

Chapter Title: COLLECTING ASIAN ART: CENTRAL EUROPE'S TRANSREGIONAL CONNECTIVITY

Chapter Author(s): Simone Wille

Book Title: Collecting Asian Art

Book Subtitle: Cultural Politics and Transregional Networks in Twentieth-Century Central Europe

Book Editor(s): MARKÉTA HÁNOVÁ, YUKA KADOI, SIMONE WILLE

Published by: Leuven University Press. (2024)

Stable URL: <https://www.jstor.org/stable/jj.4145190.4>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <https://about.jstor.org/terms>



This book is licensed under a Creative Commons Attribution 4.0 International License (CC BY 4.0). To view a copy of this license, visit <https://creativecommons.org/licenses/by/4.0/>. Funding is provided by KU Leuven Fund for Fair Open Access, FWF - Der Wissenschaftsfonds.



JSTOR

Leuven University Press is collaborating with JSTOR to digitize, preserve and extend access to *Collecting Asian Art*

COLLECTING ASIAN ART: CENTRAL EUROPE'S TRANSREGIONAL CONNECTIVITY

Simone Wille

Examining collections of Asian art across Europe allows for research on multiple levels and for a series of narratives to unfold. For example, one can retrace how European merchants have imported luxury goods via overland and maritime trade routes since medieval times.¹ Alternatively, it is possible to look at the mechanisms by which Asian portable objects and paintings were moved and traded along colonial routes to Europe, where such items usually arrived both at imperial metropolises and at other capital cities, from whence they were distributed across Europe and even to North America during the eighteenth and nineteenth centuries.² This is how a number of miscellaneous goods originating in Asia, both luxurious and utilitarian, found their way into private and state art collections in Central Europe during the interwar period, and this phenomenon reflects how the colonial dimension affected the emergence of nation states and their museum collections in this region. These trade mechanisms also show how closely these countries' economies and nationalisms were intertwined with the global condition.³

Collections of Asian art in European museums can further narrate personal and official encounters between protagonists from both continents, thereby placing agency at the heart of the discussion.⁴ The study of collections has often been connected with the lives of individual collectors, and the complexity of human interaction reveals that the personal aspects involved in these processes often stretch beyond questions of power and authority. What collections of Asian art also illustrate is the transfer not only of art but also of knowledge. Moreover, they inform us about the curiosity and possibility of contact and exchange with what is lesser known.⁵ In these collections art can therefore be seen as the very material through which transfer and exchange became manifest. Collections of Asian art thus provide points of departure for a spectrum of narratives to unfold.

By taking into consideration museum collections of Asian art in the region of Central Europe, rather than the well-known collections in Western European and North American museums,⁶ this volume explores the dimensions of Central European connectedness across past and present political and cultural bound-

aries, with an approach that considers entangled history, the examination of encounters, and the study of cultural exchange and transfer under the changing cultural and political conditions from the pre-First World War to the post-Second World War period. The fact that this puts Central Europe's connection with Asia and the East in the centre of the discussion is significant and, when examined within collections of Asian art, can contribute to an understanding of the region that, in its own sense, sought to be globally connected.⁷ This volume thus examines collections of Asian art in Central Europe, as developed since the late nineteenth century and as perceived through the study of transregional connections. A transregional approach allows us to overcome the limited image of the region by making connections with a seemingly disconnected world.⁸ Furthermore, the transregional connections that are discussed through the activities and initiatives of collecting Asian art can be seen as processes that contributed to defining the region as distinct, thus enabling an investigation of the role that the collected material played in questions concerning not only aesthetics of modernity but also the entangled histories of art objects in museums.⁹ Here, the transregional approach allows for an outward-looking perspective, one that opens the region to the world. Looking at the region not as a self-contained unit but defining it through its external relationships and its different entanglements, the contributions in this volume sketch out how these connections and entanglements developed and changed over time.

In their development from the late nineteenth century to the late twentieth century, collections of Asian art in Central Europe are characterised by a striving for self-representation, both national and cultural, and therefore permit an investigation of the connection with political sovereignty and a nation-centred formation of identity. Rather than viewing collections of Asian art in Central Europe solely as the efforts and achievements of individual nations, they are considered here as a regional feature that stands out as distinct from Western European collections, especially in the way that they developed or progressed in the period after the Second World War. As a result, the image of this region as an isolated cultural landscape – which is particularly persistent in relation to the Cold War period – is replaced through the study of connections that transcend the region, thereby allowing us to critically engage with 'global art', a new field of critical inquiries that emerged in the late 2000s.¹⁰ What constitutes 'global' in art has been intensively debated since the wake of the 'global turn' in the early 2010s, yet this debate has so far been predominantly led by Western art historians.¹¹ Although non-Western art historians have increasingly engaged with this debate, the question of 'globality' has provoked lively discussion among modernists and contemporary cultural theorists, who have swiftly responded to the 'global turn', perhaps more enthusiastically than classicists, medievalists, and early modern experts.¹²

Although our geographical focus centres on 'Central Europe', we consider this region as an extended space encompassing East, Central, and South-East Europe, regional and subregional spaces which have, until recently, often been neglected

in the context of global dynamics. However, there is an increase in scholarship with a focus on East Central Europe and their transregional connectivity, thereby making connections with global developments. Most of these efforts and research projects tend to be located in the field of historical research.¹³ This subject began to be incorporated into the field of visual studies around 2010, thanks to pioneering efforts initiated by the late Piotr Piotrowski.¹⁴ Within the subregion of Central Europe, we thus focus on collections of Asian art in Vienna, Prague, Berlin, Warsaw, Cracow, Budapest, and Ljubljana, where we have identified commonalities, both in the collecting strategies and in the shifts of cultural and political strategies. This reflects our understanding of the region of Central Europe as at the heart of European culture, without fixed geographical boundaries, but ethnically mixed and historically conditioned by Germanic, modern Slavic, and Gaelic cultures, the Polish-Lithuanian Commonwealth, and the former Habsburg Empire, of which Austria-Hungary and its capital, Vienna, was the heart. Our understanding and definition is therefore closely related to that of Matthew Rampley in his introduction to the new online journal *Art East/Central*, published at the Faculty of Arts of Masaryk University in Brno¹⁵, but given the scope of our engagement with Asian art, it is important for us to foreground the interconnectedness of the region of Central Europe with Asia.

It is therefore important to note that the late nineteenth century was marked by a euphoria for Asian art, with an early focus on East Asia in general and Japan in particular. Following the emergence of collections of Asian art in Central Europe from the late nineteenth century onwards, this thereby guided our attention to regions and countries in Asia which, apart from Japan, are primarily China, North Korea, South Asia, and India, respectively. This is not to say that there is no object from other regions and countries from across Asia to be identified in collections of Asian art in Central Europe. Quite the contrary, in fact: the many collections of Asian art that are located in Central European museums cover the vast region of Asia – spanning East Asia, Southeast Asia, South Asia, Central Asia, and West Asia – and can be attributed to collecting activities that date as far back as the sixteenth century. However, according to our observations and to narrate the shifting regimes of value since the late nineteenth century, our focus has primarily remained on East, South and West Asia, as this has allowed us to identify common and often connected mechanisms of collection strategies and presentations. Our observations have further revealed that the development of transregional dynamics and challenges, which led to entanglements and connections between regions in Asia and in Central Europe, from the late nineteenth century until the end of the Cold War, differs greatly from developments in Western Europe. In relation to collections of Asian art, this becomes particularly clear in the period during the Cold War. Collections such as those in Prague, East Berlin, and Budapest show how closely their activities were linked to the official cultural politics of their governments. Their common orientation towards ‘friendly’ and non-aligned nations in Asia is ultimately a sign of the general orientation of

countries tied to the Soviet Union. Vienna, as a Central European metropolis at the gateway to the Eastern Bloc, is a case in point. While it proved instrumental and stimulating for the emerging collections in the neighbouring Central European metropolises, especially in their formative phase in the interwar period, the Austrian capital was unable to reconnect with its earlier collecting activities after the Second World War.¹⁶ Here, it seems that the neighbouring countries and former Crown lands became much more active in establishing transregional connections with Asian countries. There the continued development of collections of Asian art was enthusiastically supported by governments, albeit with intentions that differed from those of the interwar years in that they were mainly politically motivated. This has proved to be a distinctive feature of the collections of Asian art in Central Europe, which is why selected contributions in this volume are devoted to this development.

Focusing on the transregional connectivity of Central Europe, as this volume aims to do, can also bring to the discussion the crisis of representation which set in globally from the late nineteenth century onwards. The orientation towards Asia in terms of its material and artistic culture provided stimulus and impetus, and primarily ensured a renewal of the Western creative industry. Collections of Asian art were put on display for the purpose of studying form and style and to invigorate the creative industry. Moreover, stylistic, formal, and ideological features of Asian art stimulated and encouraged modernist art and the avant-garde in its undertaking to challenge academic naturalism and classical norms of taste.¹⁷ Like African and Oceanic art, Asian artefacts and aesthetics, accompanied by Eastern ideas, can be said to have been instrumental and influential in enabling new artistic movements in the West.¹⁸ Asian art contributed significantly to the transformation of the conception of beauty and aesthetics in the Western world. Modernism's transcultural past is thus defined by aesthetic translations, and the success of Asian art across Europe succeeded in changing the Eurocentric narrative of a great Greco-Roman past as the centre of civilisation.¹⁹ In the region of Central Europe, art historical engagement with Asia traditionally harks back to German *Morgenländische Forschung*, which can collectively be grouped as those scholars who dedicated their study to 'Oriental' art, encompassing areas stretching from Asia Minor to Japan. Their activities are influenced by positivist collecting and documenting work, to which Suzanne L. Marchand refers in detail in her study on German Orientalism.²⁰ It was in this milieu that art historians argued over the importance of either the Orient or Rome²¹ in what became, in art historian Josef Strzygowski's case, a comparative approach. Alois Riegl, Strzygowski's teacher, had already emphasised the importance of ignored Hellenistic forms which involved rethinking, as Marchand aptly puts it, 'the Orient's creative impact on Western culture'.²²

This volume has grown out of the international conference *Collecting Asian Art in Prague: Cultural Politics and Transcontinental Networks in Twentieth-Century Central Europe*, a hybrid meeting that was held in Prague in June 2021.²³ The con-

ference was organised by Markéta Hánová and Zdenka Klimtová, from the Collection of Asian Art at the National Gallery in Prague (NGP); Simone Wille, who used the occasion to conclude her five-year research project *Patterns of Trans-regional Trails*,²⁴ in which she closely collaborated with the NGP; and Yuka Kadoi, whose own research project and expertise complemented and enriched the Prague project.²⁵ As a team, they each have expertise with art from different areas in Asia and have long been studying the often dynamic engagement and connectedness that these Asian subregions have with Central Europe. Thus, the idea to collectively discuss these dynamics by adopting a transregional angle was perceived as a chance to contribute to a move to overcome nation-centred art histories. Furthermore, by viewing the Central European nations' collecting dynamics as a larger initiative over a longer period of time, the team acknowledges the importance of an art history of connections, thereby connecting with Sanjay Subrahmanyam's proposition of 'connected histories', rather than global history.²⁶ While the editors are interested in highlighting commonalities in collecting strategies in the Central European region, they also emphasise the regional singularity of the transregional interconnectedness that characterises this region in its connection to regions in Asia. Finally, all of us have also been trained from the outset as non-European art historians, so our volume includes fundamental Asian perspectives, rather than the narrow framework of collecting and art market studies in Central Europe.

THE LOCATION OF ASIAN ART IN CENTRAL EUROPE IN THE EARLY TWENTIETH CENTURY

The organisation of this volume is thematic, but there is also an underlying unity of purpose, which, we hope, will help readers navigate it from essay to essay. The first section is dedicated to locating Asian art in early twentieth-century Central Europe via discourse and ideology, which is closely linked to discussions of Asian art and the crisis of representation occurring in the late nineteenth century. Yuka Kadoi sets out to explore the journey across regions of the famous Japanese art ideologue Kakuzo Okakura (also known as Okakura Tenshin; 1863–1913) in order to connect with his influential art historical text *The Ideals of the East: With Special Reference to the Art of Japan*, which addresses the crisis of pictorial representation in any visual culture at the turn of the twentieth century. Shifting Euro-centric perspectives on the rise of modernity around 1900, Kadoi begins with a late nineteenth-century universal map, where Japan is centrally located on the flat cartographic representation of the world, referring to the country's imaginative geographical self-positioning, much in the way that Edward Said used it in his critique of Orientalism, where imagined geographies refer to the perception of a space created by certain images, texts, or discourses. The discourse in Japan at this transitional time after the Meiji Restoration was carried by both Western and Eastern orientation, and Okakura, as Kadoi demonstrates, was at the forefront

of this 'ambiguous' situation. Okakura thus became one of the key initiators of the short-lived pan-Asian movement, in which he propounded the myth of 'One Asia', which can be linked to Western stereotypes of the Orient.²⁷ When Okakura sought to establish alternative artistic expressions, thus challenging Western and colonial aesthetics, he had already toured across Europe in desperate search of artistic originality. Contrary to his expectations, artistic circles in Europe in general, and fin de siècle Central Europe in particular, were steeped in Japonisme and thus left him disillusioned as to finding the origins of Western art. Kadoi thus positions his subsequent publication project, *The Ideals of the East*, at the crossroads of the crisis of representation that affected not only the West but also the East. Okakura's understanding of Western art, which included Central Europe, potentially opens up the region to the discourse and ideology of pan-Asianism.

Representational strategies and discourses are also at the heart of what concerns Tomáš Winter's article. He takes us back to the early 1910s, when the Group of Fine Artists (Skupina výtvarných umělců) in Prague organised a series of three exhibitions, each carefully curated by its members in an attempt to display their stylistic and formal concerns in response to avant-garde movements in France and Germany. In true avant-garde spirit, they experimented with different aesthetic expressions in order to challenge tradition and to make a central contribution to modernism as an aesthetic discourse. The group was composed of artists, architects, caricaturists, and historians, which is reflected in the character of the three exhibitions. The first exhibition in January 1912 framed the painters' works, which were formally oriented towards Cubist vocabulary, with a specially conceived exhibition architecture and an interior design that complemented the paintings with furniture and everyday objects. The second exhibition, which took place in autumn 1912, included artists from the group Die Brücke, as well as works by Othon Friesz and André Derain and a still life by Picasso. The architectural intervention again responded to the presented works of art and objects. Both exhibition projects are important initiatives and can serve as case studies in disconnecting the avant-garde discourse from its Western European linkage.²⁸ The exhibitions show that Prague avant-garde activities were not passive in their reception of artistic trends that originated in centres such as Paris. The group's active appropriation of avant-garde aesthetics, by accommodating them in their local cultural and ideological setting, was thus further explored in the conception of the third exhibition in spring 1913, which takes centre stage in Winter's article. In an act of pushing the practice of what a traditional exhibition framework offers, the members of the group chose not to show their own artworks. Instead, the exhibition brought together a range of Parisian avant-garde art, which was displayed next to Czech Gothic sculptures, folk art with reverse glass paintings, and nineteenth-century religion-themed carvings, as well as a series of ceramics. A further section showcased art and artefacts – textiles and sculptural objects – from across Asia, in addition to one sculpture from Africa and one from Columbia. While the Group of Fine Artists clearly intended to probe aesthetic cross-connections to different

cultural geographies and epochs, their approach also signals a desire to act as avant-garde from the periphery, to become part of what Piotrowski has referred to as 'horizontal history of the European avant-garde to deconstruct the relations between the centre and the margins in the world history of modern art'.²⁹ Winter therefore makes connections between the third Prague exhibition of the Group of Fine Artists and avant-garde manifestations in Russia and Budapest, as well as in Paris and Munich. The Prague artists had direct access to art from Asia and therefore the possibility to include a considerable number of artworks of Asian origin in their exhibition because of the many collections of Asian art in and around Prague. The Prague artists endeavour was to identify and appropriate the formal qualities of the tribal to Central European values instead of Parisian or German values.

COLLECTIONS, COLLECTORS, AND THEIR NETWORKS

While the contributors to this section discuss key collections of Asian art in Central Europe, they examine the way individual collectors built their networks in response to the cultural and political climate. The transregional connections that these individual networkers established flourished under the global condition of empires and the Cold War. The article by Markéta Hánová locates the origins of one of the most important museum collections of Asian art in the Czech Republic today – namely, the one at the NGP. The emergence of the collection coincides with the development of the first Czechoslovak Republic, where, following the young country's economic and industrial orientation towards East Asia, a couple of private collectors seized the opportunity to cultivate connections with East Asia and to organise sales exhibitions and auctions of mainly Japanese and Chinese art in both Prague and Berlin, with the intention of making a profit. Similar strategies are also discussed in the article by Johannes Wieninger, whose 'Networks of Enthusiasm for Japan' are explained in the same section. However, because of global economic crisis in the early 1930s the Czechoslovak Republic had limited national funds to make large acquisitions, which slowed the establishment of the desired collection of Asian art. As Hánová shows, Vincenc Kramář (1877–1969), art historian and director of the State Collection at the time, saw the need to create visual links between Asian art and the existing Old Masters collection in Prague to show, as he put it, a continuous development of world art. This allows a connection to be made with Kramář's general interest – namely, to create openness to art beyond national borders.³⁰ The close ties that were established with Japan during this time were further nurtured during the propaganda policies of the German Reich Protectorate of Bohemia and Moravia during the Second World War. The immediate post-war period saw the confiscation of property of German nationals and, after the communist regime came to power in 1948, that of the Czech aristocracy and entrepreneurs. In this period, the Ministry of Education, Science, and Art came to realise what previous initiatives had envisaged to

do – namely, the establishment of the Department of Oriental Art at the NGP in 1951, which is the Collection of Asian Art now. While this enabled the collective organisation of art objects of Asian origin in Czechoslovakia under the care of the NGP, it also allowed for further purchases from significant private collections. The activities of the Department of Oriental Art were closely connected to the Oriental Institute, which was moved from the Charles University to become part of the Czechoslovak Academy of Sciences in 1952.³¹ The institutional framework and the role that Czech oriental scholars played in overseeing the Department of Oriental Art at the NGP ensured that the activities were scholarly framed. The fact that Lubor Hájek, who became head of the collection, was an Indologist, confirms this. The *New Orient*, to which, following Soviet propaganda, the Czechoslovak government turned, prioritised China in the 1950s. Hánová therefore connects decolonisation efforts and the struggle of the peoples of Asia against the Western capitalist powers with the founding of the journal *Nový Orient*³² and refers to the political changes and massive developments across Asia, which Czechoslovakia, as she puts it, views as a chance to engage with as the ‘new Orient’. While new acquisitions were made, the centralisation of Asian art from all parts of the country was pursued under the care of the NGP and Hájek’s leadership. At the same time, a series of national survey exhibitions, such as *Chinese Art* from 1955, were underway, demonstrating transregional connectedness, rearranged political alliances, and internationalism framed by Cold War cultural orientation and dependencies. The frequency of such exhibitions during the post-war era is usually ignored by accounts of studies of Asian survey exhibitions in Europe, which has led to an underrated view of the transregional cultural exchange among the ‘brotherly’ states of the socialist world.³³ Moreover, Hájek’s curatorial efforts showed the will to establish connections between the art objects of the Asia collection, and during the multiple moves of the permanent exhibition to sometimes remote castles, he also succeeded in forming synergies with the prevailing local architectural conditions.

Agnieszka Kluczevska-Wójcik’s article on the Polish collector Feliks Jasiński is also about creating synergies between art, based on transregional spatial connections. Jasiński was at the forefront of exhibiting and establishing a comprehensive collection of Japanese art in Poland from as early as 1901, and he understood his task as a curator to convey all aspects of Japanese art to the Polish audience. This strategy not only involved well-staged, changing displays of Japanese art in Warsaw, Lwów (Lviv), and Kraków, but was accompanied by publications in which he emphasised the exemplary character of Japanese art for Polish art in its adherence to a national identity. Thus, the Polish collector saw in Japanese aesthetic qualities – such as colour, composition, and drawing – a model for Polish artists to learn to create art with a local character. In the absence of a sovereign nation state during the time of the three-part Partition of Poland, the production of a local art environment by way of participating in avant-garde discourses established in Paris and Moscow was thus a central concern.³⁴ Jasiński’s

intention to work, from the outset, with original works of art from Asia and to create cross-connections with his preferred Polish contemporary artists allows for a link to be made with the representational strategy of the third exhibition of the Group of Fine Artists in Prague, which is at the heart of Tomáš Winter's article. The collection that Felix Jasiński finally donated to the National Museum in Kraków, as outlined by Kluczevska-Wójcik, was therefore intended to be shown within the framework of Polish and European art, thereby drawing connections between art from different parts of the world.

The networks that Johannes Wieninger focuses on were strategically transregional in nature, ensuring, in the case of his protagonists, the supply and distribution of Japanese art across Europe between the 1870s and the 1920s. Wieninger's essay also refers, as it were, to the euphoria of Europeans, or their *enthusiasm*, as the author aptly calls it, for faraway places and the resulting art movement of *Japonisme*, which had captivated Europe since the 1860s. It was, above all, Japanese woodblock prints that influenced Impressionism at the end of the nineteenth century and ensured, both formally and compositionally, art's breaking away from academism and its traditions.³⁵ The group of influential collectors of Japanese art that Wieninger thus introduces fuelled and supplied this enthusiasm for Japanese art in Europe. These individuals were distinguished by their well-developed networks, based on their expertise and connections between Europe and Japan, on the basis of which they built their collecting activities. They maintained relations throughout Europe and Japan, and to some extent in China, Siam, and India. By revisiting the networks that they established, Wieninger considers how the representation of Japan in Europe developed, especially in contrast to the two world fairs in London (1862) and Paris (1867) and the following world fair in Vienna (1873). The Vienna event was particularly successful in this respect, for it was here, after the establishment of the monarchy in Japan in 1868, that the Japanese government took it upon itself to successfully manage their self-representation. As a result, 'Japan pushed itself into the consciousness of the West',³⁶ and Wieninger thus introduces the activities of a group of individual collectors, whose transregional networks shaped museum collections in Vienna, Hamburg, Dresden, Leipzig, and Venice. In their position as diplomats, imperial officials, interpreters, and state or imperial-supported museum officials, these individuals took advantage of the opportunity that working within the framework of imperialist policy brought in order to establish their own collections and subsequent trading businesses. These often family-run enterprises also published illustrative sales and auction catalogues, thereby establishing themselves as experts in the field and their advice was frequently sought after. The interconnectedness between these individual collectors and experts also led to museum exhibitions at which art dealers, as we understand them today, acted as curators. This is how art dealers presented their private collections to an audience with purchasing power, from where the museum itself also made acquisitions. The demise of these networkers in the first two decades of the twentieth century coincided with a geographical

shift in collectors' activities, which increasingly turned to the mainland, where archaeological undertakings in China were on the rise, and with them art objects on the international markets. Wieninger concludes his text with a quotation from the Viennese art historian Ernst Diez, who assessed the Western collector's turn from Japan to China in the context of the art historical significance of East Asia. By referring to Japan as the Romans and to China as the Greeks of the East, Diez, whose speciality was Islamic art, applies the art discourse cultivated by Gottfried Semper and Carl Schnaase, for whom the Greek style was the standard of all forms of art.³⁷

SPOTLIGHT ON (COMMUNIST) ASIA

The transregional connections developed, cultivated, and displayed through collecting activities and strategies in the interwar and post-war era are explored in more detail in the articles by Michaela Pejčochová, Uta Rahman-Steinert, and Iván Szántó. All three tie in with processes already mentioned in the previous articles – namely, the opening of the region of Central Europe through cultural networks that offered the opportunity to display connectedness with Asian countries through art. The three articles' focus on China and Western Asia, respectively, therefore allow for connections to be made with the preceding articles. Pejčochová picks up where Wieninger and Kluczevska-Wójcik leave off in their assessment that the enthusiasm for Japanese art was succeeded by an increased interest in art from China. Rahman-Steinert, on the other hand, connects with Hánová's observation that the 1950s emphasis – from a communist country's point of view – lay on establishing close connections with the People's Republic of China (PRC). Pejčochová sets out with a detailed analysis of the collecting activities of Vojtěch Chytil, his life and art-making in China, his teaching activities at the Beijing Academy of Arts, and, linked with this, his close ties with those artists that he most admired and collected. Not unlike the networkers that Wieninger introduced in his account, Chytil used the opportunity that his position of having first-hand access to East Asia gave him to organise sales exhibitions throughout Central Europe in the interwar period. Ultimately, the dynamics of his activities laid the foundation for the collection of modern Chinese ink paintings at the NGP, which was one of the largest of its kind in Europe and came into being in the 1950s and 1960s.³⁸ In her assessment, Pejčochová outlines the transregional and transcultural context of Chytil's project during the interwar period, but also points out that this projected a limited picture of the larger context of Chinese contemporary painting at the time. In stark contrast to these ventures guided by personal inclinations, Rahman-Steinert's focus on the East Asian Collection in Berlin is marked by state domination, political motivation, and control, a direction that equally characterises the Prague collection in the post-Chytil era. Both Pejčochová and Hánová refer to this in their texts.

The cultural 'gift', which is the main topic of Rahman-Steinert's article, implies friendship, and this, it turns out, is the framework for understanding the relationship between the PRC and the German Democratic Republic (GDR). The author refers to the friendship treaty signed by the two countries in 1955, which was seen by the GDR as an opportunity to distance itself from the colonial past of imperial Germany. The declaration of friendship was symbolically accompanied by the return of items looted by German imperial troops in northern China during the Boxer Rebellion (1899–1901), a fact that Rahman-Steinert picks up on to link it to the 'gift' which came as a surprise for the GDR for their ten-year anniversary celebration of the PRC at the Pergamonmuseum. What preceded this donation was the process and preparation for systematically setting up the permanent exhibition of Chinese art in East Berlin. The procedure is similar to that described by Hánová in her article on Prague: from sifting through provincial as well as private collections with the aim of presenting the best of Chinese art in the East German capital to drawing up lists with requests for permanent loans, which were sent to China. In East Berlin, on the other hand, the competition with West Berlin and its high-quality collection of Chinese art in the Museum Dahlem was seen as a benchmark to be measured against or, ideally, surpassed. To compete with the West while displaying friendship and solidarity with China's cultural achievements and greatness was a desire that was also taken seriously by the Chinese side. In what can be described as a transcultural undertaking, Chinese experts, accompanied by a German expert in the field, examined collections in the GDR so as to be able to assess the inventory situation. This is an interesting detail because it shows us that although the German side had precise ideas about what they wanted to show in the permanent China collection, the Chinese side ultimately decided what was sent to Germany. The Berlin collection of Chinese art is as unique as its counterpart in Prague. While both can be viewed within the framework of national preoccupation, here they are seen more as examples of cultural openness and a transregional orientation, which were made possible by the historic moment of globalisation through socialist rule and the Cold War. What the history of these collections also allows us to reflect on is the region's strategic positioning in global processes through connections which, when studied from a transregional perspective, can potentially lead to decentralising projects concerned with global history.³⁹

The transregional orientation that marks Hungary's early communist era characterises Iván Szántó's article. His study aims to shed some light on the collecting and display of Islamic art in Hungary in the 1950s. Although economic, political, and cultural conditions – not to mention religious implications –, all seem to have been discouraging the promotion of these kinds of exhibitions, such events could still be realised during the first and most repressive decade of communist Hungary. This was partly a consequence of the recent flow of collections from private hands into public collections which made a relatively large amount of material suddenly available. At least as decisive, however, was the broad Cold War setting,

which in the 1950s unexpectedly revalued the previously marginalised areas of Islamic art and archaeology. Despite the narrow and haphazard range of Islamic objects, the official cultural policy was able through their display, without much effort, to simultaneously create a sense of cultural thaw for the domestic audience, and, for international observers, to express a willingness to reach out to the world beyond Europe: all of this in strict alignment with Soviet directives. The complex task required suitable professionals from both a scientific and a political point of view. Szántó provides an overview of these exhibitions and discusses the background of their creation.

SOUTH ASIA IN POST-WAR PRAGUE

Turning to South Asia, Zdenka Klimtová and Simone Wille examine the personal connections that developed between a group of Indologists from post-war Prague and modernist artists from post-partition India. Between the early 1950s and 1980s, these connections led to a series of exhibitions and to a collection of Indian modernist art in Prague, which has received little attention from scholars working on South Asian modernism or scholars working on projects globalising East Central Europe.⁴⁰ Zdenka Klimtová thus sheds light on these relationships from her position as curator of South Asian art at the NGP, and from her experience of having had first-hand contact with some of the Indian artists who had come to Prague at that time. Klimtová was also working with some of the protagonists who were instrumental in establishing the connections with South Asia and building the collection of Indian modernist art in Prague. This is how she elaborates on the activities of the founder of the collection of Asian art in the NGP, Lubor Hájek, thus complementing the report by Markéta Hánová, who referred above all to Hájek's commitment to collecting and exhibiting art from East Asia. Klimtová's detailed account of Hájek's activities to bring Indian art and artists to Czechoslovakia is characterised by his understanding of Indian languages and culture as an Indologist, but not least by his understanding of Asian art in general and his desire to present it to Czechoslovakia as part of the collection. From the large India exhibition held between 1955 and 1956, prepared by the Lalit Kala Academy to tour from Prague to East Central Europe, to several one-person exhibitions that took place mainly in and around Prague, the author makes connections with acquisitions and the displays of the collection of Asian art at various temporary locations, which are also mentioned in Hánová's article. In a 1969 fire, several of the Indian modernist artworks were destroyed at one such location, and all that remains are index cards, together with black-and-white photographs that document the loss. The study visits of Indian artists to Prague were another opportunity for the NGP to make acquisitions. The largest share in the collection is taken up by thirty-eight works on paper by the artist Chittaprosad Bhattacharya (1915–1978), which is also the largest collection of this artist's works in a public

museum. Several works by Indian artists from the NGP collection have been lent for past exhibitions in India, including works by Chittaprosad. Loan requests of this kind have also been recorded more recently and therefore continue to shape the transregional linkages between the two countries. The relationship between Indian artists and cultural networkers like Hájek in Prague is characterised by a high level of personal commitment that marked the Cold War period. The transregional nature of these friendships not only resulted in a unique collection but also seemed to have supported and accompanied these individuals' transitional phase, which marked this period globally.

The way the Nehruvian India of the 1950s selectively established connections with the newly organised post-war world in general and the socialist world in particular is also at the heart of Simone Wille's article, where she sheds light on the journeys of India's most celebrated modernist artist Maqbool Fida Husain (1915–2011) to Central Europe. Husain's frequent visits to Prague from as early as 1956 were related to friendships with a number of personalities, some of which Klimtová reports on in her contribution. The works that resulted from this – drawings, paintings, a performative work, and a film – are analysed in detail in Wille's article, thereby establishing an understanding for a consciousness of form or an artistic subjectivity that responded to movement and mobility, but also to the friendship and discourse that was located between East and West. The author begins with Husain's resistance to the Cold War cultural politics that he finds himself caught up in during the 1950s, and she references the way he overcomes the cultural bureaucracy through romance and friendship in Prague, which led to a personal engagement with the Czechoslovak culture and the city of Prague. The article draws from the latest research and recent publications to place Husain's Prague experience in a transcultural context. It opens up a new perspective on Indian modernism that has largely oriented itself around the figure of M. F. Husain and urges a fresh understanding of what has conventionally been referred to as 'internationalism' in Indian art. Husain's travels to Prague show once again how artists made transregional connections and thus actively engaged in the dynamics of global processes.

THE ARCHIVE: A REPOSITORY

Turning to the systematic archiving of East Asian art collections, Nataša Vampelj Suhadolnik shares her experience and methodological approach in creating an online database that makes the transregional journeys of Asian artefacts and their respective Slovenian involvement (as a private collector or as an institution) widely accessible without any modern nation state border. With a large database of East Asian material from Slovenian museums and institutions, the VAZ website (<https://vazcollections.si/>) connects various objects of East Asian origin at the national level and makes them accessible to the general public for the first time.

Using virtual methods, this website breathes new life into a number of interesting and inspiring objects, as well as revealing their stories and the identities of their owners, who over the last two centuries either travelled to East Asia themselves or acquired these objects in some other way. Most of the objects of East Asian origin were left behind as legacies by various individuals who travelled to China or Japan in the late nineteenth and early twentieth centuries as a result of the newly established diplomatic relationships between Austro-Hungary and East Asia. This opened the seas for an increasing number of Austro-Hungarian merchant and military ships, on board of which were also people from the Slovene ethnic territory.

COLLECTING ASIAN ART: PAST, PRESENT, AND FUTURE

Collecting Asian Art: Cultural Politics and Transregional Networks in Twentieth-Century Central Europe concludes with a discussion between Simone Wille and Partha Mitter. This conversation connects with some issues that were raised during the course of the conference in Prague and published in the articles here. It looks at colonisation from a broader perspective by entering it via recent art historical discussions on the global aspects of modernism. It revisits the spatial and geographical school of thought and points to early proponents of the 'provincialism problem', such as Terry Smith, to connect with Piotr Piotrowski's powerful intervention in pointing to the exclusion of East Central Europe from mainstream modernist discussions through 'geo-history'. However, for Mitter, this does not resolve the prevalent imbalance between centre and periphery which he sees rooted in the long history of art. Mitter's quest to decolonise modernism thus considers a focused study of connections, networks, and transregional exchanges as one possibility to make changes. When we examine the collecting and exhibiting activities in East Central Europe and the extensive exchange between many Asian countries and the region, especially during the Cold War, we learn something about the esteem in which artists from Asia were held in Central European countries. Although these artists were often also represented in the West, they received far more attention in cities such as Prague, Warsaw, and Budapest. According to Mitter, it is thus pertinent to be open to methods and practices and to cooperate in tandem with scholars from different regions to work, collaboratively and collectively, towards decentring the canon.

Taking a transregional approach to collections of Asian art in Central Europe, the pages that follow open up multidirectional connections and unexpected engagements. The complex histories of globalities that these studies reveal indicate a desire to partake in processes in a global context.

NOTES

1. Among the relevant exhibition catalogues that have appeared over the past decade, see, for example, Karina H. Corrigan, Jan van Campen, and Femke Diercks, with Janet C. Blyberg (eds.), *Asia in Amsterdam: The Culture of Luxury in the Golden Age* (Amsterdam: Rijksmuseum, 2015); Cecilie Hollberg (ed.), *Textiles and Wealth in 14th Century Florence: Wool, Silk, Painting* (Florence: Gallerie dell'Accademia, 2018).
2. A conference dedicated to this topic was *All the Beauty of the World: The Western Market for Non-European Artefacts (18th–20th Century)*, held in Berlin from 13 to 15 October 2016. Some of the conference papers from this conference were published in 'Asian Art: Markets, Provenance, History', *Journal for Art Market Studies* 2, no. 3 (2018). Thanks go to Michaela Pejšořchová for drawing my attention to this conference.
3. See for example a recent exhibition, which looked at the Austro-Czech explorer and collector Emil Holub and his Africa expeditions. Emil Holub, National Museum – Náprstek Museum of Asian, African and American Cultures in Prague, exhibition catalogue, (Prague: National Museum, 2023).
4. Among the literature on personal encounters between protagonists from Europe and Asia on which collections of art were built, I would like to mention the historiographical study of the little-known movements of intellectuals and ideas, images and objects between late nineteenth-century Florence and Bombay by Filipa Lowndes Vicente, *Other Orientalisms: India between Florence and Bombay, 1860–1900* (New Delhi: Orient BlackSwan, 2012).
5. On the circulation of ideas, see Diana Sorensen, 'Editor's Introduction: Alternative Geographic Mappings for the Twenty-First Century', *Territories and Trajectories: Cultures in Circulation*, ed. Diana Sorensen (Durham, NC, and London: Duke University Press, 2018), 13–31; Pierre Bourdieu, 'The Social Conditions of the International Circulation of Ideas', *Actes de la recherche en sciences sociales* 145, no. 5 (2002): 3–8.
6. For recent initiatives focused on Collecting Asian art in the Western world, see the symposiums held in Amsterdam in June 2018, <https://culture360.asef.org/news-events/symposium-collecting-asian-art-in-the-western-world-the-netherlands/> (last visited 26 May 2022) and at the University at Delaware and Winterthur Museum, Garden & Library in October 2018, <https://sites.udel.edu/globalaesthetics-america/> (last visited 27 June 2022).
7. From a historical point of view, see Frank Hadler and Matthias Middell, 'Die Erforschung transnationaler Verflechtungen Ostmitteleuropas zwischen historiographischer Spurensicherung und Einbindung in das Konzept der *global condition* des späten 19. Jahrhunderts', in *Verflechtungen in Politik, Kultur und Wirtschaft im östlichen Europa: Transnationalität als Forschungsproblem*, ed. Jörg Hackmann and Peter Oliver Loew (Wiesbaden: Harrassowitz, 2018), 21–45; Peter Haslinger (ed.), 'Ostmitteleuropa transnational', special issue, *Comparative* 18, no. 2 (2008): 7–10.
8. On the notion of 'transregional', see Matthias Middell, 'Transregional Studies: A New Approach to Global Processes', in *The Routledge Handbook of Transregional Studies*, ed. Matthias Middell (Oxon and New York: Routledge, 2019), 1–16.
9. On the social effect of artefacts, see Nicholas Thomas, *Entangled Objects: Exchange, Material Culture, and Colonialism in the Pacific* (Cambridge, MA, and London: Harvard University Press, 1991).
10. Cf. J. Elkins (ed.), *Is Art History Global?* (London and New York: Routledge, 2007); Hans Belting and Andrea Buddensieg (eds.), *The Global Art World. Audiences, Markets, and Museums* (Osterfildern: Hatje Cantz, 2008); Thomas DaCosta Kaufmann, Catherine Dossin, and Béatrice Joyeux-Prunel (eds.), *Circulations in the Global History of Art* (London and New York: Routledge, 2015); Monica Juneja, *Can Art History be Made Global? Meditations from the Periphery* (Berlin and Boston, MA: De Gruyter, 2023).
11. One of the early publications on the 'global turn' in art history is J. H. Casid and A. D'Souza (eds.), *Art History in the Wake of the Global Turn* (Williamstown, MA: Sterling and Francine Clark Art Institute, 2014).
12. Cf. Monica Juneja, 'Alternative, Peripheral or Cosmopolitan? Modernism as a Global Process', in 'Global Art History' *Transkulturelle Verortungen von Kunst und Kunstwissenschaft*, ed. Julia Allerstorfer and Monika Leisch-Kiesel (Bielefeld: transcript, 2017), 79–107. Premodern art historians tend to be viewed as too conservative to respond to the 'global turn', yet they also began to take a new approach to the study of premodern globality in the late 2010s; see, for example, B. C. Keene (ed.), *Toward a Global Middle Ages: Encountering the World through Illuminated Manuscripts* (Los Angeles: Getty Publications, 2019).
13. Cf. Katja Castryck-Naumann (ed.), *Transregional Connections in the History of East Central Europe* (Berlin: De Gruyter Oldenbourg, 2021); James Mark, Artemy M. Kalinovsky, and Steffi Marung (eds.), *Alternative Globalizations: Eastern Europe and the Postcolonial World* (Bloomington: Indiana University

- Press, 2020); Steffi Marung, Uwe Müller, and Stefan Troebst, 'Monolith or Experiment? The Bloc as a Spatial Format', in *Spatial Formats under the Global Condition*, ed. Steffi Marung and Matthias Middell (Berlin: De Gruyter Oldenbourg, 2019), 275–309. For art historical based research and writing concerned with East and Central Europe and their transregional connectivity, cf. Beata Hock, 'Introduction' and 'Managing Trans/Nationality: Cultural Actors within Imperial Structures', in *Globalizing East European Art Histories – Past and Present*, ed. B. Hock and A. Allas (New York and Oxon: Routledge, 2018), 1–22, 39–52.
14. Cf. Piotr Piotrowski, 'On the Spatial Turn, or Horizontal Art History', *Umění LVI* (2008): 378–383; Piotr Piotrowski, 'East European Art Peripheries Facing Post-Colonial Theory', nonsite.org, no. 12 (2014), <https://nonsite.org/east-european-art-peripheries-facing-post-colonial-theory/>.
 15. <https://www.phil.muni.cz/journals/index.php/arteastcentral> and [https://doi.org/10.5817/AEC2021-1-1](https://digilib.phil.muni.cz/bitstream/handle/11222.digilib/143598/2_ArtEastCentral_1-2021-1_2.pdf?sequence=1)
 16. Concerning the Asia collection in Vienna's MAK (Museum of Applied Arts), see Johannes Wieninger, 'Die Asien-Sammlung im Österreichischen Museum für Kunst und Industrie und die Wiener Weltausstellung von 1873', in Roland Prügel (ed.), *Geburt der Massenkultur. Beiträge der Tagung des WGL-Forschungsprojekts 'Wege in die Moderne ...' im Germanischen Nationalmuseum* (Nuremberg: Verlag des germanischen nationalmuseums, 2014), 30–37; Johannes Wieninger, 'Sammlungsgeschichte – Die MAK-Sammlung Asien 1864–2014. The MAK Asia Collection 1864–2014', in *MAK/Gide Asian. China-Japan-Korea*, ed. Christoph Thun-Hohenstein and Johannes Wieninger (Munich: 2014), 29–49. For a list of most of Johannes Wieninger's publications, visit <https://www.wieninger.com/publikationen> (last visited 26 May 2022).
 17. See also *Asia through Art and Anthropology: Cultural Translation Across Borders*, ed. Fujubi Nakamura, Morgan Perkins and Olivier Krischer (London and New York: Bloomsbury, 2013).
 18. While canonical art histories centred on a Western European and North American modernist canon still dominate initiatives to globalise art history, there is a steady increase in projects that prove otherwise. Important works include Kobena Mercer, 'Introduction', in *Cosmopolitan Modernism*, ed. Kobena Mercer (Cambridge, MA, and London: MIT Press, 2005), 6–23; Partha Mitter, 'Decentering Modernism: Art History and Avant-Garde Art from the Periphery', *Art Bulletin* XC, no. 1 (December 2008): 531–574. See also the four responses to the latter article and the concluding reply by Mitter; Christian Kravagna, *Transmoderne: Eine Kunstgeschichte des Kontakts* (Berlin: b_books, 2017); Christian Kravagna, *Transmodern: An Art History of Contact: 1920–60* (Manchester: Manchester University Press, 2022); Monica Juneja, "A Very Civil Idea ..." Art History and World-Making – With and beyond the Nation', *Engaging Transculturality: Concepts, Key Terms, Case Studies*, ed. Laila Abu-Er-Rub, Christiane Brosius, Sebastian Meurer, and Diamantis Panagiotopoulos (London and New York: Routledge, 2021), 293–316.
 19. See Bénédicte Savoy, Charlotte Guichard, and Christine Howald (eds.), *Acquiring Cultures: Histories of World Art on Western Markets* (Berlin and Boston, MA: De Gruyter, 2018).
 20. Suzanne L. Marchand, *German Orientalism in the Age of Empire: Religion, Race, and Scholarship* (Cambridge: Cambridge University Press, 2009), 387–426.
 21. Josef Strzygowski, *Orient oder Rom? Beiträge zur Geschichte der spätantiken und frühchristlichen Kunst* (Leipzig: J. C. Hinrichs, 1901).
 22. Marchand, *German Orientalism*, 400.
 23. For more information on the conference, see <https://www.ngprague.cz/en/event/3092/collecting-asian-art-in-prague-conference> (last accessed 10 January 2023).
 24. *Patterns of Transregional Trails. The Materiality of Artworks and Their Place in the Modern Era. Bombay, Paris, Prague, Lahore, ca. 1920s to early 1950s* (P29536-G26), funded by the Austrian Science Fund (FWF), 2016–2021.
 25. *Persian Art in Vienna, 1900–1945: The Shifting of Objects, Images and Ideas in Central Europe* (M 2428-G25), funded by the Austrian Science Fund (FWF), 2019–2022. See two of her previous research outcomes concerning the role of Central Europe in the formation of non-European art collections during the late nineteenth and early twentieth centuries: Yuka Kadoi and Iván Szántó (eds.), *The Shaping of Persian Art: Collections and Interpretations of the Art of Islamic Iran and Central Asia* (Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2013); Iván Szántó and Yuka Kadoi (eds.), *The Reshaping of Persian Art: Art Histories of Islamic Iran and Beyond* (Piliscsaba: Avicenna Institute of Middle Eastern Studies, 2019).
 26. See Sanjay Subrahmanyam, 'Holding the World in Balance: The Connected Histories of the Iberian Overseas Empires, 1500 – 1640', *American Historical Review* 112, no. 5 (December 2007): 1359–1385.
 27. See Partha Mitter, 'Rabindranath Tagore and Okakura Tenshin in Calcutta: The Creation of a Regional Asian Avant-garde Art', in *Arrival Cities: Migrating Artists and New Metropolitan Topographies in the*

- 20th Century, ed. Burcu Dogramaci, Mareike Hetschold, Laura Karp Lugo, Rachel Lee, and Helene Roth (Leuven: Leuven University Press, 2020), 150.
28. See Per Bäckström and Benedikt Hjartarson (eds.), *Decentering the Avant-Garde* (Amsterdam and New York: Rodopi, 2014).
 29. Piotr Piotrowski, 'Toward a Horizontal History of the European Avant-Garde', in *Europa! Europa? The Avant-Garde, Modernism and the Fate of a Continent*, ed. Sascha Bru, Jan Baetens, Benedikt Hjartarson, Peter Nicholls, Tania Ørum, and Hubert van den Berg (Berlin: De Gruyter, 2009), 49–58. A recent discussion about Piotrowski's theories and this text in particular has led to a special issue of *Umění: Journal of The Institute of Art History* 69, no. 2 (2021), edited by Steven Mansbach. See also the review of this special issue by Katarzyna Murawska-Muthesius, 'The Place of Modernism in Central European Art', *Journal of Art Historiography*, no. 26 (June 2022), <https://arthistoriography.files.wordpress.com/2022/03/murawska-muthesius-rev.pdf>
 30. Vincenc Kramář, *Kubismus* (Brno: 1920); see also Matthew Rampley, 'Networks, Horizons, Centres and Hierarchies', *Umění Art 2*, LXIX (2021): 157.
 31. The Oriental Institute was founded in 1922 but started to operate in 1929, when a suitable venue was found.
 32. The journal *Nový Orient* was established in 1945 by the Oriental Institute, and starting in 1961, it was supplemented with the English-language version *New Orient Bimonthly*, which was published until 1971.
 33. For some recent research devoted to these lesser-noticed globalisation routes, see the international conference *The Global GDR. A Transcultural History of Art (1949–1990)*, TU Dresden & Albertinum, Staatliche Kunstsammlungen Dresden, 9–11 July 2022; Simone Wille, *South Asia in Central Europe: The Mobility of Artists and Art Works between 1947 and 1989*, Austrian Science Fund FWF (V880-G), University of Innsbruck; Marcus Kenzler, "Sozialismus war für mich auch Glaubenssache", Über die Darstellung Lateinamerikas und die Verwendung christlicher Symbolik in der Kunst der DDR, in *Doing Culture under State-socialism: Actors, Events, and Interconnections*, ed. Beáta Hock (Leipzig: Leipziger Universitätsverlag, 2015), 4, 24, 68–83.
 34. Cf. Timothy O. Benson, 'Introduction', *Central European Avant-Gardes: Exchange and Transformation, 1910 – 1930* (Cambridge, MA, and Los Angeles: MIT and Los Angeles County Museum of Art, 2002), 12–22 (exh. cat.).
 35. Johannes Wieninger, 'Gedanken zum Japonismus', in *Schiffbrüche und Idylle: Mensch, Natur und die vergängliche, fließende Welt (Ukiyo-e) in Ost und West. Das Symposium*, ed. Hans-Günther Schwarz, Geraldine Gutiérrez de Wienken, and Frieder Hepp (Munich: ludicium, 2014), 260.
 36. Johannes Wieninger, 'Networks of Enthusiasm for Japan', in this volume, p. 97.
 37. Gottfried Semper, *Der Stil in den technischen und tektonischen Künsten oder praktische Ästhetik: ein Handbuch für Techniker, Künstler und Kunstfreunde (Band 1): Die textile Kunst für sich betrachtet und in Beziehung zur Baukunst* (Frankfurt a.M.: Verlag für Kunst und Wissenschaft, 1860), <https://doi.org/10.11588/digit.1299>; Karl Schnaase, *Geschichte der bildenden Künste im Mittelalter*, vol. I, *Altchristliche, byzantinische, muhammedanische, karolingische Kunst* (Düsseldorf: 2nd ed., 1869).
 38. Cf. Michaela Pejšochová, 'The Formation of the Collection of 20th Century Chinese Painting in the National Gallery in Prague – Friendly Relations with Faraway China in the 1950s and Early 1960s', *Arts Asiaticques* 67 (2012): 97–106, <https://doi.org/10.3406/arasi.2012.1779>.
 39. Katja Castryck-Naumann (ed.), *Transregional Connections in the History of East Central Europe*, 7.
 40. Scholarship on modernist art from South Asia has selectively identified South Asian artists' connections to Central European locations, without serious research, however. Cf. Sanjukta Sunderason, *Partisan Aesthetics: Modern Art and India's Long Decolonization* (Stanford: Stanford University Press, 2020), 199; Sonal Khullar, *Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930–1990* (Oakland: University of California Press, 2015), 26; Iftikhar Dadi, *Modernism and the Art of Muslim South Asia* (Chapel Hill: The University of North Carolina Press, 2010), 122. For in-depth studies on some of these connections, see the following publications by Simone Wille: *Modern Art in Pakistan: History, Tradition, Place* (New Delhi and London: Routledge, 2015), 21–39; 'A Transnational Socialist Solidarity: Chittaprosad's Prague Connection', *Stedelijk Studies*, no. 9 (autumn 2019): n.p.; 'The Lidice Collection of Postwar Modernist Art: An Art History Informed by Engagement and Circulation', in *Come Closer: The Biennale Reader*, ed. Vít Havránek and Tereza Stejskalová (Prague: tranzit and Sternberg Press, 2020), 51–72; 'Chittaprosad's Linocut Prints at the National Gallery in Prague: Understanding Indo-Czech Cultural Relations in the Postwar Era', *Bulletin of the National Gallery in Prague* XXX (2020): 6–21; and her chapter in the present volume.

BIBLIOGRAPHY

- Bäckström, Per, and Benedikt Hjartarson, eds. *Decentering the Avant-Garde*. Amsterdam and New York: Rodopi, 2014.
- Belting, Hans, and Andrea Buddensieg, eds. *The Global Art World. Audiences, Markets, and Museums*. Osterfeldern: Hatje Cantz, 2008.
- Benson, Timothy O., ed. 'Introduction', in *Central European Avant-Gardes: Exchange and Transformation, 1910–1930*, 12–22. Cambridge, MA, and Los Angeles: MIT and Los Angeles County Museum of Art, 2002. Exhibition catalogue.
- Bourdieu, Pierre. 'The Social Conditions of the International Circulation of Ideas'. *Actes de la recherche en sciences sociales* 145, no. 5 (2002): 3–8.
- Casid, J. H., and A. D'Souza, eds. *Art History in the Wake of the Global Turn*. Williamstown, MA: Sterling and Francine Clark Art Institute, 2014.
- Castryck-Naumann, Katja, ed. *Transregional Connections in the History of East Central Europe*. Berlin: De Gruyter Oldenbourg, 2021.
- Corrigan, Karina H., Jan van Campen, and Femke Diercks, with Janet C. Blyberg, eds. *Asia in Amsterdam: The Culture of Luxury in the Golden Age*. Amsterdam: Rijksmuseum, 2015.
- Dadi, Iftikhar. *Modernism and the Art of Muslim South Asia*. Chapel Hill: University of North Carolina Press, 2010.
- Elkins, J., ed. *Is Art History Global?* London and New York: Routledge, 2007.
- Hadler, Frank, and Matthias Middell. 'Die Erforschung transnationaler Verflechtungen Ostmitteleuropas zwischen historiographischer Spurensicherung und Einbindung in das Konzept der *global condition* des späten 19. Jahrhunderts'. In *Verflechtungen in Politik, Kultur und Wirtschaft im östlichen Europa: Transnationalität als Forschungsproblem*, edited by Jörg Hackmann and Peter Oliver Loew, 21–45. Wiesbaden: Harrassowitz, 2018.
- Haslinger, Peter. 'Ostmitteleuropa transnational'. *Comparative* 18, no. 2 (2008): 7–10.
- Hock, Beáta. 'Introduction'. In *Globalizing East European Art Histories – Past and Present*, edited by B. Hock and A. Allas, 1–22. New York and Oxon: Routledge, 2018.
- Hock, Beáta. 'Managing Trans/Nationality: Cultural Actors within Imperial Structures'. In *Globalizing East European Art Histories – Past and Present*, edited by B. Hock and A. Allas. New York and Oxon: Routledge, 2018, 39–52.
- Hollberg, Cecilie, ed. *Textiles and Wealth in 14th Century Florence: Wool, Silk, Painting*. Florence: Gallerie dell'Accademia, 2018.
- Howald, Christine, and Alexander Hofmann, eds. 'Asian Art: Markets, Provenance, History'. Special issue, *Journal for Art Market Studies* 2, no. 3 (2018).
- Juneja, Monica. "A very civil idea ...". Art History and World-Making – with and beyond the Nation'. In *Engaging Transculturality: Concepts, Key Terms, Case Studies*, edited by Laila Abu-Er-Rub, Christiane Brosius, Sebastian Meurer, and Diamantis Panagiotopoulos, 293–316. London and New York: Routledge, 2021.
- Juneja, Monica. 'Alternative, Peripheral or Cosmopolitan? Modernism as a Global Process'. In *'Global Art History' Transkulturelle Verortungen von Kunst und Kunstwissenschaft*, edited by Julia Allerstorfer and Monika Leisch-Kiesl, 79–107. Bielefeld: transcript, 2017.
- Juneja, Monica. *Can Art History be Made Global? Meditations from the Periphery*. Berlin and Boston, MA: De Gruyter, 2023.
- Kadoi, Yuka, and Iván Szántó, eds. *The Shaping of Persian Art: Collections and Interpretations of the Art of Islamic Iran and Central Asia*. Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2013.
- Kaufmann, Thomas DaCosta, Catherine Dossin, and Béatrice Joyeux-Prunel, eds. *Circulations in the Global History of Art*. London and New York: Routledge, 2015.
- Keene, B. C. *Toward a Global Middle Ages: Encountering the World through Illuminated Manuscripts*. Los Angeles: Getty Publications, 2019.
- Kenzler, Marcus. "Sozialismus war für mich auch Glaubenssache", Über die Darstellung Lateinamerikas und die Verwendung christlicher Symbolik in der Kunst der DDR. In *Doing Culture under State-socialism: Actors, Events, and Interconnections*, edited by Beáta Hock, 68–83. Leipzig: Leipziger Universitätsverlag, 2015.
- Khullar, Sonal. *Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930 – 1990*. Oakland: University of California Press, 2015.
- Kramář, Vincenc. *Kubismus*. Brno: n.p., 1920.
- Kravagna, Christian. *Transmodern: An Art History of Contact: 1920–60*. Manchester: Manchester University Press, 2022.
- Kravagna, Christian. *Transmoderne: Eine Kunstgeschichte des Kontakts*. Berlin: b_books, 2017.

- Mansbach, Steven, ed. 'Networks, Horizons, Centres and Hierarchies: On the Challenges of Writing on Modernism in Central Europe'. Special issue, *Umèni: Journal of The Institute of Art History* 69, no. 2 (2021): 142–215.
- Marchand, Suzanne L. *German Orientalism in the Age of Empire: Religion, Race, and Scholarship*. Cambridge: Cambridge University Press, 2009.
- Mark, James, Artemy M. Kalinovsky, and Steffi Marung, eds. *Alternative Globalizations: Eastern Europe and the Postcolonial World*. Bloomington: Indiana University Press, 2020.
- Marung, Steffi, Uwe Müller, and Stefan Troebst. 'Monolith or Experiment? The Bloc as a Spatial Format'. In *Spatial Formats under the Global Condition*, edited by Steffi Marung and Matthias Middell, 275–309. Berlin: De Gruyter Oldenbourg, 2019.
- Mercer, Kobena. 'Introduction'. In *Cosmopolitan Modernism*, edited by Kobena Mercer, 6–23. Cambridge, MA, and London: MIT Press, 2005.
- Middell, Matthias. 'Transregional Studies: A New Approach to Global Processes'. In *The Routledge Handbook of Transregional Studies*, edited by Matthias Middell, 1–16. Oxon and New York: Routledge, 2019.
- Mitter, Partha. 'Decentering Modernism: Art History and Avant-Garde Art from the Periphery'. *Art Bulletin* XC, no. 1 (December 2008): 531–574.
- Mitter, Partha. 'Rabindranath Tagore and Okakura Tenshin in Calcutta: The Creation of a Regional Asian Avant-garde Art'. In *Arrival Cities: Migrating Artists and New Metropolitan Topographies in the 20th Century*, edited by Burcu Dogramaci, Mareike Hetschold, Laura Karp Lugo, Rachel Lee, and Helene Roth, 147–157. Leuven: Leuven University Press, 2020.
- Murawska-Muthesius, Katarzyna. 'The Place of Modernism in Central European Art'. *Journal of Art Historiography*, no. 26 (June 2022).
- Pejčochová, Michaela. 'The Formation of the Collection of 20th Century Chinese Painting in the National Gallery in Prague – Friendly Relations with Faraway China in the 1950s and Early 1960s'. *Arts Asiatiques* 67 (2012): 97–106. <https://doi.org/10.3406/arasi.2012.1779>.
- Piotrowski, Piotr. 'East European Art Peripheries Facing Post-Colonial Theory'. *nonsite.org*, no. 12 (2014). <https://nonsite.org/east-european-art-peripheries-facing-post-colonial-theory/>.
- Piotrowski, Piotr. 'On the Spatial Turn, or Horizontal Art History'. *Umění LVI* (2008): 378–383.
- Piotrowski, Piotr. 'Toward a Horizontal History of the European Avant-Garde'. In *Europa! Europa? The Avant-Garde, Modernism and the Fate of a Continent*, edited by Sascha Bru, Jan Baetens, Benedikt Hjartarson, Peter Nicholls, Tania Ørum, and Hubert van den Berg, 49–58. Berlin: De Gruyter, 2009. <https://doi.org/10.1515/9783110217728.2.49>.
- Rampley, Matthew. 'Networks, Horizons, Centres and Hierarchies'. *Umění Art* 2, LXIX (2021): 145–162.
- Savoy, Bénédicte, Charlotte Guichard, and Christine Howald, eds. *Acquiring Cultures: Histories of World Art on Western Markets*. Berlin and Boston, MA: De Gruyter, 2018.
- Schnaase, Karl. *Geschichte der bildenden Künste im Mittelalter*. Vol. I, *Altchristliche, byzantinische, muhammedanische, karolingische Kunst*. Düsseldorf: Verlag Julius Bode, 1843–79.
- Semper, Gottfried. *Der Stil in den technischen und tektonischen Künsten oder praktische Ästhetik: ein Handbuch für Techniker, Künstler und Kunstfreunde (Band 1): Die textile Kunst für sich betrachtet und in Beziehung zur Baukunst*. Frankfurt a.M.: Verlag für Kunst und Wissenschaft, 1860. <https://doi.org/10.11588/digit.1299>.
- Sorensen, Diana. 'Editor's Introduction: Alternative Geographic Mappings for the Twenty-First Century'. *Territories and Trajectories: Cultures in Circulation*, edited by Diana Sorensen, 13–31. Durham, NC, and London: Duke University Press, 2018.
- Strzygowski, Josef. *Orient oder Rom? Beiträge zur Geschichte der spätantiken und frühchristlichen Kunst*. Leipzig: J. C. Hinrichs, 1901.
- Subrahmanyam, Sanjay. 'Holding the World in Balance: The Connected Histories of the Iberian Overseas Empires, 1500 – 1640'. *American Historical Review* 112, no. 5 (December 2007): 1359–1385.
- Sunderason, Sanjukta. *Partisan Aesthetics: Modern Art and India's Long Decolonization*. (Stanford: Stanford University Press, 2020).
- Szántó, Iván, and Yuka Kadoi, eds. *The Reshaping of Persian Art: Art Histories of Islamic Iran and Beyond*. Piliscsaba: Avicenna Institute of Middle Eastern Studies, 2019.
- Thomas, Nicholas. *Entangled Objects: Exchange, Material Culture, and Colonialism in the Pacific*. Cambridge, MA, and London: Harvard University Press, 1991.
- Vicente, Filipa Lowndes. *Other Orientalisms: India between Florence and Bombay, 1860–1900*. New Delhi: Orient BlackSwan, 2012.
- Wieninger, Johannes. 'Die Asien-Sammlung im Österreichischen Museum für Kunst und Industrie und die Wiener Weltausstellung von 1873'. In *Geburt der Massenkultur. Beiträge der Tagung des WGL-Forschungsprojekts 'Wege in die Moderne ...' im Germanischen Nationalmuseum*, edited by Roland Prügel, 30–37. Nuremberg: Verlag des germanischen nationalmuseums, 2014.

- Wieninger, Johannes. 'Gedanken zum Japonismus'. In *Schiffbrüche und Idylle: Mensch, Natur und die vergängliche, fließende Welt (Ukiyo-e) in Ost und West. Das Symposium*, edited by Hans-Günther Schwarz, Geraldine Gutiérrez de Wienken, and Frieder Hepp, 260–268. Munich: ludicium, 2014.
- Wieninger, Johannes. 'Sammlungsgeschichte – Die MAK-Sammlung Asien 1864–2014. The MAK Asia Collection 1864–2014'. In *MAK/Gide Asian. China-Japan-Korea*, edited by Christoph Thun-Hohenstein and Johannes Wieninger, 29–49. Munich: Prestel, 2014.
- Wille, Simone. *Modern Art in Pakistan: History, Tradition, Place*. New Delhi and London: Routledge, 2015.
- Wille, Simone. 'A Transnational Socialist Solidarity: Chittaprosad's Prague Connection'. *Stedelijk Studies*, no. 9 (autumn 2019): n.p. <https://stedelijkstudies.com/journal/a-transnational-socialist-solidarity-chittaprosads-prague-connection/>.
- Wille, Simone. 'The Lidice Collection of Postwar Modernist Art: An Art History Informed by Engagement and Circulation'. In *Come Closer: The Biennale Reader*, edited by Vít Havránek and Tereza Stejskalová, 51–72. Prague: tranzit and Sternberg Press, 2020.
- Wille, Simone. 'Chittaprosad's Linocut Prints at the National Gallery in Prague: Understanding Indo-Czech Cultural Relations in the Postwar Era'. *Bulletin of the National Gallery in Prague XXX* (2020): 6–21.