

Description of the Main Research Areas Investigated by the Institute

In the evaluated period, the institute concentrated on developing existing research activities in its five research departments dedicated to art of the Middle Ages, the Early Modern Era and the 19th – 21st centuries, art-historical topography and archival sources, and documentation. It simultaneously began developing new programs, themes and disciplines. These preparations involved in particular outlining long-term and systematic research into the historiography and theory of art, 19th and 20th-century photography and history and theory of music.

In 2017, Vojtěch Lahoda concluded his five-year term as the institute's director and decided not to run again. On March 1, 2017 he was replaced with Tomáš Winter whose goal was to maintain the continuity of the previous scholarly activities and at the same time initiate changes that would steer the institute toward new academic tasks and strategies. In connection with this, the institute approved and published its new, medium-term **Strategy for 2018–2022**. The document directly follows from the earlier research conception, while simultaneously defining new research topics. The conception is formulated in a complex manner: in addition to ten main research priorities, it defines the institute's publishing policy, the strategy of opening information sources and book collections to the public, the way lectures and conferences are held, the form of cooperation with universities, participation in the Strategy AV 21 program, the approach to popularization and, the way of working with financial and human resources.

The research continuity is particularly evident in long-term team tasks. Because these tasks are highly specialized, time-consuming and demanding in terms of expertise and funding, it was impossible for other institutions to fulfill them. This includes above all the 2017 extensive, single-volume ***Art in the Czech Lands 800–2000*** published in Czech and English by Artefactum and Arbor vitae societatis. This book presents the first comprehensive overview of art history in the Czech lands for international readers, including a wealth of illustrations and references to further sources. The texts were authored exclusively by the employees of the institute's five departments.

The project *Art in the Czech Lands* is followed by a medium-term research into **changes to the function of artworks**, placing them in their political, social, cultural and religious context. The medieval period was studied for five years as part of *Imago, Imagines: Metamorphoses of the Function of Medieval Art in the Bohemian Lands*, a project supported by the Czech Science Foundation (GACR). In 2019, the project culminated in an edited monograph published by Academia press. The institute is currently discussing how to approach this topic for the Early Modern Era and the 19th – 21st centuries.

In addition to this, the **Department of Medieval Art** focused on comprehensive projects studying medieval artworks in the changing social context, accentuating the changing role of patrons. In cooperation with Palacký University in Olomouc, the National Heritage Institute and East Bohemian Museum, the department members participated in a broadly-scoped research of medieval and Early-Renaissance art in East Bohemia, funded by the National Cultural Identity II (NAKI II) program of the Ministry of Culture of the Czech Republic and the Regional Cooperation program between the Academy of Sciences and the Czech Republic's regions. Two other three-year team projects supported by GACR were initiated in 2019. The first is devoted to Romanesque art in the Czech lands and the second explores the image of Heavenly

Jerusalem in Bohemian medieval art.

The institute's long tradition of investigating the art of the **Luxembourg era** was reflected in the research into the Emmaus Monastery and court art in the period of Wenceslaus IV. On a long-term basis, the department also supports specialized study of **medieval illuminated manuscripts**. The results of this research include a monograph about the Prague gospel book CIM 2, the international conference proceedings entitled *Art in an Unsettled Time: Bohemian Illumination Book before Gutenberg (ca. 1380–1450)* (Artefactum 2018) and *The Velislav Bible: Finest Picture-Bible of the Late Middle Ages* (Amsterdam University Press 2018), edited and co-authored by the department's employees.

Over the long term, the **Department of Early Modern Art** is focused on two main topics. The first is art in the period of Emperor Rudolf II. The systematic research is supported by the **Studia Rudolphina** research centre which has been functioning as part of the department since 2000. Between 2017 and 2019, the department's employees worked on the GACR project *Archduke Ferdinand II of Tyrol (1529–1595) and His Cultural Patronage between Prague and Innsbruck* which has several international outcomes. The specialized research into alchemist manuscripts resulted in the publication of *Divadlo věčné moudrosti a teosofická alchymie Heinricha Khunratha* [The Theatre of Eternal Wisdom and the Theosophical Alchemy of Heinrich Khunrath] (Trigon 2017) and a GACR project focusing on alchemist iconography. Part of the department's ongoing research is processing Rudolf's collections including his cabinet of curiosities.

The department's second main research topic is **Baroque painting**. A GACR project focusing on Early Baroque painting in the Czech lands resulted in the publication entitled *Ve stínu Karla Škréty: Pražští malíři v letech 1640–1680* [In the Shadow of Karel Škréta. Prague Painters in 1635–1680] (Academia 2018). Between 2017 and 2019, the department members worked on a GACR project dedicated to the activity of Jesuits in the Czech lands. In 2016, an extensive book on frescoes in the Benedictine milieu in Bohemia and Moravia was published as part of the activities of the **Research Centre for Baroque Wall Painting**. The research also focused on a new topic— wall paintings in European parish churches. Another GACR project, *Giuseppe Ribera, Galileo Galilei and the Five Senses: A Study in Early Seventeenth-Century. Painting and the New Science*, was implemented between 2017 and 2019.

In the evaluated period, the **Department of Art of the 19th – 21st Centuries** participated in the work on monographs of several prominent artists of the 19th and 20th centuries (František Tkadlík, Josef Mánes, Pietro Nobile, Antonín Pelc and others). The department simultaneously implemented projects centred around the research into **sources of inspiration in modern art**. One of the goals was to achieve a deeper understanding of relationships between art in the 19th and 20th centuries, periods that were in the past often studied separately, with little regard to context. This became the framework for edited, interdisciplinary publications co-authored by researchers from other departments of the institute and from different institutions. The publications treated topics such as Cubism's sources of inspiration, the relationship between sport and modern art, the relationship between folk culture and tradition and 19th and 20th-century art, the circus motif in literature and visual art and, the artist's place in society. Most of these publications were accompanied by exhibitions. In 2019, the department initiated the implementation of the GACR project *Josef Mánes (1820–1871): between Romanticism and Realism, Applied and Fine Arts, National and International, Academism and Modernity*.

Special emphasis was placed on research into **twentieth-century photography**. The department received five years of funding from the NAKI II program for the project *Josef Sudek and Photographic Documentation of Works of Art: From a Private Art Archive to Representing a Cultural Heritage* (<http://www.sudekproject.cz>). In line with topical methodological approaches, the research focused primarily on the photograph as an object and on the relatively new set of questions around the reproductions of artworks. This approach was also reflected in the project entitled *Svoboda + Palcr: Seeing Sculptures* (exhibition and book published by Artefactum in 2019).

The department's most recent long-term project is the documentation and interpretation of **art exhibitions in the Czech lands between 1820–1945**. This project includes an extensive database that will serve researchers as an essential source of information on this topic.

In the evaluated period, the **Department of Art-Historical Topography** concluded its ambitious project *Heritage Monuments in Prague* (seven volumes in total published from 1996 onward). The last volume, Greater Prague M–Ž, came out in 2017 and received the Academia Press Prize in the dictionary/encyclopedia category. The department also worked on completing the project *Heritage Monuments in Moravia and Silesia*. The manuscript of the third volume (O–P) was finished in 2019 and the manuscript of the last volume (R–Ž) will be finalized before 2022. Department members also worked on several grant projects. The results of these GACR projects include the publications *The Bauhaus and Czechoslovakia 1919–1938* (KANT 2016) and *Moskva 1937: Architektura a propaganda v západní perspektivě* [Moscow 1937: Architecture and Propaganda from the Western Perspective] (Prostor 2018). In 2016, the department began to implement the five-year NAKI II project *Changes in Rural Architecture with Emphasis on the Development in the 19th and 20th Centuries* which, like the heritage monument catalogues, significantly overlaps with the practice of heritage conservation. As part of *Monumenta Bohemiae et Moraviae*, a series of guidebooks for wider audiences, the department employees prepared 3 new volumes.

The **Documentation Department** continued its systematic and demanding work on key editions of old **unpublished catalogues of heritage monuments in individual districts**. The department published several volumes, always in both Czech and German: *Topographie der historischen und kunst-Denkmale im politischen Bezirke Leitmeritz, Teil I., Stadt Leitmeritz, Teil II., Bezirk Leitmeritz, Inventar der Historischen Bau- und Kunstdenkmäler im politische Bezirk Böhmisches Krumau*.

The **Epigraphica et Sepulcralia Centre**, a part of the Documentation Department, pursued its ongoing research activities. The research in the field of sepulchral studies and medieval and early-modern Latin epigraphy resulted in both conferences and publications, realized in cooperation with other departments. Since 2018, the centre has been collaborating with the Department of Medieval Art on the three-year GACR project *Monumenta mortis et memoriae: Sepulchral Sculpture in the Visual Arts of the Czech Middle Ages*.

In connection with the strategic development of photography studies, the **Photography Research Centre** was founded in 2018 as part of the Documentation Department. Bringing together researchers from various departments, the centre aims to create space for sharing and presenting results of both basic and applied research in the field of history and theory of photography, and it actively cooperates with other Czech and international institutions and researchers. The centre is planning an international conference *Photo: Science* to be held in 2020.

In addition to other academic and infrastructure projects, the Documentation Department members worked on the NAKI II project *Seeking the Provenance of Movable Cultural Property Nationalized in 1945 from Citizens of German Nationality in the North Bohemian Region*. The project followed from the department's earlier activity focused on confiscated property and elicited a strong political and social response.

Aside from research, the Documentation Department also administers its collections and archival fonds, and facilitates research, serving as a small, specialized archive.

In keeping with the strategic development of systematic research in the fields of art theory and historiography, the **Department of Historiography and Art Theory** was founded at the beginning of 2019. Because it has only existed for one year, it is not a subject of this evaluation. In 2019, the department organized an international conference entitled *The Influence of the Vienna School of Art History before and after 1918*. Select conference papers were published in the *Journal of Art Historiography*. Similar conferences will be held every two years. The employees also prepared other publications including a new edition of Czech translations of important methodological texts which will come out with Academia press (the first volumes include Heinrich Wölfflin's *Kunstgeschichtliche Grundbegriffe* and Arthur C. Danto's *After the End of Art*.)

In 2018, the Cabinet of Music History ceased to exist as part of the CAS's Institute of Ethnology, and so the administration was deciding where to create a new centre for musicology research. Because of the closeness of musicology and art history, the Institute of art history was the most suitable candidate. At the beginning of 2019, the **Department of Musicology** was established as part of the institute. Because it has only existed for one year, it is not a subject of this evaluation. Its activities were defined in the Appendix to the Concept of the Institute's Activity in 2018–2022. The department's main long-term goal is to prepare the edited monograph *Dějiny hudby v českých zemích od středověku do současnosti* [History of Music in the Czech Lands from the Middle Ages to the Present] which will examine the development of music culture in the changing spiritual, art-historical, social, cultural, economic, denominational and music-institutional context with excursions into the wider European situation. The department organized several international conferences, such as the one dedicated to Villa Bertramka, associated with W. A. Mozart's visits to Prague. In this project, musicological research was organically interconnected with visual art history.

The founding of two new departments in 2019 intensified the institute's research activities. New synergies and relations were created, broadening the institution's scope of research to embrace new topics in both the local and international context.

In addition to scholarly departments, research is also conducted in the institute's Library. One of its employees participated in a long-term project which resulted in the two-volume *Slovník historiků umění, výtvarných kritiků, teoretiků a publicistů v českých zemích a jejich spolupracovníků z příbuzných oborů (asi 1800–2008)* [Dictionary of Art Historians, Critics, Theorists, Journalists, and Experts in Related Fields in the Czech Lands (circa 1800 to 2008)] published by Academia press in 2016. The book received the Academia Press Award in the dictionary/encyclopedia category.

Research activity and characterisation of the main scientific results

In the evaluated period, the Department of Medieval Art worked on both long-term and medium-term projects and tasks enshrined in IAH's research strategy and based on the specialization of the individual team members. In the second half of the evaluated period, the department set new research goals and began to fulfill them through projects, the duration of which will reach over to the next evaluation period.

The research was largely supported by grants from the Czech Science Foundation (GACR). The department's pivotal grant project was titled ***Imago, Imagines: Metamorphoses of Their Function in the Medieval Bohemian Lands*** (2013–2017). Aside from this, team members worked on projects ***Gospel Book Cim 2. A Manuscript Between Regions and Centuries of Medieval Europe*** (2013–2015) and ***The Bernardine “Sun” Over the Czech Lands—the Meaning of Bernardine Aesthetic in Late-Medieval Czech Lands*** (2012–2016). During the evaluated period, the department received grants for projects ***Monumenta mortis et memoriae: Sepulchral Sculpture in Visual Art in Medieval Bohemia*** (2018–2020), ***Jerusalem and Its Reflection in the Culture of Medieval Czech Lands*** (2019–2021) and, ***Image/s in the Přemyslid Era: Contexts and Forms*** (2019–2021). Another important grant project was ***Gothic and Early Renaissance Art in East Bohemia: Research, Interpretation, Presentation*** (2016–2020) funded from the NAKI II program of the Ministry of Culture of the Czech Republic. Team members also participate in implementation of a number of other projects and grant tasks, both domestic and international.

Long-Term Projects

In 2017, IAH produced a comprehensive publication ***Art in the Czech Lands 800–2000*** which concluded a long-term project involving the entire institute. The vast majority of the current team members participated in both the research and the publication's preparation: the Department of Medieval Art oversaw the volume dedicated to the period between 800 and 1500. The team members authored individual chapters (Klára Benešová, Ivo Hlobil, Jan Chlíbač, Kateřina Kubínová, Lenka Panušková, Milada Studničková) and the introductory essay ***Art and Architecture Between 800–1500*** (Klára Benešová, Kateřina Kubínová). Hana Hlaváčková, Zuzana Všetěčková and Anežka Merhautová, all former members of the team, also took part in the publication.

The main priority of IAH's research strategy is **investigating functions of artworks**. As part of this priority research, the department's main task in the evaluated period was the GACR project ***Imago, imagines*** funded between 2013 and 2017. In 2018–2019, the whole team prepared the project's main outcome, a two-volume publication which should replace the last complex overview of Bohemian medieval art, published in the early 1980s. As the book's title suggests, the subject-matter is approached through the concept of *imago/imagines* (image, images). These Latin words correspond with the medieval terminology and replace the word “artwork” which does not reflect the medieval reality. The functions of images in the broadest sense of the word are divided into two main groups: the first presents the image from the perspective of its religious function, while works in the second group have self-representational and memorial functions. A special section examines function of style as a tool for self-representation. The authors thus apply a new perspective that was previously absent from Czech medieval studies. The book ***Imago, Imagines: Metamorphoses of***

Functions of Art in the Czech Lands Between the 10th and 16th Centuries I, II is the work of a large team headed by Klára Benešová and consisting of department members who authored and co-authored 33 out of 59 chapters in this two-volume publication.

In terms of conception, the *Imago, imagines* project is followed by current projects titled ***Jerusalem and Its Reflection in the Culture of Medieval Czech Lands 2019–2021***) and ***Image/s in the Přemyslid Era: Contexts and Forms*** (2019–2021) both of which are dedicated to images in the broadest sense and have their point of departure in the function of the artwork in the Middle Ages (for more about this see Activity plan of the team.).

In cooperation with the Palacký University in Olomouc, the National Heritage Institute and the East Bohemian Museum, the department conducted extensive ***research into medieval and Early Renaissance art in East Bohemia*** (2016–2019), funded by the program of the Ministry of Culture of the Czech Republic aiming at investigation of national cultural identity (NAKI II) and the program of Regional Cooperation of Czech Academy of Sciences with the Czech Republic's regions. This project, entitled ***Gothic and Early Renaissance Art in East Bohemia. Research, Interpretation, Presentation***, will culminate in the large 2020 exhibition accompanied by a scholarly catalogue. The research responded to the longstanding need to examine the little-known collection of extant medieval and Early-Renaissance artworks in East Bohemia. The mutual cooperation in the team of researchers from four different institutions allowed for a complex approach to the project's implementation. The project's important aspects include the interdisciplinary connection between humanities and science through conservation methods and investigation of historical techniques. The research resulted in articles authored by Helena Dáňová in cooperation with conservators and chemists: ***Utraquist Altarpiece of St Catherine from Chrudim. Identification of the materials and techniques*** and ***Combination of non-invasive and micro-destructive methods used in the investigation of tin-relief patterns on a Bohemian Late Gothic altarpiece***.

Medium-Term Projects and Topics Corresponding with the Team Members' Expertise

1) Medieval Book Painting

Because a part of the team concentrates on medieval book painting, a longstanding, traditional focus in the Czech milieu, the team was successful in implementing the following projects and activities:

In 2015–2017, Kateřina Kubínová concluded a GACR grant project focused on the analytical study of one of the most important cimelia in Czech collections—the Carolingian gospel book from the Prague chapter library, resulting in the book ***Cim 2: Pražský evangeliář Cim 2. Rukopis mezi zeměmi a staletími středověké Evropy*** [Cim 2: The Prague Gospels Cim 2. A Manuscript between Lands and Centuries of Medieval Europe] (Artefactum, 2017). The manuscript examines the circumstances of the codex's origin in Saint-Amand Benedictine Abbey and focuses on artistic background and training of illuminators who created the miniatures. Kubínová then follows the manuscript's journey from the famous Abbey of Corvey in Saxony, for which it was made, to Prague's chapter. The many new findings that Kubínová's research has brought sheds new light on Carolingian book production and the intensive cultural exchange in early-medieval Europe.

Lenka Panušková edited and in large part authored *The Velislav Bible: Finest Picture-Bible of the Late Middle Ages. Biblia Depicta as Devotional, Mnemonic and Study Tool* (Amsterdam University Press, 2018). As a picture Bible (Bible imagée), the Velislav Bible is one of the most extensively illuminated Bohemian manuscripts. The essays included in this interdisciplinary publication examine the manuscript with the intention to precisely determine its function and its potential readers. The publication contains the first modern edition of the Latin titles which accompany the individual image fields.

Panušková also dedicated a number of individual studies to illuminated manuscripts. She published an article on astrological manuscripts from the library of Wenceslaus IV (*Die astrologischen Handschriften Wenzels IV. als Medium der Herrscherlegitimation*) in an edited monograph dedicated to the self-representation imagery of the Luxembourgs, entitled *Heilige, Helden, Wüteriche. Herrschaftsstile der Luxemburger (1308–1437)* (Böhlau Verlag, 2017). Her other contribution to iconography studies include the study *Gott mit Zirkel und Waage: Die Zeitauffassung im Mittelalter aufgrund zweier angelsächsischer Miniaturen* in *Die Welt und Gott – Gott und die Welt? Zum Verhältnis von Religiosität und Profanität im „christlichen Mittelalter“* (Winter Verlag – Universität Heildeberg, 2019), a publication edited by Elisabeth Vavra.

Milada Studničková also continuously contributes to the research into medieval book painting. In the evaluated period, she participated in a prominent research project focused on the thorough analysis of one of the most important “Hussite manuscripts” in the 15th century, the so-called Old and New Tablets. As a member of an interdisciplinary team, she explored the artistic aspect of this manuscript in her study titled *Obrazová složka staročeského zpracování Tabulí* [Image Component of the Old Czech Rendition of the Tablets]. Studničková further develops the investigation of book painting on international scale (for more about this see below).

2) Art of the Luxembourg Era

The department's main research topics include the art of the 14th and 15th centuries, a period when the local art world during the rule of Charles IV and Wenceslaus IV stood at the helm of the European artistic development. It was also a period when the Hussite movement gave rise to the first confessionalization of sorts with significant consequences in visual art.

In 2016, the country commemorated the 700th anniversary of the birth of Charles IV. On this occasion, National Gallery Prague prepared a large international exhibition which used the exhibited artifacts to present Charles IV as above all a king and emperor. The team members Kateřina Kubínová, Helena Dáňová, Milada Studničková and Jan Dienstbier participated in the exhibition's preparation and wrote texts for its scholarly catalogue, *Kaiser Karl IV. 1316–2016. Katalog zur Bayerisch-Tschechische Landesausstellung* (2016).

As part of the Strategy AV 21 program, the department worked on the project concerning the Emmaus monastery and its importance and place in the culture and art of the Charles IV era. The project resulted in the exhibition in the monastery's cloister entitled *Slovanský klášter Karla IV. Zbožnost, umění, vzdělanost* [The Slavonic Monastery of Charles IV. Piety, Art, Literary Culture], authored by Kateřina Kubínová and Klára Benešová. The exhibition was organized in cooperation with the Institute of Slavonic Studies and the Musicology Section of the Institute of Ethnology, CAS. The exhibition was accompanied by an eponymous Czech-English catalogue published in 2016. At the end of the exhibition, the academic institutes

involved in the project organized an international colloquium. The papers presented there were published in the conference proceedings titled **Karel IV. a Emmauz. Liturgie – text – obraz** [Charles IV and the Emmaus: Liturgy – Text – Image] (Artefactum 2017), edited by Kateřina Kubínová.

For IAH's Window Gallery, the department prepared the exhibition **Pět tváří Karla IV** [Five Faces of Charles IV]. The members of the department (Kateřina Kubínová, Klára Benešová) also cooperated at the exhibition **Sedm věží. Karel IV. očima akademiků** [Seven Towers. Charles IV through the Eyes of Academics].

In 2016, the intensive interest in Charles IV and his times also resulted in Klára Benešová's article **Charles IV 1978–2016: Reviewing the Ideological Background of the Exhibitions and Conferences in 1978** (2017) in the international revue *Convivium*, and in another study by the same author titled **Ce qu'il advint de l'architecture gothique a la cour de Charles IV et de Venceslas IV** in the volume *Qu'est-ce que l'architecture gothique?* (Presses universitaires du Septentrion, 2018) edited by Arnaud Timbert.

As part of the 600th anniversary of death of Wenceslaus IV in 2019, the department prepared an exhibition and international colloquium about the phenomenon of court art around 1400. The project (2018–2019) was supported by the Strategy AV 21 program and originated in cooperation with the Institute of Philosophy, CAS. Klára Benešová and Jan Klípa prepared an exhibition of selected replicas, facsimiles and reproductions of artworks entitled **Imago/Imagines. Společnost za Václava IV.: Výpověď umění** [Imago/Imagines: Society under Wenceslas IV: Testimony of Art] in CAS's Gallery of Science and Art. The exhibition introduced specific phenomena in art of Wenceslaus's era such as luxury manuscripts, beautiful-style sculptures and the emerging phenomenon of artistic drawing. Klára Benešová prepared an international colloquium **Luxembourg – Valois – Visconti: Around 1400** which took place under her leadership in September 2019.

Throughout the evaluated period, Ivo Hlobil wrote studies on art (stone sculpture in particular) of the Luxembourg era. One of the most accomplished experts in this field, Hlobil drew on his longtime interest in the artistic expression of Peter Parler, the origin and dissemination of “Bohemian” Beautiful Style or more generally, the influence of Prague as an art centre on the Central-European milieu. Along with Petr Chotěbor, Hlobil focused on the set of questions around the sculptural decoration of the triforium in Prague's cathedral (**Einige bislang ungelöste Fragen zu den Wappen und Kronen der Büsten im Triforium des Veitsdoms**, 2015). In another study, **Challenge and Risk: The Parlerian Statues on the Old Town Tower of Charles Bridge. A Reinterpretation** (2015), he thoroughly analyzed Parlerian sculpture outside the cathedral, shedding new light on the topic. In 2016, Hlobil published his findings about a newly discovered beautiful-style sculptural fragment (**Commentary on the Discovery of the Beautiful Style Michigan Madonna**) and also touched upon the much analyzed and diversely interpreted motif of red mantle in the Madonna of Sternberg (**Der rote Mantel der Sternberger Madonna – ein Unikum des böhmischen Schönen Stils?**). Yet another study by Hlobil—**Gravierte Schleier von Madonnen und Vesperbildern. Ein autochthones Motiv des böhmischen Schönen Stils und seine religiöse Funktion** (2018)—significantly contributes to our understanding of networks, cultural transfer and art market in the decades around 1400. In addition to this, Hlobil studied specific forms of beautiful-style stone sculpture as part of the project focusing on fragments of a Prague pietà from the period around 1400 and as part of another research project and exhibition focused

on the phenomenon of Salzburg sculpture from artificial or cast stone (for more about his international cooperation see below).

3) Culture and Religiosity in the Late Middle Ages / Sepulchral Sculpture

The department conducts ongoing research into sepulchral sculpture of the Late Gothic and Early Renaissance in connection with specific forms of religiosity in the confessionally divided Bohemian milieu. In 2016, Jan Chlíbač concluded his grant project ***The Bernardine "Sun" Over the Czech Lands—the Meaning of Bernardine Aesthetic in Late-Medieval Czech Lands*** funded by GACR focusing on aesthetic views of Franciscan Observants led by Bernardine of Siena and John of Capistrano and the reflection of these views in extant artworks from the order's monasteries in the Czech lands. This research resulted in the book ***Bernardinské slunce nad českými zeměmi*** [The Bernardine "Sun" over the Czech Lands] (Academia, 2016).

In cooperation with the **Epigraphica and Sepucralia Centre**, Chlíbač conducted and published the results of the research dedicated to the unique family necropolis in the Observant monastery in Kadaň: ***Kláštevní kostel Čtrnácti sv. Pomocníků jako rodová nekropole*** [Monastery Church of the Fourteen Holy Helpers as a Family Necropolis] (2018). In 2015, Chlíbač published an article ***Bronzová sepulchrální plastika v Čechách od středověku do konce vlády Ferdinanda I*** [Bronze Sepulchral Sculpture in Bohemia from the Middle Ages to the End of the Rule of Ferdinand I] in the annual *Epigraphica et Sepucralia*. In 2019, he submitted his comprehensive study dedicated to sepulchral sculpture of the Hussite and Utraquist periods entitled ***Sepulchrální sochařství v Čechách 1420–1471*** [Sepulchral Sculpture in Bohemia 1420–1471].

4) Seminarium Kondakovianum

In 2015–2017, as part of the Support for Postdoctoral Researchers of the Czech Academy of Sciences for Young Researchers, the department employed Francesco Lovino, an Italian researcher who also works for the Centre of Early Medieval Studies (CEMS) at Masaryk University in Brno. Lovino focused on the work and influence of Nikodim Pavlovich Kondakov during his stay in Prague and on the Seminarium Kondakovianum, founded by his students, whose archives became part of the Documentation Department of IAH CAS in the 1950s. As part of the project ***The Heritage of Nikodim P. Kondakov in the Experiences of André Grabar and the Seminarium Kondakovianum***, Lovino organized (in cooperation with CEMS, Masaryk University Brno) the international conference ***Orient oder Rom? And, together with Ivan Foletti, took on the editing of the collected papers of the conference *Orient oder Rom? History and Reception of a Historiographical Myth (1901–1970)**** (Roma: Viella, 2018). He also prepared the exhibition for the 90th anniversary of the establishment of the periodical ***Seminarium Kondakovianum. Recueil d'études. Archéologie. Histoire de l'art. Études byzantines (1927–1940)*** for the Window Gallery. During his work on the project, Lovino published three important contributions to the topic in the respected international revue *Convivium*: ***Leafing through Seminarium Kondakovianum, I. Studies on Byzantine Illumination*** (2016), ***Southern Caucasus in Perspective. The scholarly debate through the pages of Seminarium Kondakovianum and Skythika (1927–1938)*** (2016) and ***Communism vs. Seminarium Kondakovianum*** (2017).

5) Miscellanea—Partial Projects and Team Activities

In the period between 2015 and 2019, department members continued to respond to topical thematic and interdisciplinary challenges. Milada Studničková participated in the large project of the Institute of Philosophy, CAS *Kulturní kódy a jejich proměny v husitském období* [Cultural codes and their alterations in the Hussite period] (2012–2018) and significantly contributed to the preparations of the exhibition and its catalogue ***Praha Husova a husitská, 1415–2015*** [The Prague of Hus and Hussite Prague, 1415–2015], organized by Prague City Archives.

In 2015, IAH and especially the Department of Medieval Art commemorated 30 years from the death of Josef Krása, a prominent and internationally renowned Czech medieval scholar of the second half of the 20th century and the department's long-term member. An exhibition titled ***Třicet let bez Krásy*** [Thirty Years Without Krása] in IAH's Window Gallery commemorated his life and scholarly work, and the team also organized a symposium ***Více Krásy*** [More Krása]. Materials from the exhibition and the symposium became the foundation for the monograph ***Více Krásy*** (Artefactum, 2019) edited by Jan Chlíbaec and Klára Benešová. Seven chapters in this book were authored by the team members.

Between 2016 and 2019, Jan Chlíbaec cooperated with Charles University—Faculty of Humanities, West Bohemian University in Pilsen and Czech Technical University in Prague on a grant project titled ***Transformed Land: Interdisciplinary Research into the Influence of the Thirty Years' War on the Rural Landscape of Bohemia*** [Proměněná země: interdisciplinární výzkum vlivu třicetileté války na venkovskou krajinu Čech]. As part of the research, Jan Chlíbaec published a study about the landscape of the Thirty Years' War and its reflection in art ***Plány obléhání Chebu v červnu a červenci 1647 v Theatru Europaeu. Příklad interdisciplinárního studia ikonografických pramenů*** [Plans for the Siege of Cheb in June and July of 1647 in Theatrum Europaeum: An Example of Interdisciplinary Study of Iconographic Sources]. In connection with this research, he co-authored (along with Václav Matoušek, Tomáš Janata and Růžena Zimová) the edited monograph ***The Landscape of the Czech Lands in the Era of the Thirty Years' War in the Work of Mattäus Merian Senior / Krajina českých zemí v době třicetileté války v díle Matthäuse Meriana staršího*** (Togga 2018). In 2019, this publication received the **Bedřich Hrozný award** from Charles University's rector.

Two members of the team participated in the project mapping the transformations of art patronage in the Rosenberg family across three centuries. In 2015, the project resulted in a large exhibition organized by the National Heritage Institute. Jan Chlíbaec contributed a study about sculpture (***Bildhauerkunst der Renaissance im rosenbergischen Dominium***) to the exhibition's extensive German-language catalogue and Milada Studničková authored a study on Rosenberg book painting (***Die Rosenberger und die Buchmalerei***).

Klára Benešová focused on historiography of art history, namely the pedagogical and scholarly legacy of Václav Mencl, one of the most inspiring 20th-century experts in medieval architecture. In her study ***Kauza Václav Mencl: někdo musí z kola ven. Příspěvek k výuce dějin umění v letech 1938–1952*** [The Case of Václav Mencl: You're Out. A Contribution to Art History Education Between 1938–1952] (2018), Benešová examines lesser-known circumstances of Mencl's activity in the Institute of Art History at Charles University and the

end of his pedagogical activity at the beginning of the 1950s. She analyzed Mencl's specific interest in urban structure of medieval settlements in her article ***Ke stati Václava Mencla Výtvarný smysl pražského souměstí*** [On Václav Mencl's "Artistic Sense of the Prague Agglomeration"] (2018).

In the second half of the evaluated period, Jan Klípa intensively cooperated with the Centre for Early Medieval Studies – West, Byzantium, Islam (CEMS) on Faculty of Arts, Masaryk University in Brno and participated in four international symposiums organized by the centre. He published a text on the relationship between modern liturgical architecture and architecture of the Classical Antiquity and the Middle Ages (***Finding Future in the Past? Liturgical Reform after the Second Vatican Council and Liturgical Space*** in *Re-Thinking, Re-Making, Re-Living Christian Origins*, Viella, 2018) and a study on historiography of art history titled ***Medieval Art in Silesia: A Battlefield of National Historiographies*** for the monograph *Inventing Medieval Czechoslovakia 1918–1968: Between Slavs, Germans and Totalitarian Regimes* (Masaryk University Press – Viella, 2019). In the *Convivium* revue (2019), he published an interdisciplinary study ***Tabulae cum portis, vela, cortinae and sudaria: Remarks on the Liminal Zones in the Liturgical and Para-Liturgical Contexts in the Late Middle Ages***. Here, along with Eliška Poláčková, he used late-medieval winged altarpieces and para-liturgical staging to analyze the phenomenon of liminality in relation to the Eucharist dogma.

In 2019, Klípa published in *Umění/Art* journal a study about the newly discovered 14th-century panel painting of Bohemian provenance (***The Enthroned Madonna from Dijon: A Recently Discovered Painting from the Workshop of the Master of the Vyšší Brod Altarpiece***) which was, following a heated discussion in the media, auctioned in Dijon in 2019 and became property of the Metropolitan Museum in New York.

Research activity and characterisation of the main scientific results

Research activities between 2015–2019 were based on the institute's Strategic Plan formulated for the years 2018–2022 and implemented through grant projects mainly based on teamwork. Of the total number of seven projects supported by the Czech Science Foundation (GACR), five were newly secured in the period under review, while two more had already begun in the previous evaluation period. The department also received one grant from the NAKI II research program, and six smaller grants supported by the CAS (programs of Regional Cooperation of the CAS with Czech Regions, Strategy AV 21). In 2015, *Palatium*, the five-year research networking program funded by the European Science Foundation, was completed. Two members of the department who were actively involved in *Palatium* were entrusted with publishing the proceedings (published electronically in 2017) of the 2014 Prague conference. Another member of the department was involved in a three-year research project implemented by the Institute for Art and Music History Research of the Austrian Academy of Sciences. Some of the completed projects resulted in final monographs, already published, and members of the department also contributed to the institution-wide publication project *Art in the Czech Lands 800–2000* (published in 2017) and participated in three large research and exhibition projects: *Archduke Ferdinand II of Habsburg: Renaissance Ruler and Patron between Prague and Innsbruck*; *Nobility & Piety: Baroque Art in the Regions of Pilsen and West Bohemia*; *Stanislav Sucharda 1866–1916: The Creative Process*. The department members' research will be presented below in the thematic sections corresponding to the main areas of the currently running research.

Renaissance and Rudolphine Art

One key activity of *Studia Rudolphina* during the evaluation period was **the team research project *Archduke Ferdinand II of Tyrol (1529–1595) and His Cultural Patronage Between Prague and Innsbruck***, supported by the Czech Science Foundation between 2017–2019. S. Dobalová (project investigator), B. Bukovinská, I. Muchka, I. Purš and M. Ježková were involved, as well as external experts Eliška Fučíková (freelance researcher, Prague), Blanka Kubíková (National Gallery Prague), Petr Uličný (freelance researcher, Utrecht) and Jaroslava Hausenblasová (Institute of Czech History, Faculty of Arts and Humanities at Charles University in Prague). The main theme of the research was the patronage and cultural activities of the Archduke Ferdinand II of Tyrol (1529–1595) during his time in Bohemia as royal governor (1547–1567) and subsequently in Tyrol: his *Kunstkammer*, armoury, library and portrait collection. Researchers from the *Kunsthistorisches Museum Wien* cooperated closely on the project as well. The activities initiated by the project uncovered and interconnected the stories of artworks and their creators and acknowledged Archduke Ferdinand's crucial role in shaping the political and cultural identity of Central Europe in the second half of the 16th century. S. Dobalová and I. Muchka prepared the exhibition *Ferdinand II of Tyrol and the Star Summer Palace* (Museum of Czech Literature, Star Summer Palace in Prague, 8–29/10/2017). The main output of the project, an edited monograph, will be published in English in 2021.

Ivo Purš has consistently focused on research into the history of science and its reflections in fine arts and alchemical iconography, which culminated in Purš' work on the grant project *Heinrich Khunrath's Amphitheatrum sapientiae aeternae (1609): An*

Edited Translation with an Analysis of its Historical, Scientific and Artistic Aspects, supported by the Czech Science Foundation in 2012–2015: **an annotated edition of Heinrich Khunrath's book *Amphitheatrum sapientiae aeternae*** (published by Trigon, 2017). The book presents the seminal work of the Leipzig physician, theosopher and Paracelsian alchemist Heinrich Khunrath, *Amphitheatrum sapientiae aeternae*. The book also includes three comprehensive studies. Heinrich Khunrath was a key figure in alchemy at the turn of the 16th and 17th centuries, and his "Theater of Eternal Wisdom" is considered an exceptional work in which the theology and philosophy of the period is combined with Paracelsian alchemy, using text and original, artistically valuable illustrations.

In 2019, **Ivo Purš** took on a new project entitled ***The Alchemical Laboratorium in the Fine Arts***, supported by the Czech Science Foundation in 2019–2021. The subject of the research is an analysis of the way alchemical laboratories were depicted in genre painting (primarily 17th-century Dutch painting), illustrations accompanying alchemical treatises and technical treatises on mining and metallurgy. Purš finds his methodological point of departure in art-historical, iconographic analyses as well as analyses of the depicted themes in the history of science and in the then-current technologies. The main output of the project will be a monograph in English.

One of the significant activities of the Research Centre for Visual Arts and Culture in the Age of Rudolph II is **the publication of the journal *Studia Rudolphina*, a foreign-language peer-reviewed journal** (Editor-in-chief Štěpán Vácha, Managing editor S. Dobalová), which publishes studies by centre members as well as external contributors from the Czech Republic and abroad. During the evaluation period, four volumes were published (Volume 19 is the most current issue). Since 2017, the magazine has been included in the ERIH plus reference database of humanities and social sciences journals, and since 2019 in the abstract and citation database SCOPUS. In addition to the periodical series, a special issue *Dresden-Prag um 1600* was published in 2018 containing the contributions from an international conference organized in cooperation with Staatliche Kunstsammlungen Dresden, held in Prague 17–20/3/2015.

As part of his systematic study of painting collections in monasteries, **Štěpán Vácha made a significant finding of Rudolphine painter Hans von Aachen's hitherto unknown painting: *Man of Sorrows (Ecce homo)***. Comprehensive art-historical research and investigation of the painting's technique, including the various stages of its restoration, has been recorded in a time-lapse documentary film produced by the Department of Audiovisual Technology of the Czech Academy of Sciences. Due to the prolongation of the restoration work, documentation will continue in 2020, when the film should be finished. The results of art-historical and technological research will be presented in a scholarly study.

Within the framework of the centre's concept for long-term development, Š. Vácha, S. Dobalová, M. Ježková and L. Konečný submitted **the research project *Art for Display: The Painting Collections of Emperor Rudolph II Within the Context of Collecting Practices Circa 1600***, which won support from the Czech Science Foundation for the years 2020–2022.

In 2019, Adriana Concin, PhD student at the Courtauld Institute of Art, received a one-month visiting stipend from the **Kateřina Duřková Memorial Fellowship**.

Baroque Painting and Visual Culture

ř. Vácha and Andrea Steckerová (National Gallery Prague) led intensive art history research in Western Bohemia. The results of this research were presented at the large exhibition *Nobility & Piety: Baroque Art in Pilsen and West Bohemia* (28/10/2015 – 20/3/2016) as part of the project *Pilsen – European Capital of Culture 2015*. Vácha and Steckerová organized a research team of 11 members, curated the exhibition and edited the accompanying book (Publishers Studio JB – Gallery of West Bohemia, 2015). The collective monograph provides the first comprehensive evaluation of art in this area for the period 1600–1800. The book contains extensive studies focusing on the region’s cultural profile, Baroque painting, murals, carvings and sculptures, applied arts and architecture; exhibited works of art are analyzed in separate entries. ř. Vácha together with A. Steckerová contributed a study on Baroque painting and M. Mádl on Baroque ceiling painting.

ř. Vácha and Radka Heisslerová (Archive of the National Gallery Prague) published a comprehensive monograph *In the Shadow of Karl řkréta: Prague Painters 1635–1680. Anton Stevens – Johann Friedrich Hess – Mattias Zimprecht* (published in Czech by Academia, 2017). The book is the main output of the project *Prague Painters from 1640 to 1680: Artistic Dialogue and Rivalry*, supported by the Czech Science Foundation in 2013–2015. It offers an in-depth probe into painting in Prague in the second third of the 17th century, the era of Karl řkréta (1610–1674), the main protagonist of Baroque painting in Bohemia, who is usually regarded as the only leading artist of that time. The key question of the book is an assessment of řkréta’s work in relation to his contemporaries. 17th-century painting in Prague is discussed in its institutional and evolutionary continuity, with a focus on the socio-economic aspects of the artistic operation at the time (organization of guilds, artists’ social status and their financial remuneration) and the city of Prague as an artistic metropolis in Central Europe.

M. řroněk was the principal investigator of the project *The Idea and Its Realization: The Art Culture of the Society of Jesus in the Czech Lands*, supported by the Czech Science Foundation for the years 2017–2019. M. Mádl and ř. Vácha from the department joined řroněk for this team project, which focused on the analysis and interpretation of Jesuit art, culture and architecture in the Czech lands and their Central European context. řroněk sought to answer the question of what artistic means, strategies, genres and expressions made the Jesuit order the most successful agent against the Reformation in a country originally divided along confessional lines. The planned output will be a collective monograph published in English by a foreign publisher (presumably in 2021).

Between 2017–2019, **L. Konečný was the principal investigator of the research project *Jusepe Ribera, Galileo Galilei and the Five Senses: A Study in Early Seventeenth-Century Painting and the New Science* (GACR). This involved a comprehensive analysis of a series of paintings of the Five Senses created in 1616 by the Spanish painter Jusepe Ribera. This series of paintings is a special contribution to the iconography of the Five Senses, because, instead of the typical**

personification of the senses using the female body, the work portrays five men engaged in everyday activities. The cycle was commissioned (or conceived) by a person involved with a circle of scholars and intellectuals around Galileo Galilei, who were well acquainted with the "new science" flourishing in the early 17th century. The output will be a monograph in foreign languages, planned to be published in 2021.

Between 2017 and 2019, **Š. Vácha was involved in the research project *Visuelle Kultur der Herrscherrepräsentation in Städten des habsburgischen Reichs – von Ferdinand I. bis Josef I. (1526–1711)***, run under the auspices of the Institut für kunst- und musikwissenschaftliche Forschungen of the Austrian Academy of Sciences (ÖAW). The eleven-member team, led by Herbert Karner, focused its research on provincial capitals and other important cities in Austria, the Czech lands and Hungary between 1526–1711 collectively as a model environment for the sovereign's interaction with early modern urban society through visual and symbolic representation. The methodological approach was the examination of architecture and artworks as visual media and powerful vehicles of political communication, with an emphasis on a comparative approach, noting differences and connecting factors in the representative culture of the Habsburgs in individual countries with respect to varying political conditions and cultural-historical circumstances. The main output of the project will be a collective monograph, planned to be published in 2021.

Baroque Ceiling Painting

The research project *Baroque Ceiling Paintings in the Benedictine Monasteries in the Czech Lands*, supported by the Czech Science Foundation between 2012–2014, **culminated in the publication of a two-volume monograph *Benedictines: Baroque Ceiling Painting in the Czech Lands*** (published in Czech by Academia, 2017), the product of a wide team of authors led by M. Mádl. The book summarizes the results of a project aimed at documenting and interpreting 17th and 18th century murals in Benedictine monasteries in Bohemia and Moravia (Břevnov, Broumov, Rajhrad, Kladruby and Sázava) and Silesia (Lehnické Pole / Wahlstatt). The project also included rural Benedictine residences and parish churches. M. Mádl is the author of most of the texts, and Š. Vácha also contributed to the publication with his study of the Benedictine Order's patronage of Baroque art in the Czech lands. The book was awarded the Josef Hlávka Literary Prize (Czech Literary Fund Foundation) and was also nominated for the F. X. Šalda Award.

Between 2015–2017, the project ***Johann Hausdorf's Wall Paintings in Broumov I–III*** was carried out in cooperation with the Faculty of Restoration of the University of Pardubice, the civic association Omnium and the Hradec Králové Region. This interdisciplinary project focused on the work of Johann Hausdorf, a Baroque painter active in the Broumov region in the second third of the 18th century. The project involved the restoration and an art-historical study of the paintings of the Church of All Saints in Heřmánkovice and other monuments decorated by Johann Hausdorf. Art history students from the Faculty of Arts and the Catholic Faculty of Charles University in Prague also participated. Within the framework of this project, the BCPCE also participated by preparing an interdepartmental workshop for students on the technique of fresco painting, taught by specialists from the Faculty of Restoration of Pardubice University in Litomyšl, which took place 15–17/5/2017, and by

organizing an international summer school for art history students in Broumov (see Outreach activities).

Publication: *Art in the Czech Lands 800–2000*

In 2017, the comprehensive **publication *Art in the Czech Lands 800–2000*** was published, the culmination of the institute's long-term project. The Department of Art of the Early Modern Era authored the 260 pages of the second part of the book *Art and Architecture in the Period 1500–1800*. The section introduces an overview study by Š. Vácha and M. Krummholz which deals with the phenomenon of Renaissance and Baroque art in the Czech lands as a treatise on its thematic and problematic areas, followed by 67 shorter texts, authored by all of the department members.

Miscellaneous

Between 2018 and 2020, Martin Krummholz was involved in the inter-institutional project ***Krásný Dvůr in the Context of European Landscape Gardens*** (The Silva Tarouca Research Institute for Landscape and Ornamental Gardening as Principal Investigator), supported by the Czech Science Foundation. The park in Krásný Dvůr is a nearly-intact preserved model of an early landscape park, whose origins were inspired by Count J. R. Czernin's experience from his Grand Tour of Europe. The project is based on a comparative and interdisciplinary approach: it combines a historical, art-historical and garden-architectural view of the phenomenon of early landscape parks. Its aim is to document the art-historical and garden-architectural similarities to the foreign landmarks visited by Count Czernin or recorded in graphic prints of the period and other iconographical sources.

Our department's research activities were complemented by **Martin Krummholz's four-year research project *Traces of Creativity: The Heritage of the Great Sculptors of the First Half of the 20th Century Restoration and care of historical sculptures of plaster***, a joint project with the Faculty of Restoration of the University of Pardubice (2016–2019, <https://www.stopytvorby.cz>). The team project, supported by the Program of Applied Research and Development of the National and Cultural Identity of the Czech Ministry of Culture (NAKI), focused on researching the optimum methods of conservation and restoration of the surviving collection of sculptures, sketches and models made by Stanislav Sucharda (1866–1916), a prominent Czech sculptor of the turn of the 19th and 20th centuries. One important aspect of the project was the extensive art-historical research of Sucharda as an artist, whose layered works blend the interactions between the outlying regions and metropolises, the transition from 19th century traditions to modernity and the gradual integration of progressive European styles into the local, Czech art environment. Other organized activities included the smaller exhibitions *Sucharda in Private* at the Museum of Stanislav Sucharda, Prague (10–15/5/2016), *Traces of Creation: Stanislav Sucharda 1866–1916* at the Municipal Museum in Nová Paka (29/4 – 26/6/2016) and three conferences. The project was concluded with an extensive exhibition at National Gallery Prague *Stanislav Sucharda 1866–1916: The Creative Process* (15/11/2019 – 5/4/2020).

Research activity and characterisation of the main scientific results

In the evaluated period, the Department of 19th – 21st Centuries worked on the projects connected with IAH's long-term research strategy. The department members completed their work on some of the long-term projects (European avant-gardes, Cubism and its reception, the history of Czech visual art) and defined new team projects, the implementation of which has already begun and will intensively continue in the following period.

Long-Term/Comprehensive Projects

In 2017, the institute published the comprehensive publication ***Art in the Czech Lands 800–2000*** which concluded a long-term collaborative project. The single-volume overview of visual art in the Czech lands built on the institute's previous similar projects. The vast majority of the department's members participated in this project, overseeing the section dedicated to the period between 1800 and 2000. The team's members authored the individual chapters (Lenka Bydžovská, Petr Kratochvíl, Vojtěch Lahoda, Pavla Machalíková, Mahulena Nešlehová, Taťána Petrasová, Tomáš Winter) and introductory chapters to the section on the modern period (Vojtěch Lahoda – Taťána Petrasová). In addition to this, Rostislav Švácha and Taťána Petrasová played a significant part in the publication as authors of the conception and its editors. The book's English version is the first to present a comprehensive overview of visual art and architecture in the Czech lands to international readers. By thematizing a certain set of questions, it also introduces the readers to current Czech research and its diverse aspects.

The next project, following the IAH's strategy, has the working title **metamorphoses of the functions of artworks**. It aims to use researcher synergy and the potential of each department to build on the existing extensive team research and reformulate the questions pertaining to the individual periods. The emphasis is placed on tracing specific artistic problems in their contexts and their synchronous occurrence throughout the epoch. The team first began to intensively discuss the concept of this project in 2018 when it prepared a project application for the Czech Science Foundation (GACR) Expro competition. Here, the team verified the strength of its arguments and defined the need for their significant modification with regards to the character of the examined period and the state of the art in the field. As a result, the project was significantly reformulated to reflect the research into the reception of artworks and its transformation.

This research will be further supported by the department's second long-term team project entitled ***Exhibition Space 1820–1950***. The project is also part of the long-term strategy of IAH and focuses on exhibitions as spaces of modern communication about visual art, as spaces for publicizing artworks and for artists to interact with their audience. Such research is highly topical in both the local and the international context with exhibitions as media becoming a subject of intensive interest. The broad scope of expertise of the individual department members, most of whom are participating in the project, guarantees that the research spanning such a long time period will be successful. The work on the project is divided into three parts: 1/ preparation of a material **database** recording important exhibitions held in the Czech lands in the examined period (from 2019 onward, Czech and English versions), 2/ a **workshop** where the participants will discuss general topics that has emerged from the research phase (2021), 3/ an **edited monograph** which will be the first to address

this topic in the Czech milieu (2022). The project is currently co-funded by the Strategy AV21 program thanks to which it was possible to launch it, have the template for the database made, hire a database administrator and above all, engage university students as external researchers. In the future, it will be necessary to ensure the database's maintenance including a permanent position for the administrator, so the database can be continuously expanded and made accessible to the professional public (at first from the institute's server and subsequently on-line). Further development of this research will necessarily involve extensive cooperation with Czech institutions (some of which are already partners in the project, such as National Gallery Prague, Academic Research Centre of the Academy of Fine Arts and the National Museum in Prague – Náprstek Museum) as well as institutions abroad that work on similar projects.

Sources of Inspiration in Modern Art

In the previous period, the team members' projects greatly contributed to research on sources of modern art, its historical roots, innovative methods, iconography and social context. The research demonstrated, one, how modern art in the new historical circumstances after 1800 reflected both traditional and new themes and, two, how the relationship between the old and the new shaped the subsequent generations of artists. This way, it was possible to bring together research on 19th and 20th -century art and shed light on the relationship between problems that were previously studied as separate phenomena. The resulting publications and exhibitions also drew on interdisciplinary research that is essential for placing the examined set of questions in their proper context. The department traditionally accentuates interdisciplinary research (it organizes the interdisciplinary Pilsen symposiums dedicated to the “long” 19th century) and this experience is necessary for formulating new questions and themes.

In the evaluated period, the department members organized two **Pilsen symposiums** entitled *Invisible Loyalty? Austrians, Germans and Czechs in Czech Culture of the 19th Century* (35th interdisciplinary symposium in Pilsen, 26–28/2/2015, Taťána Petrasová – Pavla Machalíková) and *The Birth of the Country Folk in Czech Culture of the 19th Century* (39th interdisciplinary symposium in Pilsen, 28/2 – 2/3/2019, Pavla Machalíková – Taťána Petrasová – Tomáš Winter). Both the symposiums were accompanied by an exhibition and conference proceedings. The latter symposium was also connected with the department's extensive project *Go into the Country!* (Tomáš Winter – Pavla Machalíková).

The project ***Jdi na venkov! Výtvarné umění a lidová kultura v českých zemích 1800–1960*** [*Go into the Country! Visual Art and Folk Culture in the Czech Lands 1800–1960*] was dedicated to exploring relationships between visual art and folk culture from the first “appearance” of this culture around 1800 to its politico-ideological manipulations in the mid-20th century. The project was supported by Tomáš Winter's GACR grant *Lidové umění mezi vizuální kulturou a politikou v Čechách a na Moravě: 1840–1960* [Folk Art between Visual Culture and Policy in Bohemia and Moravia] (2015–2017, along with Pavla Machalíková) implemented in cooperation with the Catholic Theological Faculty of Charles University. The project resulted in an eponymous book edited by Tomáš Winter and Pavla Machalíková (nominated for the Most Beautiful Book of 2019) and an extensive exhibition in the Gallery of West Bohemia in Pilsen (Tomáš Winter and Pavla Machalíková in cooperation with Milan

Pech) which presented art material including film, photography, posters and architecture, while also touching upon contemporary art.

Other interdisciplinary team projects were also dedicated to research into the relationship between the diverse sources of inspiration in modern art. The department members (Tomáš Winter in cooperation with Lenka Bydžovská, Taťána Petrasová and Pavla Machalíková) authored the book and exhibition entitled **Rembrandtova tramvaj: kubismus, tradice a „jiné“ umění** [Rembrandt's Tram: Cubism, Tradition, and 'Other' Art] (2015) which traced the diverse artistic sources of Czech Cubism throughout history.

Another team project headed by department members (Rostislav Švácha – Tomáš Winter) focused on the relationship between sport and artistic iconography from the Early Modern Era to the 20th century. The project traced historical transformations of the way sport was depicted and interpreted in art from fascination by the bodily movement all the way to ideological interpretations of physical strength. The resulting book, **StArt: Sport as a Symbol in Fine Arts** (2016), is one of the few publications worldwide on this theme and was written in cooperation with experts from the Catholic Theological Faculty at Charles University in Prague and National Gallery Prague.

The project **Not a Single Snake in Sight: Josef Čapek – František Hrubín – Jan Skácel – Miroslav Kabeláč** (2016–2017) built on the interdisciplinary theme developed in the Strategy AV21 program. The resulting publication, prepared in cooperation with authors from CAS's Institute of Czech Literature and the Cabinet of Music History and Musicology at CAS's Institute of Ethnology (2016, eds. Pavla Machalíková and Tomáš Winter), examined historical sources of music inspired by untrained musicians and forms of music for children from the beginning of the 19th century to the 20th century. The project is based on a unique cycle of paintings for children by Josef Čapek, later accompanied by František Hrubín's poems which were subsequently set to music by Miloslav Kabeláč. This interconnection of visual art, literature and music inspired a multi-media exhibition (authored by Pavla Machalíková and Tomáš Winter) in the Regional Art Gallery Liberec (2017) featuring unique exhibition architecture.

As part of the effort to interpret the relationship between innovation and tradition in modern art, the department organized an interdisciplinary conference *Umění jako prostředek komunikace: Umění a tradice / „Vysoké“ a „nízké“* [Art as a Means of Communication: Art and Tradition: “High” and “Low”] (Prague, Academic Conference Centre, 26–27/11/2015) where the participants discussed the questions of the old and the new including the emergence of the contrast between “high” and “low.” The conference resulted in an edited publication entitled **Umění a tradice** [Art and Tradition] (2017).

Further interdisciplinary research focused on representations of the circus in Czech modern visual art and literature, a theme that reflected general question of modern art. The publication **Cirkus pictus – Zázračná krása a ubohá existence: Výtvarné umění a literatura 1800–1950** [Circus pictus – Wondrous Beauty and Miserable Existence: The Visual Arts and Literature 1800–1950] (Arbor vitae societas – Gallery of Fine Arts in Cheb – Artefactum 2017) built on discussions of this theme within an international context. The book was prepared in cooperation with the Institute of Czech Literature at CAS and accompanied

by an eponymous exhibition organized in cooperation with the Gallery of Fine Art in Cheb. The modern artistic existence, the way it was presented and reflected in visual art of the long 19th century was discussed in the book and exhibition ***Kariéra s paletou. Umělec, umění a umělectví v 19. století*** [Career with a Palette: The Artist, Art and Artistry in the 19th Century] prepared by Pavla Machalíková in cooperation with Eva Bendová. The monograph approaches the topic from diverse angles (eds. Pavla Machalíková – Eva Bendová, 2019; Tomáš Winter from the evaluated team was also among the contributing authors). The exhibition in the Gallery of West Bohemia in Pilsen was the first to present this theme to the public.

Monographic works authored or co-authored by the department members also draw on the investigation of sources of modern art. The research into the early phase of modern art in the Czech lands resulted in the monograph ***František Tkadlík (1786–1840)*** (2017), in large part authored by Pavla Machalíková. The book is an outcome of a National Gallery Prague grant (GACR, 2013–2016) implemented by researchers from several institutions. Tkadlík's case served as an example of how modern Czech painting followed traditional schemes and how new themes in 19th-century painting were formed in connection with the question of the Czech nation. A subsequent exhibition in the Regional Gallery in Liberec (in which Pavla Machalíková took part) also addressed these topics. Further research resulted in the project ***The Painter Josef Mánes (1820–1871) – between Romanticism and Realism, Applied and Fine Arts, National and International, Academism and Modernity*** (GACR, 2019–2021, headed by Pavla Machalíková in cooperation with National Gallery Prague. It focuses on the European context of Mánes's work, using topical methodological points of departure for interpretation of 19th-century art.

Modernism, Avant-Gardes and 20th-Century Art

The research of European avant-gardes places emphasis on their international context and as such is handled in the following section of the report.

Surrealism is another long-term research theme in the department. Lenka Bydžovská, a member of the department, participated in the project ***Krása bude křečovitá: Surrealismus v Československu 1933–1939*** [Beauty will be Convulsive: Surrealism in Czechoslovakia 1933–1939] which consisted of a publication and a large exhibition (Aleš Gallery of South Bohemia, 2016) presenting the key period of Czech Surrealism in the context of a broad international movement that influenced many different art forms. The innovative approach to studying Surrealism was reflected in the project's wide-ranging, interdisciplinary character.

Following the excellent results of the research into the art of the first half of the 20th century, the department began work on the project ***Umění – gesto – argument. Poetika a politika mezi dvěma válkami*** [Art – Gesture – Argument. Poetics and Politics Between the Wars] led by the Institute of Czech Literature at CAS and supported by the prestigious Academic Award. The team members invited to collaborate on this interdisciplinary project include Hana Buddeus, Lenka Bydžovská, Katarína Mašterová, Rostislav Švácha and Tomáš Winter. These researchers have helped come up with the conception and will prepare several volumes of the publication, which will come out gradually until 2025.

The department members also focus on individual 20th-century artists and their oeuvres,

placing them in their social, political and ideological context. The latter themes in particular are discussed in the monograph ***Señorita Franco a Krvavý pes. Malíř, karikaturista a ilustrátor Antonín Pelc (1895–1967)*** [Señorita Franco and the Bloody Hound: Painter, Caricaturist and Illustrator Antonín Pelc (1895–1967)] (2015), prepared by Tomáš Winter in cooperation with Anna Pravdová (National Gallery Prague), which concentrates on the interpretation of the artist's oeuvre in its social and political context. Similarly, Vojtěch Lahoda's monograph and exhibition ***Zdenek Rykr a továrna na čokoládu*** [Zdenek Rykr and the Chocolate Factory] (2016) follows the artist's career in its diverse forms, which represents the manifold relations within modern art from independent work to advertising production. In 2020, the department will cooperate with National Gallery Prague on a retrospective exhibition and extensive monograph of ***Mikuláš Medek***, a prominent representative of the Czech *art informel*. Lenka Bydžovská, a department member, will participate in the project as author of texts and the concept, and as an editor.

The next project related to modern art was implemented in cooperation with the National Gallery Prague: ***„Francouzský model“ a sbírka francouzského umění 19. a 20. století*** [“The French Model” and the Collection of French Art of the 19th and 20th Centuries]. The project is dedicated to the relationship between the Czech and French art scenes in the period and the mutual contacts that manifested themselves in collecting activities (GACR 2015–2017, National Gallery Prague, collaboration with Lenka Bydžovská).

Modern Photography

As part of studying the diverse forms of modern art, the department places new emphasis on research into modern photography, closely associated with conserving, publishing and evaluating the IAH's collections. In 2017, the institute hired Hana Buddeus and Katarína Mašterová, both specializing in this art form. The department also hosts a postdoctoral project *A Transnational Perspective on Czech Social Photography: A Case Study of Czech International Exhibitions from 1933 to 1934 between Germany, France and the USSR* (2019–2020) implemented by Fedora Parkmann.

In the evaluated period, the department has been implementing the NAKI II project ***Josef Sudek a fotografická dokumentace uměleckých děl: od soukromého archivu umění k reprezentaci kulturního dědictví*** [Josef Sudek and Photographic Documentation of Artworks: From a Personal Archive to a Representation of Cultural Heritage] (2016–2020; Vojtěch Lahoda, Katarína Mašterová, Hana Buddeus; www.sudekproject.cz). It is based on the collection of ca.13.500 original negatives and 6.000 positives by the prominent photographer Josef Sudek, largely dating to the second third of the 20th century. The project included a short-term study visit to the Getty Research Center and Los Angeles County Museum of Art where the researchers consulted the storage and preservation of the collection as well as a database through which the collection would become accessible to the public. The research part of the project focused primarily on the analysis of Sudek's documentation and reproduction works and, in line with topical methodological approaches, it addressed the question of reproducing art. This topic was the focus of the international workshop ***Instant Presence: Representing Art in Photography*** (Prague, Academic Conference Centre, 1–2/12/2016) followed by an eponymous publication (eds. Hana Buddeus – Katarína Mašterová – Vojtěch Lahoda, 2017). As part of the project, Sudek's photographs were exhibited several

times, including new prints of his negatives made in IAH's photographic studio by Vlado Bohdan (**Josef Sudek: V šeru chrámu** [Josef Sudek: In the Semi-Darkness of the Church], Vojtěch Lahoda – Katarína Mašterová, Josef Sudek Studio Prague, 2016; **Josef Sudek: V ateliéru. Ze sbírky negativů ÚDU AV ČR** [Josef Sudek: In the Studio. From the Collection of Negatives in IAH CAS, Vojtěch Lahoda – Katarína Mašterová, Gallery of Science and Art, CAS, 2016). Sudek's documentary photography was featured at the exhibition in the House of Photography at the Prague City Gallery and in the publication **Josef Sudek: Topografie sutin** (2018, Katarína Mašterová – Vojtěch Lahoda, in cooperation with Mariana Kubištová). This exhibition had several reruns in Czech centres abroad (Düsseldorf, Milan, Rome, Paris, Wrocław, 2018–2019) and was followed by the workshop **Pozitiv – negativ – newprint!** (Prague, House of Photography, 12/6/2018, Hana Buddeus – Katarína Mašterová) and another exhibition curated by the same researchers. All of Sudek's negatives kept in IAH have been digitized and will be available through a complete database.

The research into reproductions of artworks also resulted in the book and exhibition **Svoboda+Palcr: vidět sochy** [Svoboda+Palcr: Seeing Sculptures] in the Gallery of Fine Art in Cheb (Katarína Mašterová, 2019; the book has been nominated for The Most Beautiful Czech Book of 2019).

Reflection of Current Social Topics

The department addresses a number of themes concerning current social topics. In addition to taking part in discussions about heritage conservation of modern architecture, the team conducts in-depth research into transformations of public space and the relationship between the public and private spheres. As a final outcome of the GACR project Architecture and Public Space (2011–2014), Petr Kratochvíl's book **Městský veřejný prostor** [Urban Public Space] (2015) discusses the approach to public space from the perspective of architecture and urban planning but also philosophy and sociology. The team members then went on to examine the theme from a more general art-historical and interdisciplinary point of view, defining the research theme as **Public and Private as a Theme of Multidisciplinary Research** (www.verejnsoukrome.cz) as part of the program Strategy AV21 (2015–2017; Rostislav Švácha – Petr Kratochvíl – Lenka Bydžovská – Taťána Petrasová). In cooperation with other institutions, the theme was discussed at several workshops such as *Relativity of the Public and the Private* (Prague, Academic Conference Centre, 9/10/2015), *Virtual vs. Real Public Space* (Prague, Academic Conference Centre, 21/11/2016) and *Public Space at Risk?* (Prague, Academic Conference Centre, 8/12/2017). As part of the project, the department organized lectures by international experts Anthony Vidler (The Cooper Union, New York, 7/6/2017) and Beatriz Colomina (Princeton University, 22/11/2017). In cooperation with the Jaroslav Fragner Gallery, the department members prepared the exhibition *Veřejný prostor.cz* [Public Space.cz] (2017) which had reruns in the public spaces of Znojmo, Humpolec, Prague-Karlín and Karlovy Vary throughout 2018. The team members' collaboration with sociologists, philosophers and historians resulted in the final publication entitled **Veřejný prostor v ohrožení?** [Public Space in Danger?] (ed. Petr Kratochvíl, 2019).

The department's important contributions to topical social issues include art-historical reflections on the different forms of nationalism. Eva Janáčková, who focuses on antisemitism and its reflection in visual art, is currently coordinating the project **Image of the Enemy: Visual Manifestations of Antisemitism in the Czech Lands from the Middle Ages to the**

Present Day (NAKI, 2018–2021) implemented in cooperation with experts from a number of institutions. The project's point of departure is Janáčková's two-year postdoctoral project *Vizuální dějiny sionismu v Čechách a na Moravě* [Visual History of Zionism in Bohemia and Moravia] which she implemented in the department (2016–2017). This research theme has also become the basis for an ongoing international workshop organized by Janáčková beginning in 2016 (Prague, Academic Conference Centre; *Is there a Jewish Art?*, 7/10/2016, *Jerusalem: Eternal Source of Artistic Inspiration*, 5/9/2017, *Visual Antisemitica*, 25/9/2018, *Visual Anti-Semitism in Central Europe*, 17/10/2019). Janáčková also strengthened contacts with international institutions (project *Israeli Artists of Czech Origin* in cooperation with the the Center for Jewish Art at the Hebrew University of Jerusalem, Eva Janáčková, 2019–2020).

The department members take part in the activities of the scholarly community, namely through publishing the *Umění/Art* journal with Pavla Machalíková as the editor-in-chief. The journal is currently the most prestigious Czech periodical dedicated to art history. The department also organized IAH's workshop Bader Scholars in Art History which presents to the public the results of doctoral research funded by the Alfred and Isabel Bader Fund. Beginning in 2017, the institute has been responsible for the distribution of these scholarships (administrated by Pavla Machalíková 2017–2020, Eva Janáčková, from 2020 on).

Research activity and characterisation of the main scientific results

The Department's Main Long-Term Tasks

Between 2015 and 2019, the Department of Art-Historical Topography focused above all on finishing the long-term project *Heritage Monuments of Prague* and publishing the last two volumes. This concluded the project that Karel Chytil first outlined in 1893 and that only materialized between 1993 and 2017 when four volumes dedicated to Prague's four historical quarters came out (1996: Old Town and Josefov; 1998: New Town and Vyšehrad; 1999: Malá Strana; 2000: Prague Castle and Hradčany). During the preparation of these volumes, the participation of external specialists decreased and the relatively stable and increasingly experienced team of the Department of Art-Historical Topography gained more prominence in this project. The department members' erudition became fully evident in the final three volumes focused on the outer ring of city parts forming the so-called Greater Prague (the first volume of "Greater Prague" was published under the leadership of Prof. Vlček in 2012). In 2017, the department concluded this major task by publishing the two final volumes with the prestigious Academia press (*Umělecké památky Prahy. Velká Praha. M–Ž* [Heritage Monuments of Prague: Greater Prague. M–Ž]); the publication has 1,738 pages of text and 1,200 images. The team's participation in the task was crucial. In addition to expert leadership and editing, the team members authored 1,889 and co-authored 182 out of the publication's 2,505 entries. External specialists authored 397 and co-authored 37 entries. Team member participation in the book's 51 introductory scholarly chapters is 73.42 % and their total participation in the book is thus 84.4 %. It is also necessary to take into account that unlike in the case of inner (historical) Prague, 70% of investigation in Greater Prague involved partly or fully first-time research including systematic fieldwork and archival research. In the case of a significant part of the researched monuments, structures and architectural settings, there was no relevant earlier literature. The publication received the Academia Press Award in the dictionary/encyclopedia category, also attesting to its high scholarly quality.

Between 2015 and 2019, part of the team (in particular Kateřina Dolejší), took significant part in the completion of the manuscript for the third volume of the parallel series, *Umělecké památky Moravy a Slezska. 3. O–P* [Heritage Monument of Moravia and Silesia. 3. O–P]. On September 20, 2019 the manuscript was submitted to Academia press to be published at the end of 2020. In this case, too, the participation of present or former members of the team was essential, reaching 96.4 %. All department members simultaneously conducted field and archival research and prepared entries for the manuscript of the series' last volume, *Umělecké památky Moravy a Slezska. 4* [Heritage Monuments of Moravia and Silesia (R–Ž)], which includes 967 locations. This task is almost entirely fulfilled by department members because the work of external specialists is now down to 0.45 %.

Other projects:

In the evaluated period, department members implemented a number of individual and collective grant projects, often realized in cooperation with either other IAH's departments or with experts from other research institutions and universities. As part of her Czech Science Foundation (GACR) grant, Markéta Svobodová studied the presence of Czechoslovak students at the Bauhaus between 1919 and 1938 (Bauhaus and Culture in Czechoslovakia). In 2016, the successfully completed grant project resulted in the publication of *The Bauhaus and Czechoslovakia 1919–1938* (KANT 2016), a book that has earned much respect in expert

circles. In 2015–2016, Vendula Hnídková worked on the GACR grant project *Moskva 1937: Architektura a propaganda v západní perspektivě* [Moscow 1937: Architecture and Propaganda from the Western Perspective]. This project resulted in a book published with Prostor press in 2018 [Moscow 1937: Architecture and Propaganda from the Western Perspective] (Prostor 2018)]. Between 2015 and 2017, Klára Mezihoráková was involved in the GACR grant project *Imago, Imagines: Metamorphoses of the Function of Medieval Art in the Bohemian Lands* implemented by IAH's Department of Medieval Art. Dalibor Prix from the Department of Art-Historical Topography also took part in the same project. In 2019, Markéta Svobodová received a GACR grant for the project *František Kalivoda (1913–1971) v evropském kontextu: multimedialita, experiment, avantgarda a neoavantgarda / František Kalivoda (1913–1971) in European Context: Multimediality, Experiment, Avant-Garde and Neo Avant-Garde* (GACR no. 19-18891S).

In addition to this, Vendula Hnídková, Dalibor Prix and Tomáš Valeš took part in preparing the institute's collective outcome, *Art in the Czech Lands 800–2000* (Arbor vitae societas – Artefactum 2018), for which they wrote almost 20 entries from the period of the Middle Ages focused on sacral and castle architecture (Dalibor Prix authored 8 co-authored 3 entries), Mannerist and Baroque art (Tomáš Valeš authored 3 entries) and 20th-century art (Vendula Hnídková authored 3 entries).

Between 2016 and 2019, Dalibor Prix and Klára Mezihoráková participated in an MK ČR NAKI II project *Gothic and Early Renaissance Art in East Bohemia: Research, Interpretation, Presentation*. In addition to expert collaboration, Mezihoráková edited the resulting three-volume catalogue which was — aside from the exhibition in Hradec Králové — the project's main scholarly outcome, while Prix oversaw the section dedicated to architecture in East Bohemia. Between 2015 and 2017, Ludmila Hůrková took part in the grant project of the CTU in Prague (*European Social Fund, Student mission in the evaluation of the heritage potential of Prague*).

In 2015, the department received a NAKI II grant through Ludmila Hůrková for the project ***Changes in Rural Architecture with Emphasis on Development in the 19th and 20th Centuries*** focused on the documentation and, above all, art-historical evaluation of village residential and farm architecture unprotected by the state's heritage institutions. This methodologically pioneering project concentrates on a topic that is rarely researched in the Czech Republic: comparing village architecture across the entire territory and interpreting its specific features. This research is highly topical in its broader social context and it also reaches over into heritage conservation practice. Its wide-ranging impact is evident from not only the response on the part of experts in the field but also from the public's keen interest in the exhibitions, lectures and publications produced as part of the project. The work on the project began in 2016 and will be concluded in 2020, in accordance with the conditions of the Ministry of Culture of the Czech Republic. The project is implemented in cooperation with the Faculty of Architecture at the Czech Technical University in Prague and all team members participate in it. Ludmila Hůrková heads the project with significant help from Klára Mezihoráková. Both researchers cooperate with the majority of the team in preparing exhibitions and related scholarly publications, in which the team's participation is more than 65%. In the already published books — *Proměna venkovské architektury s důrazem na vývoj v 19. a 20. století. I. Morava a Slezsko* [Transformation of Rural Architecture with the Emphasis on the 19th and 20th Centuries. I. Moravia and Silesia]. Prague 2018; *Proměna venkovské architektury s důrazem na vývoj v 19. a 20. století. II. Vybrané stavby*

[Transformation of Rural Architecture with the Emphasis on the 19th and 20th Centuries. II. Selected Buildings]. Prague 2019 — the team's participation is 100% in scholarly texts and 94% in images (in cooperation with IAH's Photography Department).

Other Activities of the Department:

In the evaluated period, department members prepared four volumes from the series of scholarly guides *Monumenta Bohemiae et Moraviae* (Pavel Vlček, *The Colloredo-Mansfeld Palace in the Old Town district of Prague*, Artefactum 2015; Klára Mezihoráková, *The Church of St. Albert in Třinec*, Artefactum 2016; Tomáš Valeš, *The Church of Saint Hippolyte in Znojmo-Hradiště*, Artefactum 2017; Pavel Vlček, *Chateau Kačina*, Artefactum 2019). This series, organized by the department and edited by Dalibor Prix, aims to popularize the department's field and archival research and make it available to the public. These guides also provide additional information and interesting findings which could not be included in the concise entries of all three series of *Heritage Monuments*. The participation of department members in these guides is 100 %.

In addition to the aforementioned tasks, grant projects and collective activities of the department and its participation in other activities of the institute (e. g. Klára Mezihoráková was in charge of the Czech version of IAH's website, Markéta Svobodová edited the institute's yearly publication in 2016 and 2017, Ludmila Hůrková organized IAH's participation in the Science Fair in 2017, 2018 and 2019, Vendula Hnídková organized the presentation of the institute through the Window Gallery in 2015–2016, a number of team members take part in CAS's Week of Science and Technology etc.), team members publicize the results of their research in the form of chapters in both scholarly and popular books, journal articles and lectures. They also write various expert reports requested by regional offices of the National Heritage Institute or the state administration (especially the Regional Administration offices, city halls and other executive organs). In cooperation with both Archaeological Institutes at CAS, Dalibor Prix participates in preparing IAH's and CAS's expert opinions on bills concerning directly or indirectly the cultural heritage in the Czech Republic (in the previous years this was the case with the various version of the new heritage act and its amendment procedure and the bill of the new authentication act).

Research activity and characterisation of the main scientific results

In the evaluated period, the Documentation Department worked on projects connected with the IAH's long-term research strategy. The department's priority projects are clearly specified in the *Strategic Plan of the Institute of Art History CAS for 2018–2022*. On a long-term basis, the team's activity focuses on **research, interpretation and preservation of written and visual art-historical sources** and their employment in basic and applied research. A special emphasis is placed on presentation and exploitation of the institute's own collections. Like in the previous evaluated period, the department took into account the current social demand in order to receive grant and other support. On a long-term bases, it focuses on research areas that have been traditionally marginal in the context of art history, either in general or in some of their aspects. In the evaluated period, the department finished or entered a final phase of several important grant projects and began to prepare new follow-up projects which it will be implementing in the following years; the implementation of some of them will depend on external grant support.

In addition to the **complex care and administration of IAH's collections and archives**, the department's specific features include the coordination and overseeing of two of the institute's four **research centres** – Photography Research Centre and the Centre for Epigraphic and Sepulchral Studies. Both centres, established and based in the Documentation Department, help facilitate research in their respective fields and interconnect it with activities of other IAH's departments. Both centres have become strategic bases for the development of epigraphy and photography research in the Czech Republic. As such, they also guarantee the sustainability of the long-term research in rather neglected areas at the IAH. They were established based on results and reception of the previous research and with regard to the department's own collections and archives. Their funding is based on the combination of institutional support, grants and other financial sources (Strategy AV21).

Centre for Epigraphic and Sepulchral Studies

The centre (headed by J. Roháček) has existed in its current form from 2005 and its activity is one of the main priorities enshrined in the aforementioned strategic plan of the institute for 2018–2022 (priority no. 10. Epigraphic and Sepulchral Studies). In the evaluated period, the centre's tasks included the research, documentation, coordination and methodological activity in the fields of sepulchral studies and epigraphy as the auxiliary science of art history, which are related both in terms of their history and in terms of the current needs of art-historical research. The centre is the only facility in the Czech Republic to focus on medieval and early-modern epigraphy and as such, it is highly influential (it issues generally accepted methodological materials and provides pedagogical foundations in the field). Connection with the traditional research into epigraphic monuments as the richest source of historical inscriptions, it offers new findings and methodological approaches, broadening the general scope of research.

From 2000 onward, the centre organizes annual **interdisciplinary international conferences about sepulchral monuments** (J. Roháček). These events are unique in both local and European context. Their main goal is to bring together representatives of all disciplines that are associated with this area of research (art history, history, the auxiliary sciences of history, archaeology, museology, restoration and conservation, petrography etc.),

thus allowing for greater interdisciplinarity and coordination of the otherwise scattered research. The conferences include all aspects of research into sepulchral monuments but they prefer themes tied to Central-European material and the primary factual or contextual focus on existing sepulchral monuments in the narrower sense of the word. In the evaluated period, the centre held five two- to three-day gatherings. In terms of conception, the 15th conference in 2016 was particularly important as it included a new bloc dedicated to Jewish sepulchral monuments (in cooperation with E. Janáčková from the Department of the 19th – 21st Centuries) as a way to incorporate the research that has been traditionally conducted separately. The centre publishes the series ***Epigraphica & Sepulcralia, Forum for Epigraphic and Sepulchral Studies***, (ed. J. Roháček) consisting of extensive conference proceedings complemented with other relevant contributions. More recent of these volumes are registered in the Web of Science database in the Proceedings category.

The centre's main activities include the ongoing epigraphic documentation and pedagogical activity.

The centre also implements medium- and short-term projects such as the ***Epigraphic Database*** (Strategy AV21, Memory in the Digital Age project, J. Roháček, D. Vrána, from 2016 onward). The database is managed in the FileMaker Pro proprietary system. From the beginning, the database was designed to support the future application of digital humanities methods. For example, it offers a parallel entry for texts in different formats as well as specialized metadata, allowing for simultaneous evaluation of inscriptions, obtained both firsthand and from diverse secondary sources. This evaluation of territorial, chronological, functional, formal and linguistic aspects, as well as dating and categorization of carriers, quotations and epithets in connection with multilevel indexing, projection into digital maps, data visualization etc. will bring conclusions valid for the Czech epigraphic collection as a whole. As of the end of 2019, the database contained 15,000 records corresponding to 17,000 unique inscriptions.

In the evaluated period, the centre concluded a project entitled ***Soupis sekundárních pramenů k epigrafickým a sepulkrálním památkám, uložených v archivech ČR (2011–2019)*** [Catalogue of Secondary Sources for Epigraphic and Sepulchral Monuments, Held in Czech Archives (2011–2019)], on which it cooperated with the IAH, the Department of Archival Administration and Records Management at the Ministry of the Interior of the Czech Republic and 48 Czech public archives of various levels. The project resulted in a publication (for more about this see Participation in large collaborations).

Other tasks included the **Catalogue of Czech Inscriptions before 1350** (from 2018 onward). This catalogue will cover all inscriptions, preserved both primarily and secondarily, including the analysis of their external and internal features, information about carrier objects and the cultural-historical context. When it is finished, the catalogue will be one of the few comprehensive epigraphic catalogues in Europe. In 2020, the centre will complete the extensive annotated electronic image edition of **requisitioning documentation of bells and their inscriptions** in Sudetenland during World War II, kept in the department and in private collections. In its complexity, the documentation is unique in European context (J. Roháček and external collaborator, the episcopal campanologist R. Lunga).

In the evaluated period, the centre (represented by J. Roháček) participated in the project ***Monumenta mortis et memoriae. Sepulkrální skulptura ve výtvarném umění českého středověku*** [Monumenta mortis et memoriae. Sepulchral Sculpture in Visual Art of the

Bohemian Middle Ages] (supported by The Czech Science Foundation, GACR, 2018–2020), implemented in cooperation with the Department of Medieval Art (the project is headed by J. Chlíbač). The project will result in art-historical/epigraphic monograph including a complete catalogue (ca 300 entries). The participation of the centre is 50 %.

The centre (J. Roháček) also works on the epigraphic and sepulchral part of the large joint project of the IAH CAS, Palacký University in Olomouc, East Bohemian Museum in Hradec Králové and the National Heritage Institute entitled *Gothic and Early Renaissance Art in East Bohemia. Research, Interpretation, Presentation* (NAKI II, 2016–2020, supported by the Czech Ministry of Culture).

Photography Research Centre (from 2018 onward) and the Research of 19th-Century Photography

The centre (headed by P. Trnková) was established in line with the institute's Strategic plan for 2018 – 2022 (cf. Priority no. 7. 19th and 20th-Century Photography) on March 1, 2018. Its ambition is to become the main base for interdisciplinary research and cooperation in photography research in the Czech Republic. CVF members currently include P. Trnková, B. Kundračíková (Documentation Department and the Olomouc Museum of Art), K. Mašterová, H. Buddeus and F. Parkmann (all three from the Department of 19th – 21st Centuries). The centre's founding was preceded by a decade-long research into photography and the processing of the IAH's photography collection at the Documentation Department. This involved a number of partial research projects and publications.

Until 2015, the research focused primarily on 19th-century photography, a result of the composition, physical condition and provenance of IAH's photography collection. The main focus was on the question of management of photography collections in the context of research institutions and on the research into provenance, patronage and the role of aristocracy in the development of photography in Central Europe between the 1840s and 1870s. The topic of patronage and provenance of movable cultural heritage was also addressed in the extensive five-year applied-research project ***Rescuing Memory: the Restoration of Buquoy Property and its Place in Czech Cultural Identity*** (NAKI, 2011–2015, headed by P. Trnková) implemented by members of the Documentation Department including conservators and two doctoral students. The project's partial outcomes (exhibitions, publications, workshops, conservation works) were already presented in the previous evaluation. In 2015, the project was successfully concluded, resulting in an extensive exhibition in the Aleš South Bohemian Gallery, international conference and edited monograph *Landscape – Residence – Image: Georg Johann Buquoy's romantic order*. In the evaluated period, the ongoing research into Central-European photography of the 19th century was framed primarily by a basic-research project (Reflections on the Calotype etc.) and has resulted into several publications of international importance, some of which not only significantly contributed to our deeper knowledge of Central-European photography but also opened new methodological questions. These projects and publications include:

The 2016 exhibition ***Andreas Groll (1812–1872): An Unknown Photographer*** organized by the Prague City Gallery in cooperation with the IAH and Photoinstitut Bonartes, accompanied by German and Czech-language catalogues authored in large part by Dr. Monika Faber (Photoinstitut Bonartes). P. Trnková authored one chapter, co-edited the catalogue's Czech version and co-authored and co-curated the exhibition. A key part of the objects at the

exhibition came from the Documentation Department photographic collection. The exhibition and publication were preceded by long-term research conducted in cooperation with Monika Faber.

The most recent extensive publication, also in large part based on the department's photographic collection, is the edited monograph and catalogue raisonné ***Nejstarší fotografie Prahy 1850–1870 / The Earliest Photographs of Prague 1850–1870*** published by The City of Prague Museum in cooperation with IAH CAS and Prague City Archives (2019, K. Bečková, M. Přikrylová, P. Trnková). In addition to thematic chapters, the book includes an extensive catalogue of 700 Prague-themed photographs (and their “duplicates”). In contrast to all the previous publications dedicated to early photography in Prague (the last one was published thirty years ago), the book follows not only Czech photographers but also reflects the activity of travelling photographers from abroad. The introductory study by P. Trnková sheds new light on the earliest period of local photographic production, drawing attention also to the role of Prague as a tourist destination in the context of 19th-century photography and photographs of Prague in relation to 19th-century image reproduction practices. It also revises some of the established, imprecise statements concerning attribution, dating and circumstances of origin. Based on the systematic research of period sources and the history of 19th-century photography, Trnková is the first author to place the work of “local” photographers into the international context and the other way round.

Between 2017 and 2019, P. Trnková worked on her individual project ***Reflections on the Calotype and Early Photography on Paper in Central Europe*** (supported by GACR), focused on the earliest photography on paper in this region. The first results of the research were presented in the article *Photography in 1848* (History of Photography quarterly, 2019). Trnková also finished and submitted the manuscript of her article dedicated to the set of calotype portraits of the main actors in the Slovak national movement by Viennese-Serbian photographer Anastas Jovanović (forthcoming 2020, Bratislava). The main outcome of the project will be a monograph slated for publication in 2021.

Further Trnková's contributions to contemporary photographic discourse include the formulation and presentation of the question of **photographic duplicates** at two prestigious international forums – in Florence (Kunsthistorisches Institut, Photo:Objects conference, 2017) and London (V&A / VARI, Institutional Lives of Photographs conference, 2019); in the first case, her text, entitled *The Unbearable (and Irresistible) Charm of Duplicates*, was published in the proceedings (published with Max-Planck Institute for the History of Science). The theme of photographic duplicates, thus far entirely marginal within the discipline, brings new theoretical questions and contributes to further development of research into the history of photography, while significantly influencing the photographic heritage care and the work of curators of photographic collections.

Research into the History of Heritage Conservation and Provenance Research

In the evaluated period, the department continued to conduct research into the history of heritage conservation in line with priority no. 9 of the institute's strategic plan (History of Czech Heritage Conservation in the Context of the European Cultural Space). The department gradually became the main Czech centre for the area of research that has yet to fully establish itself in the Czech Republic. This is particularly the case with artworks and other collection items which changed owners following the end of World War II. This issue became

the focus of the extensive project named ***Hledání provenience movitých kulturních statků zestátněných v roce 1945 občanům německé národnosti v severočeském regionu*** [Researching the Provenance of Movable Cultural Property Confiscated in 1945 from German Nationals in the North-Bohemian Region] (NAKI II, 2016–2019, K. Uhlíková). The project opened the tabooed question of cultural heritage confiscated from more than a million of German citizens of Czechoslovakia, now a significant part of public collections in Czech museums, galleries, libraries and archives. In addition to valuable findings, it brought new methodology enshrined in the certified methodology manual entitled *Identification of Original Owners of Movable Cultural Property Expropriated Based on the Decrees of the Republic's President from German Nationals on Czechoslovak Territory after World War II*. In 2018, K. Uhlíková and J. Uhlík presented a paper dedicated to this question at the international conference *Dispossession of Cultural Objects between 1914 and 1989/1991 – Alps Adria Region in Comparative Perspective* in Ljubljana, thus significantly contributing to the international discourse in the field of provenance research.

Over the course of the project, team members gathered more than 17 thousand documents concerning the topic from several dozens of archives. These documents were subsequently excerpted and some of them were digitized and entered into two public databases placed on the project's website – www.konfiskovanepamatky.udu.cas.cz.

Numerous department's scholarly and popular outcomes include above all the touring exhibition *Aristocratic Residences in the Shadow of the Presidential Decrees*, the final exhibition *Confiscated Fates: Artistic Monuments from German Property Acquired by the Czechoslovak State and Their North-Bohemian Owners* and two monographs (for more about them see below). The 2018 international conference was the first to open this theme for public discussion; the papers presented there will be published in an expanded form in an edited monograph. In terms of the history of heritage conservation, the department focused on the interwar period. New findings were presented at an international conference organized in 2018 on the occasion of the 100th anniversary of the founding of Czechoslovakia and published, among others, in *Österreichische Zeitschrift für Kunst und Denkmalpflege*.

In the context of the **research into the history of heritage preservation**, the department participated in a number of projects such as the aforementioned inter-institutional *Gothic and Early Renaissance Art in East Bohemia: Research, Interpretation, Presentation* (NAKI II, K. Uhlíková), *Transformation of Rural Architecture with the Emphasis on the Development in the 19th and 20th Centuries* (NAKI II, 2016–2020, J. Uhlík) and particularly the project implemented as part of cooperation between the regions and CAS's institutes, the *Investigation of Medieval Sculpture and Painting in the Pardubice Region. The Architect František Schmoranz Sr. and "Re-Gothization" of Buildings and Their Interior Furnishings in the Region*. In the evaluated period, the latter project resulted in the first monograph dedicated to the architect and conservator František Schmoranz Sr. and other members of his family, an extensive exhibition, and an accompanying international conference which will take place in 2020. At the 2018 international conference *From the K. u k. Zentral-Commission to the European Heritage Label* in Bratislava, the department's contributions (J. Marešová, J. Uhlík, K. Uhlíková) filled practically the entire section dedicated to the Czech lands.

Also in the evaluated period, J. Marešová conducted research focused on the founding figure of art history in Bohemia – **Karel Chytil (1857–1934)**. As part of this research, the department hosted a one-day colloquium on the occasion of 85th anniversary of Chytil's death (see

below). Although Chytil is an important figure in both art history and heritage conservation at the turn of the 20th century, his life and work have not been thoroughly researched.

Editing

The department's editing activity concentrates on both tasks connected with the aforementioned research into the history of heritage conservation and on art-historical sources (cf. priority no. 2 Theory and Historiography of Art History, critical editions of art-historical sources). In the evaluated period, the department's activity was focused on ongoing publishing critical editions of the unpublished manuscripts of *Soupis památek historických a uměleckých v království Českém, v republice Československé* [Catalogue of Historical and Artistic Monuments in the Bohemian Kingdom, in the Czechoslovak Republic]. Published from 1897 onward, this series of art-historical topography monographs is undoubtedly the most detailed art-historical catalogue in Bohemia. The documentation associated with it, including manuscripts of unpublished volumes, is kept in the fonds Archeologická komise při České akademii pro vědy a umění (1912–1949) [Archaeological Commission at the Academy of Sciences and Art (1912–1949)] in the Documentation Department. Despite the uneven scholarly quality of the individual volumes, the catalogue is highly informative and is still among the most important reference books for Czech history of art and heritage conservation. Today, more than 120 years after the inception of the whole project, both the texts and illustrations have become valuable historical sources as the physical condition of movable and immovable heritage monuments dramatically changed due to the volatile political situation in the 20th century. Between 2015 and 2019, the department published three extensive volumes dedicated to Český Krumlov, Litoměřice and towns and villages in the former political district of Litoměřice. This material is both a historical source and a “living” art-historical work, and so with it comes a number of methodological problems that the editors (K. Uhlíková. J. Marešová) had to solve.

The volumes are published on an ongoing basis as part of the series *Fontes historiae artium* with IAH's press, Artefactum, established as part of the Documentation Department in 1996.

Other Activities

The department plays an important role in building, maintaining and presenting the institute's scientific and technological infrastructure and participates in CAS's extensive projects in the field of digital humanities. The department (J. Roháček, J. Marešová) took a significant part in the joint project involving the CAS's humanities institutes, the CAS's library and the National Library of the Czech Republic, entitled *INDIHU – vývoj nástrojů a infrastruktury pro digital humanities* [INDIHU – Developing Tools and Infrastructure for Digital Humanities] (NAKI II, 2016–2020). The project's goal is to create the necessary and freely available tools and infrastructure for scholarly work in the field of humanities, namely in using digital sources and documents (for details see Participation in large collaborations).

The department organizes occasional **meetings on written art-historical sources** (in the evaluated period, the 6th and 7th meetings were held in 2015 and 2018) and **other conferences** (e. g. conference dedicated to Josef Cibulka, 2019) which all aim to present the “historical” approach to addressing questions concerning the history of the discipline and its important figures, as well as interpretation of artworks.

In addition to research, the Documentation Department **preserves and provides access to IAH collections and archives**. The institute currently administers 50 fonds and collections which comprise the personal fonds of historian and art theorists (almost 1,000 boxes), institutional archives (ca 140 boxes) and large collection of plans (ca 10,000 items), drawings and prints (ca 8,500 items), photographs (ca 65,000 items), Byzantine, Greek and Russian icons (80 items), coins (162 items), imprints and casts of seals, epigraphic documentation, small artefacts and other documentation. Under standard conditions, the individual objects are available for loans and publications. For basic orientation to the collections, researchers can use the bilingual guide *Fonds and Collections of the Documentation Department of the Institute of Art History, CAS* which was published in both electronic and printed versions in 2018. The individual fonds and collections are available through databases and inventories which the department has expanded in the evaluated period; department employees have **dedicated a significant amount of time to this task**. The collections are available for researchers on-site in the department's research room, and partially on-line. The study room is annually visited by 80–100 researchers who receive a **standard service commensurate with any specialized archive**.

An integral part of the department forms the **conservation studio** where objects from the IAH's collections (plans, prints, documents, photographs) are restored. Priority is given to works that are intended for loans or reproductions. Conservators systematically treat unprocessed photography collections, preparing them for cataloguing and subsequent digitization. They also manage the storage room and the collection's storing conditions. The conservation team played a crucial part in four NAKI projects (see below) and the conservators' work was presented at a number of conferences, workshops and in publications. Especially prominent in the evaluated period was the project *Josef Sudek and Photographic Documentation of Artworks: From Personal Artistic Archive to Representation of Cultural Heritage*, (NAKI II, 2016–2020). In the spring 2019, IAH's conservators assessed the physical condition of negatives from the institute's collections held in storage at the National Film Archive. On this occasion, both institutions agreed on new possibilities of future cooperation. The conservators also participate in a number of popularization activities.