

Conference report on:

The Influence of the Vienna School of Art History II: The 100th Anniversary of Max Dvořák's Death

15–16 April 2021

Institute of Art History

Czech Academy of Sciences, Husova 4, Prague

Tereza Hrdličková and Tomáš Murár

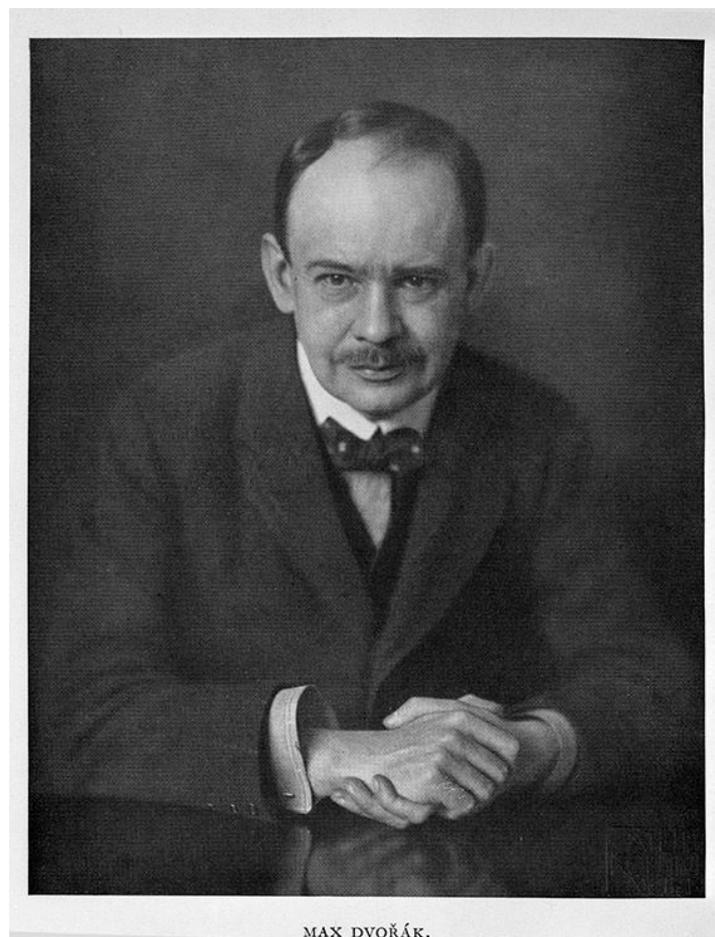


Figure 1 Max Dvořák, ca. 1920. Photo: Archive of the Institute of Art History of the CAS, photo library.

The second year of the international conference titled '**The Influence of the Vienna School of Art History**',¹ which was organised by the Institute of Art History of the Czech Academy of Sciences and held in Prague on 15–16 April 2021, focused on a key figure of the Vienna School of Art History – **Max Dvořák** (fig 1). This year marks 100 years since his death.

¹ On the first year of the conference see Petr Kubík and Tomáš Murár, 'Conference Report', *Journal of Art Historiography* 21, 2019. <https://arthistoriography.files.wordpress.com/2019/11/murar-report.pdf>. Retrieved 28 April 2021.

Because of the coronavirus pandemic, the conference was held online via Zoom and broadcast live on the Facebook page of the Institute of Art History. Conference participants included scholars from the Czech Republic (Milena Bartlová, Martin Horáček, Marek Krejčí, Tomáš Murár, Matthew Rampley, Rostislav Švácha), Slovakia (Ivan Gerát), Poland (Wojciech Bahus, Violet Korsakova, Irena Kossowska, Magdalena Kunińska), Hungary (Csilla Markója), Slovenia (Vesna Krmelj, Katja Mahnič, Rebeka Vidrih), Austria (Barbara Czwik), Germany (Barbara Murovec), Switzerland (Gaia Schlegel), Ukraine (Mariana Levytska), Russia (Stepan Vaneyan), and the United States (Benjamin Binstock, Michael Young). In the original programme, Hans Aurenhammer, from Goethe-Universität in Frankfurt, was supposed to take part as the keynote speaker with his paper 'Max Dvořák's Renaissance', but he was unable to do so. However, because of the conference's virtual format, other prominent scholars researching the Vienna School were able to participate, including Sandro Scarrocchia, Jonathan Blower, Richard Woodfield, Yuka Kadoi, Eleonora Gaudieri, and others.

The conference opened with some biographical papers that discussed Max Dvořák as a friend, teacher, husband, and father. This was followed by a section devoted to Dvořák's writings on architecture and heritage conservation, which earned his work wider attention beyond the narrow confines of the field of art history. The next section explored Max Dvořák's theoretical thought, and some papers focused on his work with specific works of art within the scope of his work on heritage topography and his research on art from between the 12th and 19th centuries. Attention was also devoted to the influence of Dvořák's thought as applied in the work of his students, such as Hans Sedlmayr, and as reflected in how his students and successors worked with his legacy in different national schools of art history. One section was devoted to art historians from Slovenia and another one to art historians from Poland. The conference also demonstrated how Dvořák's thought did or did not intersect with other intellectual trends in art history, philosophy, and contemporary political and cultural ideologies, both during and after Dvořák's lifetime.

Max Dvořák (1874–1921) was a charismatic figure whose life was cut short at the age of just 46. Within his brief life he nevertheless managed to make an enormous impression on art historians across the lands of the Austro-Hungarian empire who were his colleagues or students. Dvořák worked at one of the two institutes of art history that existed at the University of Vienna after the department split in 1911 as a result of professional and personal disagreements between him and Josef Strzygowski (1862–1941), who opposed the concept of art history advanced by Dvořák's teachers Alois Riegl (1858–1905) and Franz Wickhoff (1853–1909). After the death of Franz Wickhoff in 1909, Strzygowski obtained the position of full professor in art history at the University of Vienna, which Max Dvořák, who had been working at the University of Vienna in the position of associate professor since 1905, after the death of Alois Riegl, had also been striving for. After a second full professorship for art history was created in 1909 for Dvořák, alongside Strzygowski's appointment, and after the Institute of Art History at the university then split into two, Dvořák often had to face off attempts to shut down his 'Apparat', as his institute was referred to.

As **Csilla Markója** from the Research Center for Humanities ELKH at the Institute for Art History in Budapest highlighted in her paper, Dvořák's students were themselves already using an unofficial name of the 'Vienna School of Art History' by 1920, evidence of

which is found in archive materials of the founding documents of the 'Dvořáks Verein'. This association was open to friends, supporters, and graduates of the Vienna School of Art History that Dvořák had been developing in conformity with Riegl's and Wickhoff's methods. Members of this group also included in the role of patrons Count Lanckoroński, Count Khuen-Belasi, and Count Wilczek. Markója also discussed the relationship between Max Dvořák and his student and, later, assistant Johannes Wilde (1891–1970), who together with Karl Maria Swoboda (1889–1977) published a collection of Dvořák's papers. According to Markója, research on the relationship between Dvořák and Wilde reveals a strong reciprocity of thought between these two men but also, in a wider sense, between Dvořák and the larger circle of progressive Hungarian intellectuals who were part of what was known as the *Sonntagskreis*, headed by György Lukács (1885–1971). A sign of this reciprocity of thought, according to Markója, is the fact that members of the *Sonntagskreis* and of Dvořák's 'Apparat' included other well-known figures in Hungarian art history, such as Frigyes Antal (1887–1954), Charles Tolnay (1899–1981), and Arnold Hauser (1892–1978).

The strong bond that existed between Dvořák and his students was corroborated by **Marek Krejčí** from the Center for Slavic Art Studies in Prague, who also noted that there were many women among Dvořák's students and that relations between members of the groups that he headed were not hierarchical. Krejčí mentioned Betty Kurth, ... and Anny E. Popp as among Dvořák's female students and added that Dvořák's welcoming attitude towards including more women in art-historical research was certainly at odds with the conservative morality that still characterised Vienna; even in Dvořák's time at the university (as Markója pointed out) men and women had separate study halls with their own keys. Krejčí also described Dvořák's life and the circumstances surrounding his premature death at Emmahof Castle in Hrušovany nad Jeviškovou near Znojmo, where Dvořák was spending time with his friend Count Karl Khuen-Belasi after having collapsed from exhaustion following a lecture at the University of Vienna and being advised to rest. Dvořák died on the night of 8 February 1921 after suffering a stroke.

In the spring of 1905, at the request of Alois Riegl who was seriously ill at the time, Dvořák assumed the position of head of the Central Commission for the Study and Conservation of the Built Heritage (K.k. Central-Commission zur Erforschung und Erhaltung der Baudenkmale), and he also took on Riegl's students at the University of Vienna. In addition to his other research activities he also began trying to reorganise heritage conservation, prepared its legislation, and published an Austrian topography of art.

Dvořák's work in the field of heritage was the subject of the paper by **Rostislav Švácha** from the Institute of Art History of the Czech Academy of Sciences in Prague. Švácha described the impact of Dvořák's approach to heritage objects and showed how the ideas of the Vienna School and Max Dvořák spread in the Czech lands through the work of the Klub Za starou Prahu (Club for Old Prague), which was headed from 1910 by Zdeněk Wirth (1878–1961). A friend of Dvořák's, Wirth was very close to architect Pavel Janák (1882–1956), whose own theoretical ideas were inspired by Max Dvořák and the Vienna School of Art History. Janák and other architects at that time were experimenting with the use of cubist forms in architecture, taking the historical and local context into consideration in a way that was similar to Dvořák's thinking about architectural heritage. Švácha discussed in this connection the Pelhřimov branch of the Klub Za starou Prahu, where these ideas were applied in practice (e.g. the house that Janák designed for Libor Fára). Švácha proposed describing work inspired by these ideas with the term 'contextual architecture' – a term that did not emerge until the 1950s – even in the case of such structures that were built

in the early 20th century (and were likely influenced by the Vienna School) – an example of which is the Primavesi villa by architects Franz von Krauss and Josef Tölk built in Olomouc in 1905–1906.

Martin Horáček from Palacký University in Olomouc tied in with the ideas presented in Švácha's paper with his inquiry into how Dvořák's principles lived on and were transformed in later concepts of heritage conservation right up to the start of the 21st century. He described the primary motive in Dvořák's conception as that of preserving larger, more comprehensive areas of built heritage and not just individual buildings, the objective being to preserve the structural coherence of a particular place. He mentioned the recent historiographic description of Dvořák's *Katechismus der Denkmalpflege* from 1916 as 'nationally romantic conservation' and argued that this work may look that way (i.e. romantic) today, but when it was written it was very experimental. Horáček used some new examples to illustrate Dvořák's principles and reveal what this still essential book on heritage conservation has to offer in a positive and negative sense from today's perspective. In the conclusion he saw the *Katechismus* on the one hand as advancing an ecological principle of conservation, in that it highlights the connection between nature and culture, and on the other hand as a selective principle of conservation, in that it does not take archaeological or industrial heritage into account. He argued moreover that Dvořák's historical authority could serve as a stable foundation amidst the current relativism that predominates in heritage conservation.

In a paper that as well seemed to naturally follow from Švácha's – because of his mentioning of the article by Dvořák titled 'Francesco Borromini als Restaurator' from 1907 – **Michael Young**, from the University of Connecticut, looked at the interest in Borromini demonstrated by Dvořák's former assistant Oskar Pollak (1883–1915) and by his contemporaries such as Hermann Egger, Hans Sedlmayr, and Heinrich Thelen, whose Young aptly referred to as 'Borromaniacs'. Young discussed unpublished writings by Pollak that are, according to Young, particularly significant. Young noted that, just as some researchers may have been able to draw on Panofsky's 'lost' thesis rediscovered only in 2012, other researchers may have had a chance to draw on Pollak's unpublished writings on Borromini, which after Pollak's death fell into the care of Dagobert Frey (1883–1962). His being able to decide whom to grant access to the materials had profound professional consequences: Hermann Egger (1873–1949), with whom Frey was in a personal conflict, was not given access, and Egger's assistant, Eberhard Hempel (1886–1967), very much had to impress Frey before he was able to get his hands on them. Hans Sedlmayr (1896–1984) had no such luck and thus instead turned his attention to theorising about Borromini's work while drawing on Dvořák's ideas, and he concluded that Borromini was a key link in a chain of development that led to the origin of synthetic baroque work by German architects such as Johann Bernard Fischer von Erlach, Adolph von Hildebrandt, Balthasar Neumann, Johann Conrad Schlaun, and others.

Sedlmayr's and Dvořák's views on Borromini's work were, as the discussion that followed Young's paper revealed, crucially influenced by Borromini's connection to the art of Michelangelo Buonarroti, which Dvořák discussed in the lectures on the Italian Renaissance that he gave at the University of Vienna in the semesters of 1918–1920. This was the topic of the conference paper presented by **Tomáš Murár** from the Institute of Art History at the Czech Academy of Sciences in Prague. Murár pointed out that Max Dvořák is primarily known as the first theorist on Mannerism, who, at a time when expressionism held sway in the modern art of the German-speaking world, was thinking about similar

tendencies that were apparent in the art of the late 16th century. We can see these thoughts in his writings on El Greco and Pieter Bruegel the Elder. Murár described the rendering of Mannerism in the work of these artists in reference to the connection Dvořák drew between their art and Michelangelo's later work, which has been interpreted as 'tragic art'. Murár then linked this notion of 'tragic art' to the philosophy of Georg Simmel (1858–1918) and noted that this concept was also adopted by Hans Sedlmayr in the early 1940s.

Mariana Levytska from the National Academy of Science in Lvov, Ukraine, also discussed the reflection of Max Dvořák's ideas in the work of Hans Sedlmayr. She traced Dvořák's influence on Sedlmayr's conception of *Gesamtkunstwerk* in rococo, which was something he conceived to be possible only in sacred art, even though rococo had let go of the existential tension that had characterised 17th-century baroque. This line of argument aimed at Sedlmayr's connection to Dvořák was also supported in the paper by **Stepan Vaneyan** from Moscow State University.

Vaneyan discussed a post-war text by Sedlmayr devoted to Max Dvořák, a study titled 'Kunstgeschichte als Geistesgeschichte. Das Vermächtnis Max Dvořáks' from 1949. According to Vaneyan, Sedlmayr's text was not about reintroducing Dvořák's method of art history into post-war art-historical discourse but rather about his own self-validation as an art historian. In Vaneyan's interpretation, Sedlmayr defended his own method as analogical to Dvořák's way of thinking that historically explores the spiritual motives in a work of art. In this way he was trying to infuse his readings of art with a 'spiritual' dimension and redeem himself for his wartime actions. Vaneyan also traced this argument through Sedlmayr's professional activity during his time in Salzburg, and he included within the Dvořák–Sedlmayr relationship a figure who has been overlooked until now, namely Hans Tietze (1880–1954), Dvořák's friend, and a contemporary of Sedlmayr.

Wojciech Bałus from Jagiellon University in Krakow also highlighted the 'spiritual' dimension of Dvořák's art history. He cited Dvořák's treatment of space as embodying the spiritual aspect of a work of art coupled with the conception of Christian architecture and its development from the Middle Ages to the Renaissance that he put forth in his famous lecture on the Church of Il Gesú in Rome, which he gave after the First World War. Through an analysis of the main concepts used by Dvořák, Bałus presented Dvořák's understanding of the materiality and dematerialisation of architecture as linked to the meaning of light, which made him part of a contemporary theoretical debate.

A similar understanding of Dvořák's conception of historical art was offered by **Benjamin Binstock** from the Cooper Union in New York. Binstock showed how Dvořák solved the 'mystery' of the Ghent Altarpiece by the van Eyck brothers and how he came up with a concept for interpreting this work as one of the first modern works of art. Dvořák thereby introduced a way of recognising the trans-temporal meaning of art even before 1914, the year that the historiography of art history speculates is when he made the 'turn' to 'Kunstgeschichte als Geistesgeschichte'. Binstock also tied in with Dvořák's interpretation of the altarpiece and Erwin Panofsky's expansion of his theory by shedding light on how his approach can lead to entirely new readings of this work even today, and this can be done by combining their formalist-spiritual conception of art history.

An interpretation of the theoretical side of Dvořák's thinking was also offered by **Ivan Gerát** from the Slovak Academy of Sciences in Bratislava, who looked at one of the 'initiation points' in Dvořák's art history, where early Christian art separated from the art of late Antiquity. In Dvořák's account, early medieval art ushered in an altered sensibility and a new definition of abstract concepts such as truth and perfection. Dvořák did not conceive

of art as 'total art'. That conception was typical for Hegel's philosophy, which is often uncritically identified as a possible source for Dvořák's thought. Although Hegel's philosophy still received a great deal of attention in the time when Dvořák was working, it should not be assigned a causal connection to his art history, even if some elements of his ideas could be deemed similar. The same is true with respect to the significance of Friedrich Nietzsche's philosophy in Dvořák's art history. Gerát illustrated the problem of making a causal association between their philosophy and Dvořák by citing the fact that these two philosophers were not just read by historians of art like Dvořák, but also, for example, by Vladimir Ilyich Lenin (1870–1924). How is it possible that Lenin arrived at an all-encompassing concept of the state as a total work of art and that he saw the future as possible only through a further dramatic change in all definitions, but Dvořák did not? Dvořák, like, for example, Sigmund Freud (1870–1924) in a treatise on Michelangelo's *Moses*, was not trying to pass on an experience of art in the sense of an experience that should be adopted by society as a whole; his research on art was guided by an attempt to capture the mystical experience of it. Gerát pointed to Arnold Hauser, who was among his Hungarian students, as Dvořák's direct successor in this way of thinking. He also noted a possible connection to the current thinking of Keith Moxey, who developed the idea of heterochrony in art history and thought, where a work of art has an autonomous anachronistic force.

Another theoretical interpretation of Dvořák's art history based on the meaning of the concept 'Weltanschauung' was introduced by **Barbara Czwik**. She noted that many of Dvořák's students deliberately worked with the concept of 'Weltanschauung' even in theories that were not exclusively devoted to art history, such as in the field of modern sociology, an example being Karl Mannheim (1893–1947). Czwik locates the origin of 'Weltanschauung' in Dvořák's *Idealismus und Naturalismus in der gotischen Skulptur und Malerei* from 1918. She discovered evidence in this work of an important influence from the philosophy of Wilhelm Dilthey (1833–1911) and his conception of metaphysics in particular. Philosopher and mathematician Rudolf Carnap (1891–1970) also worked with Dilthey's concept, but from the same foundation he created the concept of 'Weltauffassung' rather than 'Weltanschauung'. Czwik compared these two concepts.

In the discussion that followed, **Matthew Rampley**, from the Institute of Art History, Czech Academy of Sciences in Prague, expressed scepticism about this way of understanding Dvořák's later thought. He noted the possibility that we may just have a fabricated image of Max Dvořák as an inspiring and empathetic figure who attracted individuals from the minority nationalities within Austria-Hungary. He wondered whether this fabrication of the image of Dvořák stems perhaps from the influence of postcolonial discourse, as a result of which we thus try to see the impact of this figure from various perspectives and not only from the perspectives of the nations that were searching for their identity at that time. Rampley also noted in his following paper that the today still 'heroicised' conception of Dvořák as the figure who came up with an interpretation of mannerism as an expressionist form is not just tied to his approach to the visual arts but must also be read in reference to the cultural politics of his time. The attempt that can be seen in Dvořák's writings after the First World War to revive the spiritual and inner life of peoples was, according to Rampley, not a sign of the significance of the given works of historical art but was more a part of a cultural effort to discover the identity of the newly founded Austrian Republic that emerged out of the collapse of the Austro-Hungarian Empire, which had hitherto been the frame within which Dvořák had created not just his identity as an art historian but also his own inner and personal identity. According to

Rampley, when Dvořák's art-historical thought is set contextually within the wider ideological background, a different way of thinking about Max Dvořák emerges both in terms of the personal myth about him that was mainly created by his students and in terms of the significance of his work within the context of his time.

This question of the 'significance' of the Vienna School of Art History as a phenomenon and as a kind of established school of thought was raised in the discussions by Wojciech Bałus – the same question had been brought up in the previous year of the conference in 2019 by keynote speaker Arthur Rosenauer from the University of Vienna, who referred to himself as the 'last living representative of the Vienna School', as he had studied under Karl Maria Swoboda. Rosenauer called for inverse perspectives to be applied to this methodological school, which, in his words, had thrived on the personal relationships between its professors and students.

In the second year of the conference the emphasis on this viewpoint was reflected in the strong presence of participants from the art history institutes that had formed in the different states that emerged after the disintegration of Austria-Hungary in 1918. The emergence of independent institutes of art history in these countries was often the work of individuals who had met or studied directly under Dvořák. Did the end of Austria-Hungary also lead to the genuine decentralisation of science? How did the new institutes of art history deal with this legacy? These are questions that were to a large degree opened up in the sections of the conference devoted to Polish and Slovenian art historians who had been followers of Max Dvořák's thought.

Violet Korsakova, from Jagiellonian University in Krakow, devoted her paper to one of the founding figures of Polish art history, Władysław Podlacha (1875–1951). Podlacha made mention of Dvořák already in 1916 and in the ensuing years he lectured and reviewed Dvořák's work in Polish journals. Podlacha incorporated into his own thought Dvořák's 'dilemma', which involved approaching art-historical material 'in-between' the tendencies towards formalism and psychologism, and thus as a way of searching for both the historical and the spiritual value of a work of art. Influenced by Dvořák, Podlacha made medieval art his primary focus, while he also attempted to formulate a synthesis of art history, which he was inspired to do by Dvořák's own broad, straddling interpretations of art history.

Irena Kossowska, from Nicolaus Copernicus University in Torun, explored the influence of the ideas of Alois Riegl and the young Max Dvořák on Polish art history. She showed that it was the influence of Riegl's formalism that facilitated the incorporation of the discourses outside the Western discourse on art. She then drew a link between the Western discourse and the art of Mieczysław Treter (1883–1943), which had a highly animating effect on the interwar art scene. Treter often collaborated with Tadeusz Pruszkowski (1888–1942), who worked as a professor at the Academy of Fine Arts in Warsaw and was also an influential art critic. Their activities were instrumental in shaping the official cultural policy of the Second Polish Republic. Kossowska described their art in relation to Riegl's and Dvořák's conceptions of art history by highlighting the 'expressive' force of their artwork. Based on this concept of expressivity, Kossowska explained the rejection of folklore, which was popular at that time, in the work of Pruszkowski, Jan Zamoyski, and Bolesław Cybis, and drew attention to the poetics of artist Jeremie Kubicki, who drew inspiration, for example, from the work of Titian and Sandro Botticelli, Waclaw Palessa, Jadwiga Przeradzka-Jędrzejewska, and Jan Gotard. The notion of 'expressiveness' that was put forth was in the discussion strongly criticised by Wojciech Bałus, who pointed out that, unlike

'hapticity', 'opticity', 'Fernsicht', 'Nahsicht', and other important concepts, in Riegl's work especially we do not come across this concept of expressivity.

Magdalena Kunińska, from Jagiellonian University in Krakow, outlined the conception of art history put forth by Jan Białostocki (1921–1988), who in 1966 studied the similarities between the methods of Max Dvořák and Aby Warburg. A fundamental milestone in the study of Max Dvořák in Poland after the Second World War was the publication of a collection of his writings in 1974 that was edited by Lech Kalinowski (1920–2004) and was published to commemorate the centenary of Dvořák's birth. This made Dvořák the only Viennese art historian to have a critical edition of his writings published in Poland. Dvořák's method was not, however, given the attention it was due and in a textbook for students of art history published one year earlier. Piotr Skubiszewski even described Dvořák's method as having a constraining effect on the autonomy of art history. However, this textbook drew only on Dvořák's later work, from the period of his 'Kunstgeschichte als Geistesgeschichte'. This kind of selective reading of Dvořák's art history in Poland after the Second World War was, according to Kunińska, consistent with the approach to this work in other countries of the Soviet bloc in the second half of the 20th century.

Vesna Krmelj, from the France Stele Institute of Art History in Ljubljana, and **Barbara Murovec**, from the Zentralinstitut für Kunstgeschichte in Munich, together focused on three of Dvořák's students, all of whom were born in 1886: France Stele (1886–1972), Vojeslav Mole (1886–1973), and Izidor Cankar (1886–1958). All three successfully completed their studies in Vienna with a doctoral degree and then helped shape the teaching of art history in Slovenia. All of them had a special relationship with Dvořák, though they did not align themselves with the institutional schism in any way and also attended the classes of Josef Strzygowski. Dvořák was in contact with these students up until his death and he helped them with the organising the system of art-historical education in their country. Krmelj and Murovec therefore examined how the theories of the Vienna School further played out in Slovenia through these figures and what kinds of changes they underwent.

Katja Mahnič, from the University of Ljubljana, used the same premise in her research but based it on a different historiographic methodology. She pointed out that it is also necessary to take into consideration earlier figures in the 'Ljubljana School of Art History', such as Josip Mantuani (1860–1933) and Avguštin Stegenšek (1875–1920), and she devoted her paper to the ideas of these art historians.

Rebeka Vidrih, also from the University of Ljubljana, made the art theory of Izidor Cankar the monographic focus of her paper. Cankar had a plan to formulate an art-historical synthesis of the evolution of style from the Middle Ages to the Renaissance, a project that strongly reflected the ideas of Max Dvořák and especially his concept of art history as alternations between idealism and naturalism. Cankar, however, never completed his synthesis. Begun in 1926, the project was preceded by a theoretical paper he wrote on the systematisation of style in which he defined three fundamental categories for the analysis of a work of art: planar idealism, three-dimensional realism, and painterly naturalism, based on Dvořák's later art-historical thought.

Gaia Schlegel, from Università della Svizzera Italiana, made an attempt to shake the discourses of art history out of their inward-looking tendencies. She questioned the depiction of heritage sites in the topographic publications that were published in quick succession by Dvořák's contemporaries. She compared the new role being played by photography and the changing role of drawings that were created a posteriori and for a particular purpose. In 1902, in *Mitteilungen des Instituts für Österreichische Geschichtsforschung*,

Dvořák criticised published inventories of heritage for being written primarily in German and he also complained about the quality of the illustrations, which he found to be amateurish. In 1907 he noted that while in Italy and France these heritage registers were regarded almost exclusively as an instrument for the preservation of heritage, in Germany the same work could be described as a kind of artistic topography with literary ambitions that had their own public objective. For a comparison with these German topographies, Schlegel presented a series by Polish architect Jan Sas Zubrzycki (1860–1935), which is almost entirely a work of illustrated narration aimed at cultivating patriotic feeling. Dvořák was also interested in cultivating love for one's homeland (*Heimatliebe*), but he knew that the promotion of patriotism always had to be primarily grounded in scholarly knowledge. Zubrzycki, however, moved radically in the opposite direction, describing Polish architecture as a fine art and saw its roots in medieval poetry. He wanted Polish architecture to be entirely subject to judgements based on sentiment.

The inclusion of Zubrzycki's work in this discourse sparked a stormy discussion. Wojciech Bałus disagreed with his inclusion because Zubrzycki was not an art historian but an architect, and a controversial one at that, whose topography book he felt was more of a book of examples than a true inventory of heritage. Magdalena Kunińska pointed out that these topographies had the effect of strengthening national identity. Nevertheless, according to Kunińska, such scholarly problems were brought to a close in 2010, and historiographers of art history are now interested in other problems. This discussion in particular revealed that a theoretically guided attempt at transcultural discourse can in the context of research on the interwar historiography of art history be understood as a methodologically problematic subject.

The conference concluded with a paper by **Milena Bartlová** from the Academy of Arts, Architecture and Design in Prague. She pointed out that it was on the basis of the figure of Max Dvořák that art history was methodologically revised in state-socialist Czechoslovakia in the early 1960s, and that this occurred in connection with a conference organised by the Institute for the Theory and History of Art of the Czechoslovak Academy of Sciences – the precursor to the current Institute of Art History of the Czech Academy of Sciences – to coincide with the fortieth anniversary of Dvořák's death. Bartlová showed the way in which Dvořák's methodology of art history was in the 1960s used in connection with a project to draw up a Marxist iconology, and she drew attention to the figures in Czech art history who subjected the figure of Dvořák to a revision along these lines. Through the example of this rediscovered tradition she highlighted an instance of how Max Dvořák's art history became naturalised in the Czech lands. She argued, however, that this is the source of some basic problems in contemporary Czech art history, which is often uncritical in its acceptance of Dvořák as a person and his concept of art history.

The ensuing and final discussion revealed that the exploration of the influence of Dvořák's thought on an international scale that this conference initiated can, even a century after his death, lead to new ways of understanding and approaching his method of art-historical research, and no longer just within the closed confines of national schools or narrowly understood cultural, philosophical, or ideological concepts, but also as an opportunity for the creation of art history on a global scale.

Translated by Robin Cassling

Tereza Hrdličková studies art history at the Faculty of Arts, Charles University in Prague. She spent a year studying at La Sapienza-Università di Roma and at the Institut Catholique de Paris. She is currently working on her master thesis, analysing Johann Georg Hertel's rococo book of allegories from 1758-60 from Augsburg, based on Cesar Ripa's *Iconologia*. She focuses on the art of the early modern period, contemporary art and art theory.

Tomáš Murár is a postdoctoral fellow in the Department of the Historiography and Theory of Art in the Institute of Art History of the Czech Academy of Sciences. He is currently completing work on a project titled 'The Vienna School of Art History and the Art of Michelangelo Buonarroti: Max Dvořák and his Students Jaromír Pečírka, Charles de Tolnay, Hans Sedlmayr'. He is the author of a monograph on Vojtěch Birnbaum, a chapter on the history of education in art history at Charles University's Faculty of Arts, and numerous articles published in Czech, English, and German.

murar@udu.cas.cz



This work is licensed under a [Creative Commons Attribution-NonCommercial 4.0 International License](https://creativecommons.org/licenses/by-nc/4.0/)