)

Kharaqan Towers

11 May| Tehran

Seminar at the Art University of Tehran with Dr Jamal Arabzadeh

On the Cover
From the top left to the bottom right:
The Art Histories group in the Egyptian Museum, Munich; Photo: Philip Geisler | Detail from 'Mirza Mumin Beg with Mian Shah Khuballah and Mian Muhammad Shakir', Mughal, 17th century, British Museum (2001,0616,0.1) | Shiva Temple, 7th century, Siddhanakolla, Karnataka; Photo: Subhashini Kaligotla | 'Ibrahim 'Adil Shah II venerates Sufi', Deccan, ca. 1620–1627, British Museum (1997,1108,0.1) | The AP Palace uncovered at Tell Mozan, ancient Urkesh, dating to 2250 BC | Statue of Saint Anthony. Gesso, 20th century, Museum of Roman Catholic Art and Missions in the Gold Coast, Elmina, Ghana; Photo: Annalisa Butticci | Roundtable discussion with Hannah Baader, Gerhard Wolf, Peyvand Firouzeh, Combiz Moussavi-Aghdam et. al. at Vesall Gallery in Shiraz; May 1, 2016; Photo: Lucy Jarman | Lectern inlaid with mother-of-pearl, ca. 17th century, The Museum of Turkish and Islamic Arts, Istanbul; Photo: Gül Kale | "Wealth Tax" Source: http://yenisafak.com.tr/. Licensed under Fair use of copyrighted material in the context of Varlik Vergisi via Wikipedia - http://en.wikipedia.org/wiki/File:Varlik_vergisi.gif#mediaviewer/File:Varlik_vergisi.gif; Picture taken during an auction of household items held under duress to cover the wealth tax imposed on Non-Muslims (1942–43) | Rana Amar Singh II in Udaipur during a monsoon downpour, ca. 1700. 109.2 x 175.2 cm. Purchase and partial gift made in 2012 from the Catherine and Ralph Benkaim Collection, Accession Number: F2012.4.2. Courtesy of Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution | Gold of Meroitic Queen Kandake Amanishakheto, Meroitic Kingdom (350 BC–350 AD). Neues Museum, Berlin; Photo: Ahmed Adam | R. Tagore, Untitled, ca. 1928–30, Bibliothèque National de France | The Art Histories group in front of the Lenbachhaus, Munich; Photo: Philip Geisler

Art Histories and Aesthetic Practices
& CAHIM – Connecting Art Histories in the Museum
Programs and Fellows 2015–2016
Berlin 2016

Layout
Luise Illigen

Redaktion und Satz
Katrin Kaptain/Anika Strobach

Corporate Design
Plural | Severin Wucher

© 2016
www.arthistories.de