

# Cataloging Drawings in the Digital Age

## Online Workshop, 18–20 March 2021

Staatliche Kunstsammlungen Dresden  
Kupferstich-Kabinett

### Speakers and Topics

Thursday, 18 March 2021

10.30 **Welcome & Introduction**  
**STEPHANIE BUCK**

**STEPHANIE BUCK** has been Director of the Kupferstich-Kabinett Dresden since 2015 and Deputy Director General of the SKD since 2019. Between 2006 and 2015 she was Martin Halusa Curator of Drawings at The Courtauld Gallery, London. During her time in London the IMAF Center for the Study and Conservation of Drawings was established at the Courtauld, and with the opening of the Gilbert and Ildiko Butler Drawings Gallery in 2015 the drawings collection found a dedicated exhibition space at the heart of the Courtauld Gallery. Stephanie curated and co-curated a number of international loan exhibitions including *Temptation in Eden: Lucas Cranach's Adam and Eve* in 2007, *Michelangelo's Dream* in 2010, *The Young Dürer. Drawing the Figure* in 2013, *Goya. The Witches and Old Women Album* in 2015, and *Rembrandt's Mark* in 2019. The most recent exhibition *Keeping in the Present. 300 Years at the Dresden Kupferstich-Kabinett* will be on view at The Morgan Library & Museum from October 2021. Stephanie Buck has published extensively on drawings and prints from the Middle Ages to the present.

10.45 **16th Century Italian Drawings in the Kupferstich-Kabinett Dresden. Glimpses into the current research project**

**Italian 16th century drawings in Dresden and their *fortuna critica***  
**GUDULA METZE**

As a curator at the Kupferstich-Kabinett Dresden, **GUDULA METZE** has been in charge of the pre-1800 Italian, French and Spanish drawings and prints since 2011. She has prepared exhibitions and catalogs on various topics, including early Italian engravings and Roman prints from the 18th century. In cooperation with Lorenza Melli, she carried out a joint project with the Gemäldegalerie Alte Meister dedicated to Italian drawings and paintings from the Quattrocento. With generous support of the Getty Foundation, she is now working on the 16th century Italian drawings, aiming at a complete catalog of this insufficiently studied part of the collection.

**The Dresden Paper Project Part I – Building the Network**  
**MARION HEISTERBERG**

Biography: See below

## **The Dresden Paper Project Part II – Exploring the Collection and making it visible**

CHRISTOPH ORTH

In September 2020, CHRISTOPH ORTH joined the Kupferstich-Kabinett Dresden as Getty Paper Project Postdoctoral Fellow, focusing on 16th-century Italian drawings. He received his PhD in 2019 from the University of Bonn for his dissertation on Pietro da Cortona and Painting in Rome in the 17th Century. He held a Wolfgang-Ratjen fellowship at the Zentralinstitut für Kunstgeschichte in Munich and a PhD fellowship at Bibliotheca Hertziana in Rome. He curated exhibitions in different museums on 17th-century Italian drawings, the role of prints and drawings in the Kunstkammer, as well as 18th-century Decorative Arts. His activities and publications concentrate on 16th and 17th-century art in Italy, artistic exchange between Italy and Northern Europe and princely collections of the Renaissance and the Baroque.

### **Examining – Documenting – Sharing**

LISA JORDAN

LISA JORDAN: As a predoctoral fellow, I have been part of the Dresden Paper Project since March 2020. My main task lies in the in-depth examination and documentation of the sixteenth-century Italian drawings.

I studied Art history, classical archaeology, and Ancient history at the Freie Universität in Berlin and the Università Roma Tre in Rome before working at the Kunsthistorisches Institut in Florence. Particular interest in the visual medium's inventive and whimsical possibilities prompted my dissertation project on the autonomous drawings by il Guercino.

### **Underneath the surface – Technical Examination, Analysis and Conservation Treatment**

OLAF SIMON AND JOHANNA ZIEGLER

OLAF SIMON was born in 1966 in Jena. Since 1989 employed as junior conservator, since 2004 as senior conservator at the Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden. From 2001 to 2004 further education studies in Conservation (Correspondence Course) at Fernuniversität Gesamthochschule Hagen, certificate module I and II (History of Conservation, Material Studies, Culture and Technique, Chemistry for Conservators). Since 2001 member of the Association of Conservators (VDR). Working focus on the conservation of Italian and Dutch drawings and East Asian Art. Essays on historical drawing material and on the history of paper conservation.

JOHANNA ZIEGLER received her M.A. degree in Conservation and Restoration of Drawings, Prints and Photographs at the Cologne Institute of Conservation Sciences in 2012. She worked at the Germanisches Nationalmuseum, Nuremberg for four years and completed an Andrew W. Mellon Fellowship at the Paper Conservation Department of the Metropolitan Museum of Art, New York in 2015/16. Since 2017, she is a paper conservator at the Kupferstich-Kabinett Dresden.

16.00

### **The Getty Paper Project Cataloging Projects**

CHAIR: JOHN MARCIARI, NEW YORK

JOHN MARCIARI is Charles W. Engelhard Curator and Head of the Department of Drawings and Prints, and Curatorial Chair, at The Morgan Library & Museum. His recent exhibitions and publications include *Drawing in Tintoretto's Venice* (2018) and *Guercino: Virtuoso Draftsman* (2019).

## **The Italian Drawings Project at the Ashmolean Museum**

ANGELAMARIA ACETO/RACHEL BOYD/IAN HICKS/CATHERINE WHISTLER

With the support of the Getty Foundation, the Ashmolean Museum has embarked on a four-year project to research and catalogue a substantial portion (c. 2,000 sheets) of its rich Italian drawings collection. Catherine Whistler, Keeper of Western Art, will give an overview of the project and its aims in the context of the history of the collection. Brief case studies related to questions of terminology, attribution, and typology will follow from Rachel Boyd, the current Ashmolean Getty Paper Project Research Fellow; Ian Hicks, the first Ashmolean Getty Paper Project Research Fellow; and Angelamaria Aceto, the Research Assistant whose work is currently supported by the Tavolozza Foundation.

ANGELAMARIA ACETO is a drawing specialist and currently the researcher on *The Anonymous Drawing: Values and Identities* ([THE ANONYMOUS DRAWING: VALUES AND IDENTITIES | Ashmolean Museum](#)), a four-month project stimulated by the cataloguing of the Italian Drawings collection, on which she has been working since 2018. Her recent and forthcoming publications reflect her interest in the functions, uses and materiality of works on paper across the early modern period, in the employment of technical investigations in the study of drawing, as well as in the work of Raphael. She is also curating a research-led exhibition around Raphael for the Biblioteca Reale in Turin, forthcoming in 2021.

RACHEL BOYD: I joined the Ashmolean Museum in January 2021 as Getty Paper Project Research Fellow. As part of the museum's Italian Drawings Project, I study and write about our seventeenth- and eighteenth-century Italian drawings. Our research will contribute to new online and print catalogues of the collection. I hold a PhD from Columbia University, an MPhil from the University of Cambridge, and a BA from Yale University.

IAN HICKS is currently the Moore Curatorial Fellow at the Morgan Library & Museum, where he works on several projects, including cataloguing the Morgan's collection of drawings. He was formerly the Getty Paper Project Fellow at the Ashmolean Museum and worked as part of the Italian Drawings Project.

Professor CATHERINE WHISTLER is Keeper (Head) of the Western Art Department of the Ashmolean Museum, with curatorial responsibility for the collections of Italian art, French art to 1800, Spanish art and Russian art. Her detailed catalogue, *Baroque and Later Paintings in the Ashmolean Museum* was published in 2016. Her research has been focused on drawings, including her book, *Venice and Drawing 1500–1800: Theory, Practice and Collecting* (2016), the Oxford exhibition *Raphael: The Drawings* (2017) and associated publications, and, since it began in early 2019, the Italian Drawings Project, funded by the Getty Foundation.

## **Cataloguing the Rotterdam Collection: Some Data and Experiences**

KLAZINA D. BOTKE/ALBERT J. ELEN

The Boijmans keeps approximately 750 Italian drawings, excluding 410 sheets by Fra Bartolommeo and 110 'missing' sheets now in Moscow. The 380 early Italian drawings (1400–1600) are being researched and described for an online collection catalogue, sponsored by the Getty Paper Project.

**KLAZINA D. BOTKE** is the second Getty Paper Project Fellow at Museum Boijmans Van Beuningen in Rotterdam, and has been working on the museum's collection catalogue of Italian drawings 1400–1600 since October 2019. She holds a doctorate from the University of Groningen with a dissertation on the Salviati family and their art patronage during the sixteenth and early seventeenth century. Prior to working at Museum Boijmans Van Beuningen, she was a lecturer at the Vrije Universiteit Amsterdam and the University of Groningen.

**ALBERT J. ELEN** has been senior curator of drawings and prints in Museum Boijmans Van Beuningen in Rotterdam since 2002, and is due to retire in 2021. He received his PhD at Leiden University, held subsequent curatorships at the Dutch Royal Library and the Netherlands Office for Fine Arts (state collections), and was deputy chief inspector for cultural heritage at the Ministry of Education, Culture and Sciences. At the Boijmans he curated exhibitions of drawings by, among others, Rembrandt and Fra Bartolommeo, and co-published the online collection catalogue of Early Netherlandish drawings.

### **From Paper to Online: Cataloguing Dutch Seventeenth Century Drawings at the Rijksmuseum**

**CAROLYN MENSING**

This presentation discusses the transition that the Rijksmuseum made from printed catalogues to an online collections catalogue. Over the years, several employees have worked on this project and their insights allow for a better understanding of the possibilities and limitations transitioning to a digital platform. In this presentation, I will share some of these insights in the hope they are beneficial for similar cataloguing projects at other institutions.

**CAROLYN MENSING** is the Getty Paper Project Fellow at the Rijksmuseum since 2019. Between 2017 and 2019, she held various positions at the Prints and Drawings Department of the Art Gallery of Ontario in Toronto. Carolyn earned her PhD (Queen's University) in 2018.

18.00

### **The Getty Paper Project**

**HEATHER MACDONALD**

**HEATHER MACDONALD** is a senior program officer at the Getty Foundation, where she is responsible for grantmaking related to advancing museum-based scholarship and education, including the Getty Foundation's grants for Pacific Standard Time and The Paper Project: Prints and Drawings Curatorship in the 21st Century. Prior to joining the Getty in March 2015, MacDonald was the Lillian and James H. Clark Associate Curator of European Art at the Dallas Museum of Art, where she spent nearly ten years developing exhibitions and publications, advancing collection research, and participating in educational and outreach projects. She began her museum career at the Huntington Library, Art Museum, and Botanical Gardens. MacDonald received her PhD in the History of Art from the University of California, Berkeley.

Friday, 19 March 2021

10:30

### **Concepts of Collection Catalogs**

CHAIR: MARTIN SONNABEND, FRANKFURT

MARTIN SONNABEND: Since 1989 working in the department of Prints and Drawings of the Städel Museum in Frankfurt am Main, since end of 2001 one of the two heads of the department, responsible for drawings and prints up to 1750. I never wrote a catalogue raisonné of drawings from the Städel's collection. All I did was watching how some of them came into being.

### **The Collection Catalogue of Drawings. A Brief History**

CAREL VAN TUYLL VAN SEROOSKERKEN, HAARLEM

Rapid overview of the 'collection catalogue of drawings' as a type, its history, and permutations. Some reflections on how the character of a given drawings collection may determine the way in which it is catalogued.

CAREL VAN TUYLL VAN SEROOSKERKEN: Former Department Head, Département des Arts graphiques of the Musée du Louvre; currently Research Curator at the Teyler Museum. The catalogue *The Italian Drawings of the 17th and 18th Centuries in the Teyler Museum* is due to be published within months.

### **The Collection Catalogue of Italian drawings from the 15th and 16th centuries at the collection of the Kunstakademie Düsseldorf.**

SONJA BRINK, DÜSSELDORF

The Düsseldorf collection is famous for her Roman Baroque drawings and foremost because there are often so many sheets by one artist (for example 1,000 drawings by Giuseppe Passeri and 600 drawings by Carlo Maratti and so on). Yet there is a convolute with about 500 Italian drawings from the 15th and 16th centuries, which now form one catalogue within two volumes. We examined all drawings with an old attribution to an artist within the fixed period and furthermore drawings laying among other schools (Netherlandish, French etc.), which might be Italian.

SONJA BRINK has been curator of the collection of the Kunstakademie Düsseldorf at the Museum Kunstpalast in Düsseldorf for more than twenty years. She prepared Exhibition- and Collection-catalogues. Most of them are monographic catalogues as those with drawings by Pier Francesco Mola, Antonio Molinari and Giovanni Baglione. Sonja Brink accompanied specialists during their research on drawings within the Düsseldorf collection and edited the collection catalogues as for example the drawings by Giovanni Lanfranco, catalogued by Erich Schleier or the drawings by Giovanni Beinaschi, catalogued by Francesco Grisolia. Actually, she is accompanying the Düsseldorf collection catalogue with drawings by Carlo Maratti, prepared by Simonetta Proserpi Valenti Rodinò.

### **The underdrawing of an 'Inventaire Général' of the Louvre Museum: Tools, Purposes and Results of the Genoese Graphic School Catalogue raisonné**

FEDERICA MANCINI, PARIS

After studying the most significant drawings by Luca Cambiaso's and his workshop held at the Louvre in 2010, the time look good to embrace the research on the entire graphic collection of the Genoese school. Based on more than five hundred sheets, half of which consisting of sheets attributed to Cambiaso, I was given up to 2017 to accomplish this main paper publication.

**FEDERICA MANCINI** is Curatorial researcher at the Prints and drawings department, Louvre Museum.

I graduated in Human studies – Art History at the Catholic University of Milan in 1999 and obtaining two MAs (Université – Paris La Sorbonne and Ecole du Louvre) in 2003, I joined the Prints and Drawings department of the Louvre Museum as exhibition assistant, accepting eagerly to study the Genoese graphic school.

Projects: along with the research on Genoese and Quadratura drawings (exhibition due in 2025), I have lately studied other topics like the Italian requisitions during the Napoleonic sequestration in 1796 (Este and other collections) and the virtual reconstruction of Filippo Baldinucci's drawing collection. I am also cataloging the embroidery Brocard collection (10,000 sheets, exhibition due in 2022) and the prints collection of the department (8,000 works).

### **Italian Renaissance drawings at the Morgan Library & Museum**

**RHODA EITEL-PORTER, LONDON**

Published in 2019, *Italian Renaissance Drawings at the Morgan Library & Museum* grew out of a long-standing project to catalogue the Morgan's complete collection of early Italian drawings. With its scholarly essays, it also constitutes an introduction to Italian Renaissance draftsmanship and to the distinct characteristics of different regional schools. This talk will provide insights into the cataloguing project and the various considerations on the path to the realization of the 2019 book.

**RHODA EITEL-PORTER** has been editor of *Print Quarterly* since 2010. From 2003 to 2010 she held the position as Charles W. Engelhard Curator and Department Head at the Department of Drawings and Prints, The Morgan Library & Museum, New York. She has written extensively on Italian prints and drawings, with a special focus on the 16th century.

16.00

### **Online Catalogs/Databases**

**CHAIR: JANE TURNER, AMSTERDAM**

**JANE TURNER**, Emerita Head of the Rijksprentenkabinet, Rijksmuseum, Amsterdam, is editor of *Master Drawings*.

### **Question & Answer: The British Museum's Online Collection**

**HUGO CHAPMAN/OLENKA HORBATSCH, LONDON**

Interviewed by Heidi Lachmann and Lisa Jordan, Dresden

**HUGO CHAPMAN** joined the British Museum as curator of Italian drawings in 1995 after a decade spent at a London auction firm. During his time at the museum he was involved in the cataloguing of the drawings for the database and he also worked on a number of exhibitions on Marco Zoppo, metalpoint, Renaissance drawings, Raphael and Michelangelo. In 2011 he became the head or Keeper of the department

**OLENKA HORBATSCH** is curator of the Dutch and Flemish prints and drawings at the British Museum. She joined the BM in 2017 after completing her PhD on Lucas van Leyden and printmaking in the Low Countries circa 1520 at the University of Toronto, Canada. Her exhibitions include Rembrandt's prints and drawings (2019) and Mannerist printmaking at the court of Rudolph II in Prague (2021). She is beginning a new research and cataloguing project on Early Netherlandish Drawings.

## **The Online Catalogue of Italian Drawings of the Albertina**

REGINA DOPPELBAUER, VIENNA

In 2011 the Albertina decided to transfer the contents of their printed inventory catalogues into the online database. The catalogues were digitised and OCR read, metadata and texts were copied to the database. I will talk about the experience of this approach as well as about current challenges, e.g. how to cope with the fact that an online database is living material and data may change. How to establish internal guidelines? How will scholars rely on and cite a publication subject to change? How to deal with or how to introduce scholarly feedback intentionally? Last but not least: Are we providing our images for free?

Dr. REGINA DOPPELBAUER, Albertina Museum, Vienna, head of collection administration, collections online and digitisation projects. Regina Doppelbauer has been working at the Albertina in different fields since 1988. At the moment involved in the digitisation of the 1436 Klebebände (historical double folio volumes) of the Albertina, containing several hundred thousands of prints.

## **Il Progetto Euploos alle Gallerie degli Uffizi tra ricerca e innovazione**

ROBERTA ALIVENTI/LAURA DA RIN BETTINA/RAIMONDO SASSI, FLORENCE

Il Progetto Euploos, ideato e diretto da Marzia Faietti, è finalizzato alla catalogazione digitale dei disegni del Gabinetto dei Disegni e delle Stampe delle Gallerie degli Uffizi; nasce dalla confluenza su intenti comuni delle capacità ed energie del Kunsthistorisches Institut in Florenz, Max-Planck-Institut, della Scuola Normale Superiore e delle Gallerie degli Uffizi. Dal 2014 è finanziato da Intesa San Paolo e si avvale tuttora della collaborazione scientifica del KHI. Il Progetto si configura come un programma di ricerca interdisciplinare, innovativo e costantemente aggiornato. La pubblicazione online della collezione di disegni rappresenta un'impresa impegnativa e di grande importanza non solo per il numero cospicuo delle opere, ma anche per la loro qualità e la varietà degli artisti rappresentati; il Progetto costituisce una risorsa per gli studi storico-artistici, sia nell'ottica dello sviluppo della ricerca, sia come proficua esperienza di crescita per gli studiosi impegnati nella catalogazione. Una delle sue peculiarità consiste nell'essere un ciclo formativo che unisce museo e università; durante i tirocini formativi gli studenti – provenienti soprattutto dalle "Scuole di Specializzazione in Beni Storico-Artistici" dell'Università di Bologna e dell'Università Cattolica del Sacro Cuore" di Milano – vengono, infatti, coinvolti nelle attività di ricerca e catalogazione, spesso poi oggetto delle loro tesi di specializzazione.

ROBERTA ALIVENTI in 2012 obtained a postgraduate specialization in History of Art ("Scuola di Specializzazione in Beni Storico-Artistici") at the Università di Bologna, with a thesis about the Federico Barocci's drawings (Varianti reiterate nelle figure disegnate di Federico Barocci: prassi operativa e processi mentali). Since 2014, she is a member of the Euploos Project, concerning digital cataloging of the drawings in the Gabinetto dei Disegni e delle Stampe delle Gallerie degli Uffizi. While working for the Euploos Project, she has developed a solid experience in the knowledge of the holdings and history of the Uffizi graphic collection. Her research interests center on 15th and 17th century Italian drawings; she has been focusing on several artists, including Raphael, Federico Barocci and Elisabetta Sirani.

LAURA DA RIN BETTINA received her Ph.D. degree in History of Art and Performing Arts from the University of Parma in 2016, with a thesis on the use of pastels in 16th-century Italian Drawings. In 2014 she joined the Euploos Project, concerning digital cataloging of the drawings in the Gabinetto dei Disegni e delle Stampe delle Gallerie degli Uffizi, Florence. Her research interests center on 16th - 17th century Italian Drawings; lately, she has been studying the holdings and history of the Uffizi graphic collection, focusing in particular on Raphael, the School of Parma, and Elisabetta Sirani.

**RAIMONDO SASSI** obtained the Specializzazione in Storia dell'arte (comparable to PhD for Italian standards) at the University of Bologna in 2006 with a thesis on the Malvezzi collection, today conserved at the Gabinetto dei Disegni e delle Stampe delle Gallerie degli Uffizi. Recently his studies involved the field of drawing between 15th and 17th centuries with particular reference to the Uffizi collection where he has been working as part of the Euploos Project since 2007.

### **L'inventario digitale dei disegni del Louvre : origine ed evoluzione**

**DOMINIQUE CORDELLIER, PARIS**

Nel mio contributo cercherò di ripercorrere le differenti fasi evolutive del database dei disegni del Louvre, tralasciando la questione delle stampe e delle matrici della Calcografia del Louvre che appartengono alle stesse collezioni e che sono ormai anch'esse incluse nel inventario online

**DOMINIQUE CORDELLIER**, Conservateur général au département des Arts graphiques, Musée du Louvre. Conservateur au Cabinet des dessins du Louvre depuis 1983. Auteur d'études et de catalogues relatifs au dessins des peintres et sculpteurs italiens et français des XVe et XVIe siècles (Pisanello, Michel-Ange, Raphaël, Andrea del Sarto, Giulio Romano, Polidoro da Caravaggio, Beccafumi, Bandinelli...) et en particulier des artistes de l'école de Fontainebleau (Luca Penni, Rosso Fiorentino, Cellini, Primaticcio, Geoffroy Dumoustier, Léonard Thiry, Jean Cousin Père et Fils, Ambroise Dubois, Toussaint Dubreuil, Martin Fréminet...).

### **Piranesi digital – An online platform for the Piranesi workshop drawings at the Staatliche Kunsthalle Karlsruhe**

**MARIA KRÄMER/DORIT SCHÄFER, KARLSRUHE**

The findings of the project team will be presented on an online platform, "Piranesi digital". The presentation will explain the joint approach of the project, combining research of art historians and conservators to explore the complex nature of the cache of drawings and their relations to other collections. It will showcase how the catalog was modelled to reflect this complexity in a way to show the user the significance and specialty of the find. The chances and limitations of this digital format as encountered by the team will be presented as an outlook, as the project proceeds into its final phase.

The paper conservator **MARIA KRÄMER** specializes in art on paper and drawing media. As part of the Piranesi project team, she has been working and studying at the Staatliche Kunsthalle Karlsruhe since 2017. The project funded by the German research foundation (DFG) and Swiss National Fund (SNF) explores the two large volumes with drawings from the Kupferstichkabinett at the Kunsthalle that were rediscovered and reattributed to Giovanni Battista Piranesi and his circle in 2014, see: <https://gepris.dfg.de/gepris/projekt/323516160>. Her research focusses on the art technological aspects concerning the artists' techniques and the functions of the cache of drawings studied

Dr. **DORIT SCHÄFER** studied art history, classical archaeology and French literature in Heidelberg and London. Doctorate in 1998: *The Ortenberg Altar - Studies of Middle Rhine Art and Painting Technique around 1400*. 1998 assistant curator at the Staatliche Kunsthalle Karlsruhe, since 2003 chief curator and head of the department of prints and drawings. Main focus of work in French art of the 18th–20th century and in contemporary drawings and prints. Some of the exhibitions at the Staatliche Kunsthalle Karlsruhe, which she curated or in which she collaborated: *Eugène Delacroix* (2003); *Stefano della Bella* (2005); *Camille Corot – Natur und Traum* (2012); *SEHEN DENKEN TRÄUMEN. Französische Zeichnungen aus der Staatlichen Kunsthalle Karlsruhe* (2018/19); *Marcel van Eeden – The Karlsruhe Sketchbook* (2019)



Saturday, 20 March 2021

10.30

### **Challenges of Cataloging the Dresden Collection I**

CHAIR: GUDULA METZE, DRESDEN

#### **Disegni del primo Rinascimento tra Quattro- e Cinquecento nella collezione di Dresda**

LORENZA MELLI, FLORENCE

Presenterò alcuni casi di disegni a cavallo tra il XV e il XVI secolo nel Kupferstich-Kabinett di Dresda, che sono stati ammessi, o viceversa esclusi, dal catalogo pubblicato nel 2006, spiegando i motivi e i criteri delle scelte condotte: come sono stati affrontati i casi di opere estreme di artisti che hanno lavorato nel XV secolo, di opere precoci di artisti attivi nel secolo successivo, delle copie da artisti del XV e della loro differente funzione e valore. Con un accenno alla suddivisione cronologica e geografica nel catalogo suddetto.

LORENZA MELLI: Associata scientifica del Kunsthistorisches Institut in Florenz, ricercatrice del Corpus der italienischen Zeichnungen 1300–1500, dal 2019 trasferito dalla SGS di Monaco alla Bibliotheca Hertziana di Roma, del quale sta pubblicando il volume 16 dedicato ai disegni dei fratelli Pollaiuolo in uscita nei prossimi mesi.

Ha l'abilitazione all'insegnamento universitario di seconda fascia MIUR dal 2012 e quest'anno insegna Storia del disegno all'Università di Firenze.

Ha lavorato al Kupferstich-Kabinett Dresden dal 2002 al 2005 per il Catalogo dei disegni del XV secolo pubblicato nel 2006, e ha partecipato alla revisione del Bestandskatalog del 2014.

RESPONDENT: CHRIS FISCHER, COPENHAGEN

CHRIS FISCHER is senior researcher and Head of the Centre for Advanced Studies in Master Drawings at the Statens Museum for Kunst in Copenhagen. He is an internationally acclaimed scholar within the field of master drawings and has arranged numerous exhibitions. Currently he is working on a catalog raisonné of the Italian Renaissance artist Fra Bartolommeo, for whom he is the world's foremost researcher. As a Mentor, he is also closely associated with the cataloging project devoted to 16th century Italian drawings at the Dresden Kupferstich-Kabinett.

#### **Florentine Drawings in Dresden. The Long 16th Century**

HEIKO DAMM, MAINZ

Andrea Boscoli, Gregorio Pagani, Jacopo da Empoli, Santi di Tito and others – the Dresden Kupferstich-Kabinett owns a multifaceted collection of drawings by masters who were active in Florence around 1600. Do they belong to the 16th or 17th century? Can we label them as "Renaissance" or "Baroque"? Or are there more continuities than changes in their artistic style? The talk explores these questions on the basis of selected examples.

HEIKO DAMM (lecturer, JGU Mainz) received his PhD in Art history from the Freie Universität Berlin with a dissertation on Santi di Tito. After working several years at the Kunsthistorisches Institut in Florenz, since 2012 he teaches art history at the Johannes Gutenberg University of Mainz, where he is working on his habilitation thesis on Luca Giordano. He was co-curator of the exhibition *Caravaggio's heirs: Baroque in Naples* at the Museum Wiesbaden (2016/17). Recently, he published *Galleria portatile. Old Master Drawings from the Hoesch Collection* (2017, with Henning Hoesch), to be followed by a catalogue on recent acquisitions (2022).

RESPONDENT: SIMONETTA PROSPERI VALENTI RODINÒ, ROME

**SIMONETTA PROSPERI VALENTI RODINÒ** is Professor of History of modern art in the at the University of Rome 'Tor Vergata', now retired, after a prolonged activity (1975–1993) as curator of Italian Drawings in Rome, Istituto Nazionale per la Grafica. She strongly oriented her scholar's interests toward the history of graphic arts, prints and drawings, with particular regard to the practice of collecting in XVI–XVII centuries, as her numerous academic publications documented (monographies, articles, catalogues of exhibition). The most important themes explored in her scientific production are the exchanges between Florence and Rome, involving the world of artists and patrons, in the history of graphic collecting: some eminent cases on the European scene in XVII and XVIII centuries are the drawing collections owned by Giovan Pietro Bellori, Cassiano dal Pozzo, Sebastiano Resta, Giovanni Bottari, Silvio Valenti Gonzaga.

### **I disegni dei Carracci tra Cinquecento e Seicento: funzione pratica e fortuna critica**

**CAMILLA COLZANI, MILAN**

La catalogazione dei disegni dei Carracci (e della loro cerchia) oggi al Kupferstich-Kabinett di Dresda pone un quesito molto pratico relativo alla metodologia di studio dei disegni dietro al quale, però, si celano questioni di grandissima portata storico-critica: i disegni Agostino, Annibale e Ludovico chiudono il catalogo del Cinquecento, aprono quello del Seicento o possono essere distribuiti in entrambi?

Agostino († 1602), per ragioni anagrafiche, rientra pienamente nel Cinquecento ma la comune ricerca stilistica dei tre Carracci, che mirava a tenere insieme diversi stili regionali e il peso da loro dato allo studio dal naturale marcano un consapevole distacco dagli esiti manieristi traghettando la loro opera verso la stagione barocca. Nonostante si conosca ancora poco delle dinamiche della loro bottega nei cantieri romani, i disegni dei Carracci furono strumento indispensabile di studio per la scuola romana del Seicento legando saldamente questi fogli agli sviluppi dell'arte seicentesca.

**CAMILLA COLZANI** è attualmente borsista presso la Fondazione 1563 per l'Arte e la Cultura della Compagnia di San Paolo (Torino) e porta avanti un progetto di ricerca dal titolo *Metodo, identità e circolazione di disegni dai Carracci a Juvarra: il caso di un gruppo di fogli italiani a Dresda*. Dopo aver conseguito la laurea specialistica in Arti Visive all'Università di Bologna (2014), ha svolto attività di ricerca nel campo della grafica nell'ambito di importanti istituzioni internazionali come la Bibliothèque Royale de Belgique di Bruxelles (2013) e il Musée du Louvre di Parigi (2015), dove ha studiato, sotto la supervisione di Federica Mancini, i disegni della scuola genovese. Nel 2015 ha vinto un posto come dottoranda di ricerca presso l'Università di Roma Tre, discutendo nel 2019 una tesi di dottorato dal titolo *Ambrogio Figino nel contesto del michelangiolismo padano: un catalogo ragionato dell'opera grafica* (rel. prof. Maria Cristina Terzaghi). Diplomata alla Scuola di Archivistica, Paleografia e Diplomatica dell'Archivio di Stato di Milano, è autrice di varie pubblicazioni scientifiche, tra articoli, contributi in volumi collettanei e recensioni. I suoi principali interessi di ricerca riguardano gli scambi tra Milano e Roma nella seconda metà del Cinquecento, le questioni metodologiche legate allo studio dei disegni, la circolazione di modelli attraverso disegni e incisioni.

**RESPONDENT: SAMUEL VITALI, FLORENCE**

**SAMUEL VITALI:** Since 2010 I am working as editor of the *Mitteilungen des Kunsthistorischen Institutes in Florenz*. I have studied art history, history and Russian literature in Zurich and Bologna. Before moving to Florence, I had been assistant to Prof. Peter Cornelius Claussen at the university of Zurich and then curator at the Kunstmuseum Bern. My personal research interests are Bolognese art and historiography of art in the late 16th and 17th centuries, in particular paintings, drawings and prints by the Carracci, as well as the self-promotion of artists, especially women artists, in early modern Europe.

## **Drawings by Giovan Battista und Giovanni Mauro della Rovere in Dresden**

ELENA RAME, NOVARA

My talk will address the characteristics of the substantial body of works assigned to the two della Roveres, Giovan Battista and Giovan Mauro, known as 'Fiammenghini'. It will include some examples in order to focus on how the brothers' well-oiled and prolific enterprise reinterpreted traditional Lombard techniques and lexicon, though obtaining a distinctive style which included, among others, an extensive use of wash and white heightening. Their works are emblematic of the newly-minted Counter-Reformation standards as promulgated in Lombardy by Charles and Federico Borromeo.

**ELENA RAME:** I started cataloguing drawings for my thesis, and I was lucky enough to be assigned the oldest sheets kept at the Pinacoteca at Varallo Sesia. That meant dealing with sheets by old masters such as Biagio Pupini, Jacone, Gaudenzio Ferrari and the della Rovere brothers; I later catalogued the so-called Fondo San Celso kept at the Castello Sforzesco in Milan as part of my phd thesis.

I also collaborated with the museums at Udine; both there and in Milan I earned a merit-based scholarship to catalogue drawings and write entries. I am presently working as a teacher in my hometown of Novara, and my current research is centered around drawings as well as turn-of-the-twentieth-century restoration works.

**RESPONDENT: FRANCESCO GRISOLIA, ROME**

**FRANCESCO GRISOLIA** is Researcher B/assistant Professor at the University of Rome 'Tor Vergata', where he teaches Early Modern Art History, History and Techniques of Old Master Drawings and is the Principal Investigator of the Padre Resta Project. His doctoral thesis (2011) was on I.E. Hugford's collection of drawings in the Uffizi. He was granted fellowships by the Fondazione Longhi, Florence, and collaborated with museums such as the Gabinetto Disegni e Stampe degli Uffizi, the Istituto Centrale per la Grafica and the Kunstpalast in Düsseldorf, of which he studied the corpus of drawings by G.B. Beinaschi's (2019). His research interests focus on themes and problems in the History of drawing and the History of prints and drawing collecting, ranging from the late Roman Mannerism to the Neapolitan and Central Italian schools between the 16th and the 18th centuries. His current projects include the full investigation of the so-called Resta-Marchetti-Somers albums of drawings.

15.00

## **Challenges of Cataloging the Dresden Collection I**

CHAIR: ACHIM GNANN, VIENNA

**ACHIM GNANN:** 1989 Magister Artium. 1994 Doctorate on the Roman interior decorations of Polidoro da Caravaggio. Teaching assignments in Vienna, Graz and Passau. Since 2005 curator for Italian drawings and prints at the Albertina in Vienna. 2007 Habilitation at the University of Vienna with the work *Parmigianino – The Drawings* and grant of teaching authorization for the subject Art History. Research focus on drawings and prints of the Italian Renaissance. Organization and realization of numerous exhibitions, including *Franz Gertsch – portraits of nature. Woodcuts and paintings 1986–2006* (2006/07), *Parmigianino and his circle. Prints from the Baselitz Collection* (2007/08), *Michelangelo – Drawings of a Genius* (2010/11), *IN COLOR! Clair-obscur woodcuts of the Renaissance. Masterpieces from the Georg Baselitz Collection and the Albertina in Vienna* (2013/14), *Raffaël* (2017/18). He recently published a book on Rembrandt's landscape drawings. He is currently working on exhibitions about the etchings of Schiavone and Michelangelo and its impact.

## Copies in the Dresden collection

MARION HEISTERBERG/ALESSANDRA NARDI, FLORENCE

As is typical for old collections that have been compiled from heterogeneous sources in pursuit of changing interests over long periods of time, the Dresden holdings of Italian drawings are extremely rich in copy drawings. While these copies were regarded as originals or as representations of originals, they have also been valued in far more ways throughout the shifting contexts of their history, be it as working devices in artists' workshops at the time of their creation or as objects traveling through the collections' histories (mirroring shifting values). Some of this is revealed by close analysis of the objects themselves or can be proven through written sources preserved. In most cases, nevertheless, what can be said about them is deduced from our knowledge of cultural history in general and the study of comparable cases. So, with respect to today's question: how should these works be dealt with when it comes to cataloguing "hard facts?"

Specialized in Italian art history, MARION HEISTERBERG wrote her PhD dissertation on copy drawings in the Italian Tre- and Quattrocento (2016, published in 2020). From 2016–2018 she worked as assistant curator in the Dresden Kupferstich-Kabinett, where she co-curated the exhibitions *In the Realm of Possibilities. Italian Drawings of the 16th century* (with Gudula Metzke) and *UNIQUE! One-of-a-kinds and rarities in the Dresden Kupferstich-Kabinett* (with Stephanie Buck), and contributed significantly to the show *Shadows of Time. Michelangelo, Giambologna and the Medici Chapel* (curated by Claudia Kryza-Gersch). In 2019, she began a 5-year position as assistant curator at the Kupferstichkabinett Basel. She is currently working on the upcoming exhibitions *Shadows and Shadow-making in Graphic Arts* (May 2021), *Kara Walker* (June 2021) and a show on expressionist woodcuts.

ALESSANDRA NARDI holds a bachelor's degree (three years), a master's degree (two years) and a postgraduate degree (two years) in Art History from the University of Florence (Italy). For her postgraduate degree she wrote a dissertation thesis on the graphic collection of the English collector Herbert Percy Horne focusing on the Venetian Prints of the 16th century. In 2014 the National Gallery of Art in Washington DC awarded her a Summer internship in the Department of Old Master Prints. In August 2016 she completed a graduate internship at the J. Paul Getty Museum in the Drawings Department under the supervision of Dr. Ketty Gottardo, Dr. Stephanie Schrader and Dr. Julian Brooks. Recently, she has been a participant of the two traveling seminars focused on 16th-century Italian drawings, organized by the Dresden Kupferstich-Kabinett. Currently, she collaborates as a freelance researcher and art historian with the Horne Museum, assisting the curator and director Dott.ssa Elisabetta Nardinocchi.

RESPONDENT: MARZIA FAIETTI, FLORENCE

MARZIA FAIETTI, former Director of the "Gabinetto dei Disegni e delle Stampe" before at the Pinacoteca Nazionale in Bologna and after at Uffizi in Florence, currently teaches History of Print and Drawing at the "Scuola di Specializzazione in Storia dell'Arte" of the University of Bologna and at the "Scuola di Specializzazione in Beni storico-artistici" of the "Università Cattolica del Sacro Cuore" of Milan. She is associated to the Kunsthistorisches Institut in Florenz – Max-Planck-Institut and collaborates constantly with the Gallerie degli Uffizi in the fields of exhibition and publications and coordinating "Progetto Euploos".

## **Luca Cambiaso's workshop practice and his use of drawings: examples from the Dresden collection**

ANITA V. SGANZERLA

Luca Cambiaso (1527–1585) was a very prolific and unconventional draughtsman, with several thousand sheets connected to his name today. Copies of his drawings, sought by collectors, were made in his Genoese workshop, and his idiosyncratic style was further emulated by later followers. Through select examples from the holdings of the Dresden Kupferstich-Kabinett this presentation will touch upon the multiple challenges of cataloguing and attributing his drawings.

ANITA V. SGANZERLA has an MA and a PhD from The Courtauld Institute of Art, London, where she specialized in early modern graphic arts. Her doctoral thesis is titled *Invention and erudition in the art of Giovanni Benedetto Castiglione: case studies c. 1645–55*. As Curator of the Katrin Bellinger Collection her current projects include cataloguing the collection's holdings, with special focus on Italian and French drawings.

RESPONDENT: JONATHAN BOBER, WASHINGTON

JONATHAN BOBER is Andrew W. Mellon Senior Curator of Prints and Drawings at the National Gallery of Art, Washington. He was previously Senior Curator of European Art at the Blanton Museum of Art, University of Texas at Austin. In addition to his many exhibition projects and their publications, Bober has written extensively on Italian art of the 16th and 17th centuries, in particular that of the schools of Milan and Genoa.

## **Italian Drawings or Drawing in Italy. On Mobility of Artists**

CHRISTOPH ORTH, DRESDEN

The presentation will focus on drawings by northern European artists active in Renaissance Italy, such as Lodewijk Toeput, Bernardo Rantwyck and the so-called Master of the Egmont Albums as well as on drawings by the Brescian artists Benedetto and Gabriel Thola, who worked at the Dresden Court in the 16th century. Considering the artists' mobility and the influence on their artistic environment, the question is how these drawings should be included in the planned collection catalog.

Biography: See above

RESPONDENT: CHRISTIEN MELZER, BERLIN

CHRISTIEN MELZER did her internship at the Staatliche Graphische Sammlung in Munich in 2011/12 and worked as curator for old masters in the print room at the Kunsthalle Bremen (2013–2018). From 2018 to 2021 she participated in the DFG-funded research project on the Dutch and Flemish drawings in the possession of the Klassik Stiftung Weimar. Essential part of this project is the technical analysis of drawing materials in cooperation with the paper conservation department in Weimar. In June 2020 she was appointed curator of Dutch, Flemish and English prints and drawings before 1800 in the Kupferstichkabinett Berlin.

## **Artists in Rome**

RUNE FINSETH/SOFUS LANDBO, COPENHAGEN

In relation to questions of transregionality, we will be discussing what constitutes a Roman drawing with examples from the Kupferstich-Kabinett Dresden, distinguishing between artists "active in" and "working in" Rome and what this means for a digital catalogue.

**RUNE FINSETH**, cand.mag., editor of the peer-reviewed digital journal *Perspective* dedicated to research of relevance to Danish art, and research assistant to Dr. Chris Fischer, working on a catalogue raisonné of Fra Bartolommeo's paintings and drawings

**SOFUS LANDBO**, cand.mag in Art History from University of Copenhagen with a thesis on Italian engraving in the early 16th century. Has been a curatorial assistant at The Royal Collection of Graphic Art and will work on digitizing its collection when the shutdown ends.

**RESPONDENT: STEFAN MORÉT, KARLSRUHE**

**STEFAN MORÉT** has been curator of the Piranesi research project at the Staatliche Kunsthalle in Karlsruhe since 2015. He has published widely on Italian baroque and Renaissance drawings and on prints as well as on the history of the collecting of drawings. Before this he served as curator of the Corpus Gernsheim at the Bibliotheca Hertziana (2007 to 2014); from 2002 to 2007 research project on the Roman Baroque drawings from the collection of Martin von Wagner in the art museum of Würzburg University.

18:00

## **Concluding Remarks & Informal Get-together**

### **Review and Outlook**

**STEPHANIE BUCK/CHRIS FISCHER/ACHIM GNANN/DAGMAR KORBACHER**

A conversation about the discussions, results, open questions and lessons learned.

**DAGMAR KORBACHER** is Director of the Kupferstichkabinett of the Staatliche Museen zu Berlin. Even before her appointment in 2018, she worked as a curator for pre-1800 Italian, French and Spanish art at this institution. She has been behind a number of highly popular exhibitions, such as those on eighteenth-century picture series *On the Edge of Reason* (2012), on Botticelli's illustrations of Dante's *Divine Comedy*, on the treasures of the Hamilton Collection (2015 in Berlin, 2016 at the Courtauld Gallery, London), *French Master Drawings* (2018/19) and *Raphael in Berlin* (2020).

### **A dip into Dresden's Italian drawings**

**CARMEN C. BAMBACH**

Memories from a research stay at the Dresden Kupferstich-Kabinett in 2007.

**CARMEN C. BAMBACH** (BA, MA, and PhD, Yale University; fellow, American Academy of Arts and Sciences) is Marica F. and Jan T. Vilcek Curator in the Department of Drawings and Prints. She is a specialist in Italian art and has authored eighty scholarly articles and ten exhibition catalogues, including the award-winning *Michelangelo: Divine Draftsman and Designer* (2017), *The Drawings of Bronzino* (2010), *An Italian Journey* (2010), *Leonardo da Vinci: Master Draftsman* (2003), *Correggio and Parmigianino* (2000), and *The Drawings of Filippino Lippi and His Circle* (1997). Other books include her award-winning *Leonardo da Vinci Rediscovered* (Yale University Press, 2019); *Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice, 1300–1600* (Cambridge University Press, 1999) and *Una eredità difficile: i disegni ed i manoscritti di Leonardo tra mito e documento* (Florence, 2009).

### **The floor is yours**

Feel free to share your thoughts, opinions and comments.

### **Conclusion**

**STEPHANIE BUCK AND THE DRESDEN TEAM**