

EDITORIAL

We are delighted to present the second issue of the *Belvedere Research Journal*, our Diamond Open Access e-journal dedicated to the art history and visual culture of Central Europe. This edition features six diverse articles covering a range of topics from the Middle Ages to the twentieth century. These contributions reflect not only the broad thematic scope of the journal, but also the richness of the Belvedere's collection and the diverse artistic production within the realm of Central Europe.

This issue contains two double-anonymized peer-reviewed Research Articles and four Discoveries that have undergone editorial review. The papers within it all share the common objectives: to facilitate dialogue across Central Europe, to bridge gaps in understanding, and to highlight the region's function as a crossroads of artistic exchange. We open with Scott Messing's article, "Schubert Gets Busted." This study examines the sculptural and architectural precedents for Franz Schubert's gravesite memorial in Vienna. Messing explores the influences on its design, both ancient and contemporary, emphasizing its groundbreaking use of the herm form, the first memorial of its kind in Vienna's public cemeteries.

In her contribution "At the Margins of Portraiture," Laura Feurle offers a novel interpretation of Viennese Modernist portraiture. She reframes the so-called "crisis" in this genre as a productive reimagining of the established boundaries of portrait theory. In her analysis, Feurle draws upon previously overlooked writings by Georg Simmel and Julius von Schlosser to examine Egon Schiele's works on paper from 1910 to 1913. She highlights the self-reflexive nature of these works and offers an interpretation extending beyond the confines of a psychological framework. Feurle argues that Schiele's portraits challenge traditional paradigms by focusing on the interplay of form, subject, and materiality, thus opening new avenues for the production of meaning.

In addition to the peer-reviewed articles, the *Belvedere Research Journal* provides a platform for the swift publication of pioneering research in the field of art history. Our Discoveries highlight previously unexplored sources of information on artists and newly identified works, which offer fresh insights into historical art practices. By engaging this accelerated editorial process, we aim to foster the timely dissemination of impactful new findings. Markus Fellingner's contribution, "The *Portrait of Marie Kerner von Marilaun as a Bride*," reveals the existence of a previously unknown early work by the Austrian artist

Gustav Klimt. Based on the analysis of hitherto unpublished letters between Klimt and the Austrian botanist Anton Kerner von Marilaun, this portrait of Kerner's wife Marie can now be attributed to Klimt.

In his article "Georg Klimt's *Pallas Athena*," Patrick Werkner examines a metal repoussé tondo created by Georg Klimt, Gustav Klimt's brother. The piece depicts a youthful Pallas Athena and is situated within the broader context of Athena representations along Vienna's Ringstrasse. It is also contextualized in relation to works by Gustav Klimt and Franz von Stuck, offering insights into the evolution of Viennese Modernism.

In her article "Contextualizing a Monument of Art History," Sophie Morawitz presents a noteworthy discovery: a panel painting that has been identified as a family portrait of Coloman Dorninger, a sixteenth-century burgher and judge of Steyr, along with his wives and 20 children. The background depicts the oldest known view of Steyr in Upper Austria, marking this work as not only artistically significant but also historically and genealogically valuable. Morawitz's study situates the painting within its cultural and spatial contexts, offering a comprehensive analysis of its functions.

Finally, Romuald Kaczmarek's "A Key Piece of the Puzzle" presents a crucial missing panel of the fifteenth-century *Florian Altar Retable* in Graz, Styria. The intact panel, discovered in the Archdiocesan Museum in Wrocław, Poland, depicts the circumcision of Jesus and the drowning of St. Florian. Kaczmarek's study reconstructs the panel's original place within the altar's iconographic sequence and traces its history from Styria to its relocation in Wrocław. This finding not only enriches our understanding of the altar's narrative but also provides valuable clues about its later dispersal.

The realization and digital presence of the *Belvedere Research Journal* would not have been possible without the dedicated collaboration of numerous individuals and institutions, and we would like to express our sincere gratitude to all those who have contributed to this project. We are particularly grateful to the authors who have entrusted us with their scholarly works, enriching the journal with their research and insights. We would also like to thank the anonymous reviewers whose professional expertise has ensured the rigor and quality of the contributions. Finally, we are grateful to the editorial board for their valuable input and for assisting in identifying suitable reviewers.

We would like to extend our gratitude to the University Library of Heidelberg for their invaluable technical assistance, particularly to Maria Effinger, Bettina Müller, Frank Krabbes, and Daniela Wolf. Their expertise has been instrumental in developing the journal's digital presence. Furthermore, we would like to thank Katharina Holas for her meticulous and efficient management of the publication process and to Wolfgang Hametner for his graphic design contributions. We are also indebted to Suzanne Enser-Ryan, Rupert Hebblethwaite,



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As you engage with this issue, we hope you find inspiration in the breadth of topics and methodologies presented. Enjoy your read!

Christian Huemer, Anna-Marie Kroupová, Johanna Aufreiter, and Luisa Ziaja

Christian Huemer has been director of the Belvedere Research Center since 2017. He studied art history in Vienna, Paris, and New York, where he gained his doctorate with a thesis titled "Paris–Vienna: Modern Art Markets and the Transmission of Culture (1873–1937)." From 2008 to 2017, he headed the Collecting & Provenance department at the Getty Research Institute in Los Angeles. His research focuses on the history of the international art market, French and Austrian Modernism, and digital art history. He also serves as editor-in-chief of the Brill series *Studies in the History of Collecting & Art Markets*.  

Anna-Marie Kroupová is a PhD candidate in cultural heritage studies at the University of Vienna and a research associate at the Belvedere, Vienna. Her PhD project, supervised by Prof. Noémie Étienne, examines the lived experiences and artistic production of art students from the Global South in Czechoslovakia during the latter stages of the Cold War. She received her MA from the University of Vienna in 2021, winning the Sir Ernst Gombrich Talent Award for her thesis. She is also a cofounder and coeditor of the peer-reviewed *Belvedere Research Journal*.  

Johanna Aufreiter has been a research associate and scientific project coordinator at the Belvedere Research Center since 2018. She is a committee member for The Art Museum in the Digital Age, the annual Belvedere conference, as well as coeditor of the *Belvedere Research Journal*. She studied art history and German philology at the University of Graz. She was a university assistant in Graz and Vienna, heading the Laboratory for Cognitive Research in Art History at the University of Vienna from 2013 to 2017. Her research focuses on optical theories in the Middle Ages, empirical reception research, and digital art history.  

Luisa Ziaja is an art historian, curator, university lecturer, and writer. She has been chief curator at the Belvedere since 2022, having previously been a curator of contemporary art since 2013. From 2006, she has been codirector of /ecm—educating/curating/making, a postgraduate study program focused on exhibition theory and practice at the University of Applied Arts Vienna, and, from 2023, has been a member of the University Council of the Academy of Fine Arts Vienna. In her curatorial and discursive practice, she deals with the relationship between contemporary art, society, and politics (of history), as well as with the history and theory of exhibitions. Ziaja is the author and coeditor of numerous exhibition catalogs and anthologies on contemporary art, curatorial practice, and art and exhibition theory, including the series *curating: ausstellungstheorie & praxis* published by Edition Angewandte.  

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EDITOR-IN-CHIEF: Christian Huemer
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Österreichische Galerie Belvedere
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Austria
www.belvedere.at

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Issue 2 cover illustration: Circumcision of Christ (detail), front side of the altar panel of the Florian Altarpiece in Graz, ca. 1490. Archdiocesan Museum in Wrocław, inv. no. 147 (Photo: Małgorzata Kujda).