



**BEI DER REDAKTION
EINGEGANGENE
NEUERSCHEINUNGEN**

Die Wiener Hofburg 1705–1835. Die kaiserliche Residenz vom Barock bis zum Klassizismus. Hg. Hellmut Lorenz, Anna Mader-Kratky. Beitr. Christian Benedik, Jörg Garms, Lieselotte Hanzl-Wachter, Petra Kalousek, Herbert Karner, Hellmut Lorenz, Anna Mader-Kratky, Jochen Martz, Andrea Sommer-Mathis, Werner Telesko, Rainer Valenta, Manuel Weinberger. Wien, Verlag der Österreichischen Akademie der Wissenschaften 2016. 628 S., 453 meist farb. Abb. ISBN 978-3-7001-7843-9.

Justyna Wierzchucka, Martin Kügler: **Barockes Glas aus Schlesien/ Śląskie szkło barokowe.** Ausst.kat. Schlesisches Museum Görlitz 2016. Hg. Gabriela Zawila, Markus Bauer. Görlitz, Verlag Gunter Oettel 2016. 204 S., zahlr. Farbabb. ISBN 978-3-944560-28-1.

Thomas Wilke: **Innendekoration.** Graphische Vorlagen und theoretische Vorgaben für die wandfeste Dekoration von Appartements im 17. und 18. Jahrhundert in Frankreich. Teil 1: Text. Teil 2: Katalog. München, scaneg Verlag 2016. 431 und 351 S., zahlr. s/w Abb. ISBN 978-3-89235-233-4.

James S. Ackerman: **Origins, Invention, Revision.** Studying the History of Art and Architecture. New Haven/London, Yale University Press 2016. 177 S., 118 teils farb. Abb. ISBN 978-0-300-21871-8.

Buket Altunoba. **Die Istanbuler Kunstakademie von ihrer Gründung bis heute.** Moderne Kunst, Nationsbildung und Kulturtransfer

in der Türkei. Berlin, Gebr. Mann Verlag 2016. 446 S., 217 s/w Abb. ISBN 978-3-7861-2731-4.

Aufklärung in Oberschwaben. Barocke Welt im Umbruch. Hg. Katharina Bechler, Dietmar Schiersner. Stuttgart, Kohlhammer Verlag 2016. 456 S., zahlr. teils farb. Abb. ISBN 978-3-17-030248-8.

Hans Baldung Grien. Holzschnitte. Ausst.kat. Augustinermuseum Freiburg 2016. Hg. Felix Reuße. Freiburg, Rombach Verlag 2016. 95 S., zahlr. Abb. ISBN 978-3-7930-5146-6.

Verena Bestle-Hofmann: **Unus liber de Sancto Benedicto.** Das Benediktuskompodium des Jean de Stavelot und die Klosterreform des 15. Jahrhunderts. St. Ottilien, EOS-Verlag 2016. 373 S., 72 Farbtaf., 151 s/w Abb. ISBN 978-3-8306-7788-8.

Juliane Betz: **Le Chant du cygne.** Die „Gazette des Beaux-Arts“ und die französische Reproduktionsgraphik in der zweiten Hälfte des 19. Jahrhunderts. Merzhausen, ad picturam Fachverlag für kunstwissenschaftliche Literatur 2016. 360 S., 99 Farbabb. ISBN 978-3-942919-03-6.

Horst Bredekamp: **Der Behemoth.** Metamorphosen des Anti-Leviathan. (Carl-Schmitt-Vorlesungen, 1). Berlin, Duncker & Humblot 2016. 117 S., zahlr. meist farb. Abb. ISBN 978-3-428-54932-0.

Diana Bullen Presciutti: **Visual Cultures of Foundling Care in Renaissance Italy.** Farnham, Ashgate Publishing 2015. 276 S., zahlr. s/w Abb. ISBN 978-1-4724-5765-3.

Caravaggios Erben. Barock in Neapel. Ausst.kat. Museum Wiesbaden 2016. Hg. Peter Forster, Elisabeth Oy-Marra, Heiko Damm. Beitr. Tanja Michalsky, Katharina Siebenmorgen, Sybille Ebert-Schifferer, Rudolf Preimesberger, Marieke von Bernstorff, Elisabeth Oy-Marra, Salvatore Pisani, Rebecca Krämer,

Peter Forster, Annette Hojer, Simona Carotenuto, Chris Fischer, Joris van Gastel. München, Hirmer Verlag 2016. 576 S., 650 teils farb. Abb. ISBN 978-3-7774-2644-0.

Sara Cavatorti: **Giovanni Teutonico.** Scultura lignea tedesca nell'Italia del secondo Quattrocento. Perugia, Aguaplano 2016. 339 S., 102 s/w Abb., 53 Farbtaf. ISBN 978-88-97738-76-3.

Diagrammatik-Reader. Grundlegende Texte aus Theorie und Geschichte. Hg. Birgit Schneider, Christoph Ernst, Jan Wöpking. Berlin, De Gruyter Verlag 2016. 248 S., zahlr. Abb. ISBN 978-3-05-005799-6.

Viktoria Rächle: **Die Mütter Athens und ihre Kinder.** Verhaltens- und Gefühlsideale in klassischer Zeit. Berlin, Dietrich Reimer Verlag 2016. 342 S., 101 s/w Abb. ISBN 978-3-496-01561-1.

VERANSTALTUNGEN

State (Re)construction and Art in Central and Eastern Europe 1918–2018

The conference aims to explore geo-cultural characteristics of the Continent's eastern part. Discussion topics shall include the concepts of national art and idioms of pro-state artistic attitudes after 1918 as well as artistic activities that contest political regimes and systems at large. We shall look into the essence and role of identity models constructed in the cultural sphere against changing socio-political configurations. In East-Central Europe the period of political and economic transformation

following the fall of Berlin Wall was marked by a drive for integration with the European Union on the one hand, and renewed interest in the paradigms of regional, national and local identity on the other. Various milieus throughout the region have embraced the idea of returning to the traditions lost or discarded in the times of nineteenth century imperialism, Cold War or as a result of contemporary globalisation.

The conference shall also attempt to diagnose the processes of reinterpreting old and generating new narrations, national and local, in the context of transnationalism and evolving notions on state cultural policies in the interwar and Cold War times as well as over quarter of a century that has passed since the collapse of the Iron Curtain.

The conference's main conceptual axes are: identity – dependency – relationalism. The terms shall be applied to the main discourses outlining the region's specificity in interwar decades, post-1945 and post-1989 periods. The problem of identity encompasses the forming of new national states in post-World War I Europe, and includes the official idiom of state-sponsored art of the 1920s and 1930s. The concept of imagined identity can be explored with reference to the official art and culture of the period as well as in the context of modernisation and development projects applied to modern society. The theme of self-identification is also related to cos-

mopolitanism and transnationalism, provoking questions about preferred cultural patterns and avant-garde amalgams, thus looking at regional particularism in the context of artistic creativity at large. The concept of dependency has largely determined the political formation of Central and Eastern Europe during and after World War II. With temporal and regional variations, dependency histories were based on diverse artistic models, from “national form” to universal idiom of modernity, filtered through the local tradition as well as international cultural paradigms. Finally, the relational perspective, the strongest in the context of post-communist transformation, explores the region's fluid identity against the expanding and changing European Union structures, as well as complex, nomadic geo-cultural policies, determined by the processes of globalisation and homogenisation of culture and their specific, regional dimension.

The reshaping of the political map in the twentieth century, and the migratory movements and political pressures in the twenty-first century instigated deep change in the social climate, with state-related emancipation processes and changing cultural models stretching between tradition and avant-garde. The conference aims to show the place of art in complex socio-political processes, pose questions about how art shaped and perpetuated or reconfigured

the social imagery, and even expanded beyond its ever-shifting boundaries. The key point of discussion shall be the specificity of East-Central Europe (as allegedly formed between 1918 and 2018), and its cultural and artistic identifiers against the region's socio-economic landscape and political mapping.

We invite representatives of various humanities: theory and history of art and architecture, cultural and literary studies, philosophy, sociology, anthropology, gender studies, film, theatre and media studies. We would especially welcome papers in the following areas:

- Art in state (re)construction: Art and national/cultural identity in the interwar period; Art in the service of state authority in the interwar period; Art and legitimisation of communist rule: propaganda, instrumentalisation, manipulation; Post-communist “nostalgia”: fashionable design or aesthetic and/or ideological redefinition?

- Art in contesting of the political system: Art versus state authority in the interwar period; Art in political activities of the emigrant communities in Cold War time; Art in contesting legitimacy of the state from 1945 onwards.

- Methodological questions: Comparative studies of art in Central and Eastern European states; Post-colonialism, post-totalitarianism or post-dependency?

- Perspectives in studying East-Central European cultures;

Globalism vs. regionalism: contexts of interpreting art in Central and Eastern Europe; Histories of art history and art criticism in East-Central Europe; Is there a cultural/artistic specificity to Central and Eastern Europe?

Conference organiser: Warsaw Royal Castle, 19–21 November 2018.

Conference Committee: Prof. Przemysław Mrozowski (Director of Warsaw Royal Castle), Prof. Irena Kossowska (Faculty of History, Nicolaus Copernicus University in Toruń), Prof. Marcin Lachowski (Institute of Art History, University of Warsaw), dr Agnieszka Chmielewska (Centre for Europe, University of Warsaw); Conference office: dr Emilia Ziółkowska (Nicolaus Copernicus University), emiliazet@o2.pl.

Languages: English, Polish (translation provided).

Please submit your proposal with a brief CV (300 words each) by 1 September 2017 to: a.chmielewska@uw.edu.pl; irena.kossowska@gmail.com; mw.lachowski@uw.edu.pl

CfP: Künstlerfeste. Von der Gegenwart bis zurück zu den Anfängen

Schwabenakademie Irsee, 23.–25. März 2018; Fahrt- und Übernachtungskosten werden übernommen. Abstracts in dt./engl. für bislang unpublizierte Beiträge (der Tagungsband erscheint 2019) richten Sie bitte bis zum 15. August 2017 per Email an: irsee6@uni-trier.de

CfP: Archduke Ferdinand II of Austria (1529–1595) and his cultural patronage between Prague and Innsbruck

The conference organized by the Institute of Art History at the Czech Academy of Sciences in Prague in cooperation with the National Gallery in Prague, 21–23 February 2018, aims at clarifying the role of archduke Ferdinand II as organizer and initiator of cultural activities in Bohemia and in the Habsburg Lands (especially Tyrol) in the second half of the 16th century. It also asks for models and relations of the archduke's interest in the arts, collecting and humanism in the wider context of his family ties in other European countries. Topics may include: the archduke's role in the Habsburg Empire system of government and social network; architecture; the impact of the Italian Renaissance; leisure time and festivities; visual arts; travels of Archduke Ferdinand II to the Netherlands and Italy and their impact on the Archduke's representation; collecting, also in the context of other European courts; the humanist circle of Ferdinand II in Prague and Innsbruck; his support of scientific activities in various fields; the library of Ferdinand II including drawings and manuscripts.

In 2017 the celebration of the 470th anniversary of archduke Ferdinand II as Vice-Regent in the Czech Lands and the 450th anniversary of his designation as ruler in Tyrol will be commemorated by an exhibition in Schloss

Ambras (Innsbruck, 15.6.–8.10.2017) and in Prague (NG, 3.11.2017–25.2.2018). The conference is supported by the Czech Science Foundation.

Working languages will be English and German. Abstracts for proposed papers (25 minutes in length) in English or German (max. 500 words) should be sent to archduke.ferdinand@post.cz by 31st August 2017. Authors will be notified regarding acceptance of their contribution by 1st October 2017. Accepted abstracts will be published. Participants are expected to submit their papers for publication by 30th June 2018. The conference is free, but participants should register via email to archduke.ferdinand@post.cz. Applicants are expected to arrange for their own funding. However, the project is able to subsidize a certain number of speakers who would otherwise not be able to attend (especially concerning their accommodation).

Conference Chair: Mgr. Sylva Dobalová, Ph.D., Institute of Art History, Czech Academy of Sciences, Husova 4, Prague 1, 110 00, dobalova@udu.cas.cz

Conference Coordinator: Bc. Josefína Matyášová, archduke.ferdinand@post.cz

Further information and registration details: www.udu.cas.cz