Kunsthistorisches Institut in Florenz
Max-Planck-Institut

MAX-PLANCK-GESELLSCHAFT

Call for Applications

Ways of Seeing Florence. Archives, Autopsies and Art Historical Research in Italy around 1900

Studienkurs, Kunsthistorisches Institut in Florenz & The Warburg Institute,
London, 23. – 29. September 2019

Deadline: 18 July 2019

"It is seeing which establishes our place in the surrounding world"
(John Berger)

Few art historical legacies have been more discussed in recent years than Aby Warburg's. Even more than to his collected writings (first published in 1932), his fame is first and foremost connected with his major unfinished project, the Bilderatlas MNEMOSYNE, and the institution he founded, the "Kulturwissenschaftliche Bibliothek Warburg" (now the Warburg Institute). Warburg's system of thought has been rediscovered by researching his vast archives of images and books, comprising the foundations of his interdisciplinary research, as well as personal contacts, notes and letters. This work has made Warburg's broad approach to the Italian Renaissance evident. He established new art historical methods and amplified the field of research by including material culture and theatrical performances, broadened its geographical confinements by looking at non-European cultures and thus overturned formalistic and aestheticizing concepts of art.

In a joint Studienkurs, organized by the Kunsthistorisches Institut in Florenz in collaboration with The Warburg Institute and the Research Project "Bilderfahrzeuge" in London, Warburg's art historical thinking will be approached in a new way: bringing together his Florentine research and experiences with the archival sources, sites, artworks and images he studied and wrote about. His work will be considered in relation to his contemporaries, friends and colleagues: artists, art historians, writers, dealers and travellers, such as Bernard and Mary Berenson, Giovanni Morelli, Vernon Lee, Heinrich Brockhaus (as founding director of the KHI), Herbert Horne, Stefano Bardini and Robert Davidsohn. In this, the Studienkurs seeks to provide an empirical and contextualized look at Warburg's writings on the Florentine Renaissance. Study will be guided by the central importance of seeing artworks in their broader cultural contexts and their study through the exchange of ideas between representatives of various disciplines and interests.

This approach aims to give participants a broader understanding of the questions relevant for art historical research around 1900, among them cultural heritage, nationalism and the formation of art history, connoisseurship, the art market and its influence on the history of collecting, as well as questions of gender and academic biographies.

The Studienkurs invites applications from the fields of Art History and related disciplines, from graduate students (MA), doctoral candidates and scholars who are embarking on post-doctoral research. The number of participants is restricted to fifteen.

Each participant is expected to contribute to the success of the course not only with a presentation, but also by actively engaging in the discussions. To allow for active participation in the discussion, good knowledge of English is required.

The Institute will bear the cost of accommodation and will reimburse half of the incurred travelling expenses; in addition, participants will receive a daily allowance.

Applications should include: a letter of interest comprising a presentation proposal, a short Curriculum vitae (ca. 300 words). Please enclose a copy of all graduation certificates (Bachelor/Master). These materials can be written in English or German. The convenors will assign presentation topics.

Please send your documents by 18 July 2019 in a single PDF file to carolin.behrmann@khi.fi.it

Kunsthistorisches Institut in Florenz –
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The Warburg Institute
School of Advanced Study
University of London

Bilderfahrzeuge.
Aby Warburg's Legacy and the Future of Iconology