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I. The main tasks of the research Institute in 2013 were:

- Restarting the Handbook of the Science of art history series and publishing its new volume, entitled *Hungarian Art in the 19<sup>th</sup> Century*
- Data Archive for the history of Hungarian material culture
- Source research in connection with Hungarian art of the Middle Ages and the Modern Era
- Research on 19<sup>th</sup> century political and mentality-history in the frame of an OTKA Project and an international conference on architectural history.
- Exhibitions and conferences on Hungarian modernism in Hungary and abroad, as well as source publishing activity in the fields of art theory and the history of science.
- Theoretical and methodological questions in Hungarian art history today.
- Collection development and registration activity

II. Outstanding research and scientific results in 2013

a) Outstanding research and other results

- The restarting of the Handbook of the Science of art history series and the publication of its new volume, entitled *Hungarian Art in the 19<sup>th</sup> Century*

In 2013 the Institute for Art History published a handbook entitled *Hungary Art in the 19<sup>th</sup> Century. Architecture and Applied Arts*. With this work, the Institute continues the comprehensive publication of Hungarian art history after a hiatus of 25 years.

This long planned and highly useful volume, which covers the flourishing period of the 19<sup>th</sup> century in Hungary, is characterized by the momentum of convergence with Europe, both in art and architecture. Alongside the notion of universal European values, the need for the creation of a specifically Hungarian stylistic language also emerged. The present volume discusses the architecture and applied arts of the era. It presents the great architects, from Mihály Pollack to Ödön Lechner, and some of the most significant buildings of the country, from the National Museum to the Parliament. It closely follows how Budapest became a metropolis, how the castles and parks of the time-period were established, and what the internal furnishing of the buildings and the objects of everyday life (or the objects for special occasions) were like. The authors are distinguished scholars of Hungarian art history who sum up their work in a well-organized structure, based on the results of the most recent research. A significant development from the perspective of the continuation of the series is the progression of the manuscript writing and the preparation of the text for publication.

- Data Archive for the history of Hungarian material culture

The Research Team for the History of Art Collection operates with the support of an OTKA Grant of the HAS CH entitled *Data Archive for the History of Hungarian Material Culture (16<sup>th</sup>-19<sup>th</sup> centuries)*, starting from this year. In the framework of this project, we began the preparations for the publication of Imre Henszlmann's correspondence archive for the occasion of the 200<sup>th</sup> anniversary of his birth, in connection with the exhibition organized in the HAS Art Collection by our Institute. The correspondence will be published in the form of an independent volume next year. The *Data Archive for the History of Hungarian Material Culture (16<sup>th</sup>-19<sup>th</sup> centuries)* OTKA Research Project, with the identification number K 105005, is being done by five scientific fellows of the HAS CH Institute for Art History, as well as one researcher from the Lajos Lechner Research Center and one from the Museum of Fine Arts. Work continues on the publication of the correspondence of Imre Henszlmann until 1872, as well as a book entitled *Gábor Fejérváry's and Ferenc Pulszky's correspondence with scientists, collectors, and art dealers*. In 2013 we worked on the data collection and re-editing of this 2 volume source publication. For the publication of the approximately 1,200 letters we submitted the source publication grant application, together with the Balassi Publishing House. From the De Signis book series, the volume of one of the Team's members focusing on the path of the body of artworks and the denominational affiliation of the pieces nationalized in the monastery (which was disbanded under Joseph II) underwent significant progress.

- Source research in connection with Hungarian art of the Middle Ages and the Modern Era

*Research of the Source Materials of Hungarian Aristocratic Art Collections in the 17<sup>th</sup>-18<sup>th</sup> Centuries* (OTKA PD 101833). The Program is connected primarily to the work of the History of Art Collecting Research Team, which consists of members who also take part in the work of other research teams. Their research, depending on their area of specialization, is linked, sometimes closely and sometimes in a broader sense, to the theme of baroque art and art patronage. This research team significantly expanded our understanding of the most important Hungarian object-ensembles and art collections of the Modern Era by searching, identifying, systematizing and registering the image and written sources. As a result of the source-identification and systematizing work, a more detailed and much richer image can emerge of the nature of 17<sup>th</sup>-18<sup>th</sup> century Hungarian object-ensembles, (Using the current terminology, they can be perceived as objects of fine arts and the applied arts), including their composition, their propositions and their historical transformations. We also gain a clearer understanding of the social positions, lifestyles, social networks, and habits of choosing prefiguration and representation models of their commissioners, collectors and owners. In short, we glean insights into the history of Hungarian material culture.

The foundation of the research, which is primarily based on a source corpus compiled in the course of archival research (Object registry, inventarium-s, heredity-inventories, and testaments), is now available in one searchable database, partially accessible to the public with registration. (E.g.: Eszterházi Castle, Károlyi-Palace; Erdődy-Treasury, Viczay-Collection of Hédervar, Fejérváry-Pulszky-Collection). The Team has organized the source materials according to specific criteria, and then compared the database with previously published source texts and the data available in the listings of previously printed auction-catalogues.

In collaboration with Hungarian and foreign institutions, the Institute participated in the establishment of the exhibition entitled King Matthias and Florence (*Mattia Corvino e Firenze. Arte e umanesimo alla corte del re di Ungheria*) presented in the Museo di San

Marco in Florence in collaboration with Soprintendenza Speciale per il Polo Museale Fiorentino and the Budapest Historical Museum. The professional preparations and organization of the exhibition took place in the Museo di San Marco, Florence (Collaborating partners: Budapest Historical Museum, Soprintendenza Speciale per il Polo Museale Fiorentino). The catalogue was edited in cooperation with the Giunti Editore, an Italian publisher. The Institute delegated the senior research fellow, who was the co-curator of the international exhibition, and the co-editor of the catalogue.

Several researchers of our Institute are part of the “Momentum” Holy Crown – Research Team lead by Géza Pálffy (HAS CH Institute for History). Their main tasks in the frame of this project on the Hungarian coronation ceremonies, the Holy crown, and the history of the Hungarian coronation regalia between 1526 and 1916 include the collection and registration in catalogue listings of the 18<sup>th</sup> century and 19<sup>th</sup> century holy crown depictions, and the composition of essays on the activities of Arnold Ipoly and Béla Czobor. A number of scientific fellows of the Research Team joined the monumental exhibition in Székesfehérvár organized on the occasion of the 975<sup>th</sup> anniversary of the death of King Saint Steven. They have also participated in the preparations for the exhibition catalogue.

- Research on 19<sup>th</sup> century political and mentality-history in the frame of an OTKA Project and an international conference on architectural history entitled *Ephemeral Architecture in Central and Eastern Europe in the 19<sup>th</sup> and 20<sup>th</sup> centuries*

Two scientific fellows were delegated by the Institute to contribute with research on architectural and industrial education history for the *Arts and Science in Service of Nation Building in 19<sup>th</sup> Century Hungary* (HAS Center for the Humanities) OTKA Project led by Gábor Gyáni. An international conference on architectural history was organized by one of the researchers of our Institute entitled *Ephemeral Architecture in Central Eastern Europe in the 19<sup>th</sup> and 20<sup>th</sup> centuries*. It was held on 28-29 November, 2013 in the Conference Hall of the Budapest City Archives. In international architectural history research, for several years now more and more attention has been given to the questions of temporary architecture, politics, representation and memory. The Budapest event, like other parallel initiatives in America, Great Britain and France, was intended as part of this scholarly discourse. The two-day, English-language conference in Budapest took place with the participation of 30 scientists on the topic from 14 countries. The Open conference, which did not require prior registration by the participants, was broadcasted live on the web, which remains something of a rarity in Hungarian scholarly circles. 65 participants registered personally for the conference and in the course of the two days 62 people watched the online broadcast. Thus the broadcast doubled the publicity of the conference. Furthermore, interested experts arrived from several European universities and institutes (Dublin, Trinity College, Berlin, Humboldt-Universität).

- Exhibitions and conferences related to Hungarian modernity in Hungary and abroad, as well as source publication activity in art theory and the history of science

The most significant activity related to Hungarian modernism was the conference on the 1912 Sonderbund exhibition in Cologne. The reconstruction issues and reception history additions in connection with the Hungarian participation at the Sonderbund exhibition were the focus of an international conference entitled *The Canonization of Expressionism, Cologne 1912 – The Sonderbund Exhibition and its Hungarian artists* which was held at the HAS Art Collection on 22 March, 2013. For the centenary of the so-called Sonderbund exhibition held in Cologne in 1912, which is considered the first international review of Expressionism, the Cologne based Wallraf-Richartz-Museum prepared a grandiose reconstruction exhibition. This

“Mission Moderne” exhibition attracted more than 177,000 visitors. It presented the most important results in the field of art history on the international scene, and through the involvement of the Hungarian experts it represents a milestone in Hungarian scholarship. At the exhibition 100 years ago an impressive Hungarian section represented the Hungarian modernist tendencies, and accordingly the reconstruction exhibition last year faithfully reflected the strength of the former Hungarian section. During the sessions the participants also had a chance to view some of the works that enriched the Hungarian section in Cologne in 1912. Thus was presented *Woman Sitting in Armchair* by Róbert Berény was presented with the permission of the Iván family, who also played a role in the organization of the event. Through the exciting story of its identification, this painting was also one of the main attractions at last year’s Cologne exhibition. During this one-day mini-exhibition we had a chance to see the glass-window-draft, which is analogous with the painting on Cardboard paper recently bought and exhibited at the permanent exhibition of the Musée d’Orsay.

The Institute took part in significant international collaborations this year. It cooperated in the organization of the exhibition *Bartók Béla and Hungarian Modernism (ALLEGRO BARBARO – Béla Bartók et la modernité hongroise, 1905–1920)* held at the Musée D’Orsay between 14 October, 2013 and 5 January, 2014. In connection with this exhibition, conferences and exhibitions were held on Movement art, both in Budapest and in Paris. The exhibition *Mouvement, rythme, danse – Les débuts de la danse moderne en Hongrie (1902-1950)* was held at the Hungarian Institute in Paris. (Hungarian Institute, Paris – Balassi Institute, 7 November, 2013 –14 December, 2013.) Both exhibitions were of invaluable significance. The first was the monumental introduction of Hungarian modernism in Paris. The second one was an almost completely unexplored field, the pioneer presentation of the history of Hungarian movement art (and in connection with this, of Hungarian photography), both accompanied by French-language catalogues written by two research fellows at the Institute. We published the studies in an extended form with the collaboration of the Photo History and Performativity Research Team and the History of the Science of Art History Research Team in the 76<sup>th</sup> issue of *Enigma*.

In connection with this research we continue to build on the results of earlier research in the field of the history of the science of art history. In 2010, in the 65<sup>th</sup> issue of *Enigma*, an important article written by one of the senior and one of the junior fellows of the Institute presented the Tolnay-Panofsky conflict. In this article we published the source material on the flaming unrest between world-famous Hungarian art historian Károly Tolnay and the director of the Princeton Institute of Art History, Erwin Panofsky. We attempted to map the possible background of this conflict in the history of the science of art history.

Now, one of the scientific fellows of the Institute can pursue research on this relationship, which is important for Hungarian art history, and the years spent by Tolnay at Princeton on site. This fellow will be residing in Princeton on a private trip, between September 2013 and June 2014. Here he will continue research on architectural history and the history of the science of art history, combining the theme of Hungarian-American relations with the professional support of the Institute for Advanced Study.

The István Genthon project (2013-2014) focuses on the beginning of the 20<sup>th</sup> century, more specifically the Hungarian art history writing of the interwar period. We have provided the foundation for this research with the publication of two thick collections of sources, one about Tibor Gerevich and one on the School of Rome, and also with the four volume Anna Zádor interview collection and the five volume handbook on the great figures of Hungarian art history writing, *Az emberek és nem frakkok. A magyar művészettörténet-írás nagy alakjai*.

In 2013 two of the Institute’s senior scientific fellows edited Ottó Mezei’s selected writings: *Magyar, európai, modern*, which is a source publication of almost 500 pages. This year the History of the Science of Art History Research Team is also undertaking to map of

the sources necessary for the writing of art history between the two World Wars. Our Institute is participating in the scientific research and preparations for the Derkovits monographic exhibition, to be held at the National Gallery in March 2014, for which the Institute contributes a two-volume source-publication. The editorial work is being done by one of the senior scientific fellows at the Institute. One of the senior members of our Institute will contribute by publishing her collection of microfilms recording the original reception of Derkovits's art. We compiled the Derkovits Reader - which will be the fruit of close collaboration between *Enigma*, the Museum of Fine Arts, the Derkovits Research Team of the Hungarian National Gallery, and the History of the Science of Art History Research Team of the HAS CH IAH - from sources that have either never been consulted before or not used by scholars on Derkovits to their full potential. Thanks to multiannual research in a microfilm archive by one of the senior members of our Institute, we were able to publish writings pertinent to the reception of Gyula Derkovits up to 1937, including German language press reviews of his Viennese appearances (together with Hungarian translations), his reminiscences about his childhood, his poems, some of the less known interviews done with his wife, and the press clippings and photos, which show a significant compositional or stylistic similarity with Derkovits's paintings. Our intention is to open new perspectives in Derkovits research, because while the impact of photography and popular visual culture on Derkovits's art has been mentioned before, the body of images on the basis of which conclusions could be drawn has not been collected and published. The collection of sources and the preparation work with the photos will also serve as the foundation of the lead essay in the album, which will focus on the connection between Derkovits and Hungarian literature (Attila József, Lajos Kassák, Milán Füst) and socio-photography.

- Theoretical and methodological questions in Hungarian art history

*The Long 1960s* project of the HAS CH IAH is based on broad collaboration. The International Visegrad Fund's standard grant provided an excellent opportunity for the extension of the research to the Central European region. We had a chance to build our partnerships: Adam Mickiewicz University, Poznan, Zachęta, Warsaw, Moravská Galerie, Brno, Slovenská Národná Galeria, Bratislava. These institutions delegated 2 researchers each, and together with the 8 Hungarian researchers we were able to organize the initial two-day workshop on April 18-19, 2013 at the Ludwig Museum.

In the revitalization of the methodology in art history, a major role is played by the work done by the Critical Theories Research Team. The pioneering activities of the Team are filling an important need, and not surprising it has raised high expectations, mainly because of the international scene. In other disciplines (media theory, aesthetics, history, literary history etc.) it is by now common to use critical theories, but in Hungarian art history education there is little trace of these ideas (many of which can hardly be regarded as new by this point). Theories are only sporadically mentioned in publications (mainly through the intensive publication activities of the Team).

The thematic issue of the Research Team, entitled *Critical Theories and Localities*, was published. It consists of articles, book reviews, bibliographies and, in order to provide a foundation for a future reader, the issue also gave an overview of the available Hungarian research and literature for each important field of study. The essays were revised by the Team leaders, who served as editors of this thematic issue of *Ars Hungarica* on critical theories.

- Collections

The collections managed by the Institute (Data Archive, Lexicon Collection, Photo Archive, and Collection of Archival Regestae) were visited personally by 272 researchers over the course of the year. With our developing digitalization program, the number of online inquiries grows continuously as well.

The Data Archive of the Institute expanded with significant materials of artistic relevance: two diaries of Tamás Losonczy (which were added to the fond no. C-I-10), 6 Rauschek graphics (which were added to the fond number C-I-14), a copy of the Der Sturm catalogues (which were added to fond no. C-I-63), the materials of the Art History Conference in Ráckeve (which were added to fond no. C-I-222), the bequest of Katalin Telepy (4 boxes C-I-223), the bequest of Endre Csatkai (1 box, C-I-224), and the bequest of János Frank (10 boxes).

The artworks preserved by the Institute's Data Archive were requested for exhibition purposes by the following institutions: the Hungarian Institute in Paris, Ludwig Museum – Contemporary Art Museum, the Hungarian Fine Arts Academy, the Paks Gallery, and the Szentendre Outdoor Ethnographic Museum. Meanwhile the digitalization of the most often researched materials of the Data Archive was begun.

The Collection of Archival Regestae is in the most vulnerable condition among the Institute's Archives, so in 2013 the process of their digitalizing began with the infrastructural support of the HAS CH Institute for Musicology. The completed volume is 35.000 labels, which are accessible through the homepage of the Institute. The digitalized and open-access material covers the two most often researched content-sections completely: the documents of the Ministry for Religion and Public Education and the National Hungarian Fine Arts Society.

In the Lexicon Collection 7,000 documents have been digitalized up to this point. The electronic archive of the Lexicon Collection holds data on over 4,000 artists, art historians and art critics. Meanwhile we updated and corrected the Lexicon database and published it on the homepage of the Institute. One of the Lexicon Collections' manager-researchers is the editor of the Hungarian entries in *De Gruyter Allgemeines Künstlerlexikon*, as well as the author of several entries. The head of the Collection also takes part as an author in the work on *De Gruyter*, which is the largest artists' lexicon in the world as the successor of the *Saur Allgemeines Künstlerlexikon*.

The researchers of the Institute manage two major collections of the HAS, the Art Collection (Gallery) and the Psychiatric Art Collection, by overseeing the preservation of the collections and the organization of exhibitions and their connecting events.

#### b) Science and society

The lecture series *Collegium Artium*, organized by the Institute, continued with Hungarian and foreign lecturers. Participants presented new findings and methodological inventions in connection with the research conducted at the Institute. Professor Diane O'Donoghue PhD: *Legends of the Night: Freud and Vienna's Dream Books in 1900*, Anna Ecsedy: *The optic and qudroptic miracles of Primate, György Lippai's garden, Sándor Váci: Buda-Pesth chain suspension bridge 1839-1849 Archiving project, papers, thoughts and a disappointment*, Gabriella Vincze: *Tendencies of Classicization and gothic reminiscences in Hungarian Movement Art*, Mónika Perenyei: *Art history tradition and the researchers' photo application*.

In March 2013 the restoration of Friedrich von Amerling's painting *János Waldstein in Spanish Costume* was completed (restorer Mária Velekei). As a result, the painting was placed in the main Hall of the HAS Gallery. In connection with this event, a lecture with the title *New Acquisitions of the HAS Art Collection* was held on 19 April, 2013.

Our scientific conference entitled *Joseph Kosma: Budapest, Berlin, Paris* (5-6 June, 2013), a collaborative event of the HAS CH IAH and the French Institute, Budapest, was organized with the contribution of one junior fellow and a senior research fellow of the Institute. This conference attempted to publish and make accessible for Hungarian lay-audiences and professionals the multifaceted oeuvre of Joseph Kosma (1905-1969), the French composer of Hungarian origin and re-inventor of the French chanson. The conference brought together scholars from many different disciplinary fields, while at the same time, it emphasized the importance of Kosma's achievements in Hungary.

The exhibition organized for the 200<sup>th</sup> anniversary of the birth of Imre Henszlmann opened on 15 October, 2013. It included four specialized guided exhibition viewings. Six researchers and one senior fellow of the Institute worked on the exhibition concept and wrote the exhibition catalogue. The exhibition entitled *Steven, the Saint King*, which was held in Székesfehérvár was realized with the professional support of the HAS Art Collection, as was the catalogue for the exhibition.

Diane O'Donoghue, the Boston-based art historian (Department of Visual and Critical Studies, School of the Museum of Fine Arts / Tufts University, USA), whose scholarship straddles the border of the disciplines of visuality and psychology, visited the Collection in November 2013 and held a lecture in our Institute. The artworks and the photo material held at the Collection had a strong influence on her. As the next step of this collaboration, our American colleague will spend three months at our Institute in the beginning of 2015 in the Psychiatric Collection, where she will continue her research.

The wide interest in the Critical Theory Research Team is also reflected in the online publication of an interview series made with the members of the Research Team and published at *Exindex*, the most important online forum of the contemporary art scene.

In September, 2013 two fellows of the Institute contributed to the distinguished international conference: *Prinzip Wiederholung. Zur Ästhetik von System- und Sinnbildung in Literatur, Kunst und Kultur aus interdisziplinärer Sicht. Humboldt-Kolleg*.

For the *National Anniversaries 2013* – Publication we completed summaries of the achievements of some of the greatest founders and writers of art history (Géza Entz, Imre Henszlmann, Lajos Kelemen).

The Institute for Art History places strong emphasis on maintaining strong ties to the society around it. It devotes considerable attention to the public promotion of its programs, professional occasions, and the events pertaining to the study of art history realized with the contributions of the Institute's fellows. Compared with the other Institutes at HAS, the Institute for Art History has (to this date) the highest number of facebook followers (680 people at the end of 2013) We contact the community of art historians to promote the events of the Institute through direct mails, for which we have over 500 registered email recipients.

### III. The Hungarian and international relations of the Institute

The Institute maintains a close relationship with the two major international organizations of the discipline: CIHA (The International Board for Art History) and RIHA (the International Association of Research Institutes in Art History). We take part in the publication of the RIHA online scientific journal.

As one of the Board Members of the Association des Anciens Boursiers du Gouvernement Français, in collaboration with the French Institute, Budapest but as a project of the HAS Psychiatric Art Collection and the Károli Gáspár University of the Hungarian Reformed Church, one of the Institute's fellows took part in the organization of the Dolto-Conference at the French Institute, Budapest.

At the SIPE Hungarian Colloquium (24-26 October, 2013) entitled *Psychobiography, patography: past, present, future. The technics of art therapy*, the Psychiatric Collection was represented with a lecture (Judit Faludy: *Border-Questions Around the Body*) as well as by participants in order to develop the Collections' professional network (psychiatrists, psychologists, art therapists). We organized an exhibition from the Collection at Intaháza (at the Intaháza rehabilitation Center, of the United Kemenesalja Hospital, in July-August, 2013) entitled *Breaking Out*. The exhibition was viewed by over 400 visitors.

Many fellows of the Institute for Art History took part in the conference entitled *New Roads in Art History 2* November 22-24, 2013. The vice-director and senior scientific fellow of the Institute played an important role in the initiation and realization of the conference. Other fellows of the Institute also contributed as lecturers or panel-discussion moderators.

#### IV. Introduction of the most important Hungarian and international grants received in 2013

With the support of the Hungarian National Fund (HNF), the HAS, and the Peter Pazmany Catholic University (PPKE), five issues of the Institute's publication *Ars Hungarica* was published in 2013 (1-2. Laudation of Tünde Wehli; 3. Critical Theories; 4. Status Report on Hungarian Art History Writing; Supplemented by the laudation for György Kerényi).

The Institute manages several research and exhibition projects in collaboration with the Petőfi Literary Museum. Thanks to a grant from the HNF's Board for Publishing for the collaborative publication of the Institute and the Petőfi Literary Museum entitled *Chapters from the 16<sup>th</sup>-19<sup>th</sup>-Century history of women's' education*. Another collaborative project of the two institutions is the *You are the Civic Virtue and the Guardian Angels of Nationality* temporary exhibition and its connected educational programs, for which we received 700,000 HUF from the Board for Public Collections of the HNF.

In 2013, altogether 10 researchers carried out educational activities. They taught at all the Hungarian art history departments (including those outside the borders of Hungary), as well as at the Art History Institute of the Eötvös Lóránd University of Sciences (ELTE), the Art History Department of PPKE, Babeş-Bolyai University in Cluj, and other institutions of higher education, such as the Budapest Corvinus University (International Study Program, English language program), Pécs University of Sciences, Department of Mihály Pollack Technical and Informatics, Marcell Breuer Doctoral School (a course in architectural theory and history). They also taught at the Semmelweis University, the Gáspár Károli University, the János Wesley Theological College, and the Applied Arts Institute, Department of Art Theory at the Budapest College of Communication and Business. The topics that were taught included contemporary art, art theory, museology, architectural history, Hungarian art in the Middle Ages, 19<sup>th</sup> Century architectural history, 19<sup>th</sup> century fine arts, and art psychology. The fellows of the Institute take active part in the university level art history education as thesis consultants as well as opponents, and they contribute to the operation of the doctoral schools in art history. One of our senior scientific fellows wrote an Opponent's Review for a thesis entitled *The reconstruction practices of Neoavantgarde artworks* (DLA) and for Krisztina Víg's thesis: *Sacrality in the Visual Arts* (DLA). Another senior fellow of our Institute supported a PhD thesis *Faust-illustrations in the 19th Century* as a consultant in this important topic, which is also significant for the recently compiled handbook of 19<sup>th</sup> century Hungarian fine arts. An MA Thesis entitled *The Schulek-Department* was supervised by one of the Institute's scientific fellows, since it is related to the research conducted at our Institute.

We consider it particularly important to support the education of art historians outside the borders on Hungary. One of the Institute's Scientific Fellows is a regular lecturer on 19<sup>th</sup> Century Hungarian art and Museology at the Babeş-Bolyai University, and one scientific



consultant of our Institute takes part regularly in the scientific degree process in the Hungarian-language art historian education in Transylvania. In 2013 he was the opponent reviewer of the PhD thesis: *Transylvanian Castle Architecture in the Age of Historicism (1840-1918) The Castles of former Kolozs, Torda-Aranyos and Alsó-Fehér counties*. Researchers of the Institute gave lectures at Hungarian and foreign universities and research centres.

In 2013 our fellows spent altogether 305 days at foreign partner-institutions, and our colleagues from abroad spent a total of 83 days in our Institute. The Institute's Fellows conducted fieldwork and archival research mainly in the countries of East Central Europe (Austria, the Czech republic, Poland) and in the traditional language areas of art history in Italy, Germany and France. Our English and American connections are the strongest, thus most of the researchers who were guests of the Institute came from these countries. A total of 5 researchers came to our Institute and two of our researchers travelled to these countries. In the frame of our cooperation with institutions in the United States, our Institute's scientific fellow was the curator of the exhibition *Art as Ambassador: Hungarian Masterpieces from the Nancy G. Brinker and Christian L. Sauska Collections* at the Southport Gallery, in Connecticut.

The HAS Psychiatric Art Collection operating under the supervision of our Institute again hosted many scholars pursuing research. The professional consulting and guidance of the students, doctors, art therapists and potential future scholars is the responsibility of the two art historian fellows of the collection. In 2013/2014 an intern assisted with the data processing in the collection by partially digitalizing the photo material.

The researchers of the Institute often participated in conferences organized by other institutions or by the other institutes at the Center for Humanities. These included the *Preservation – Research – Sharing. Introduction of the Archives, Collections, Databases of the HAS Center for Humanities* conference and interdisciplinary seminar organized by the CH, where five fellows from different Collections of the Institute contributed by holding a presentation. (HAS CH Institute for Musicology, Budapest, January 18, 2013.)

## V. Significant Scientific Publications in 2013

1. Sisa József (szerk.): *A magyar művészet története a 19. században. Építészet és iparművészet*. Budapest, MTA Bölcsészettudományi Kutatóközpont – Osiris Kiadó, 2013, 735 p. (REAL elhelyezés jogdíj ügyek miatt nem megoldott)
2. Bubryák Orsolya: *Családtörténet és reprezentáció. A galgóci Erdődy-várkastély gyűjteményei*. MTA BTK Művészettörténeti Intézet, Budapest, 2013. 545 p. (REAL elhelyezés jogdíj ügyek miatt nem megoldott)
3. Pócs Dániel: *A Didymus-corvina. Hatalmi reprezentáció Mátyás király udvarában*. Budapest, MTA BTK Művészettörténeti Intézet, 2012, 464 p. [A könyv 2013-ban jelent meg] (REAL elhelyezés jogdíj ügyek miatt nem megoldott)
4. *Henszlmann Imre (1813–1888). Kiállítás születésének 200. évfordulója alkalmából / Imre Henszlmann (1813–1888): Exhibition Honouring the 200th Anniversary of his Birth*. Kiállítási katalógus. Szerk.: Bubryák Orsolya. MTA BTK Művészettörténeti Intézet, Budapest, 2013, 64 p. (Részlet: <http://real.mtak.hu/id/eprint/10606>)
5. Havasi Krisztina: Adatok az óbudai királyi palota építészeti maradványainak értékeléséhez. In. *Kő kövön. Dávid Ferenc 73. születésnapjára /Stein auf Stein*.

- Festschrift für Ferenc Dávid*. Szerk. Szentesi Edit–Mentényi Klára–Simon Anna. Budapest 2013, 151–176. <http://real.mtak.hu/id/eprint/10577>
6. Mikó Árpád: Valkai András (1540-1586) Báthory-genealógiája: Báthory István király mint az Árpádok leszármazottja. IRODALOMTÖRTÉNETI KÖZLEMÉNYEK 117:(5) pp. 583-599. (2013). <http://real.mtak.hu/id/eprint/10562>
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