

**Kyoto University Global Frontier Project for Young Professionals**

**The John Mung Advanced Program**

**Review by the Visiting Researcher**

**Date : October 30, 2014**

<b>1. Visiting Researcher</b>			
Name	Kayo Hirakawa	Year	2014
Department	Graduate School of Letters	Tel	
Position	Associate Professor	Mail	
Project	<b>Historical Research on Pioneering Experiments on Various Painting Forms in the Early Sixteenth Century in Germany</b>		
Period	March 30-September 30, 2014		
Hosting Institution	Country : Germany Institution : Trier University Department : Department of Art History, Faculty III Hosting Researcher : Professor Dr. Andreas Tacke		
<b>2. Report by the Visiting Researcher</b>			
<b>1. Research Activities as Visiting Researcher/Research Environment of the Host Institute</b>			
<p>My research activities subsidized by the John Mung Advanced Program focused on “pioneering experiments on various painting forms in the early sixteenth century in Germany.” Trier University was an ideal host institute for the research. The university library held almost all literature resources necessary for the research. In addition, Professor Andears Tacke, the supervising host researcher, graciously provided me with a fully equipped laboratory room, including a desk, bookshelf, PC, scanner, and printer, at the Social History of the Artist Research Center. In addition, Trier, a border city between Germany and Luxembourg, was an excellent location for field research in Northern Europe. On weekday mornings, I usually visited the university library to gather materials, which I would analyze in the lab in the afternoon. On weekends and holidays, I enjoyed visiting several museums in Germany, Luxembourg, France, and the Netherlands, including the Staatliche Kunsthalle in Karlsruhe, National Museum of Medieval Art in Paris, and Rijksmuseum in Amsterdam to examine artworks related to the research. Given this ideal research environment of the host institute as well as its convenient location, I conducted the research efficiently.</p>			

## **2. Interaction with Researchers in the Host Institution**

During my stay under the John Mung Advanced Program, I became acquainted with many talented researchers in the Social History of the Artist Research Center at Trier University. The supervising host researcher, Prof. Tacke, who is an excellent specialist in early German paintings, provided me valuable advice regarding the research. My research also benefited from academic conversations with Professors Dagmar Eichberger and Alison Stewart, and Drs. Stefan Heinz, Martina Długaiczek, and Katja Wolf, along with other researchers at the Center. In addition, I joined academic meetings organized by the Social History of the Artist Research Center, such as “Civic Artists & Court Artists, 1300–1600,” held at INHA, Centre André Chastel, Paris, on June 19–21, 2014. In this event, I engaged in a frank exchange of views about future academic co-operation with art historians from various countries. The professional network I developed during my stay is the most valuable outcome of my program.

## **3. Research Progress**

As mentioned, my research activities focused on “pioneering experiments on various painting forms in the early sixteenth century in Germany.” The standard form of painting in European art, that is, oil painting on wood panels or canvas, was established in the late sixteenth century. Some artists, however, went against the stream and ambitiously used stone, metal, or silk as painting supports. The general aim of my study was to clarify how paintings on special supports were invented and spread widely in sixteenth-century Europe. During my research stay at Trier University, I focused especially on the pioneering experiments on painting supports by the German Renaissance painter Albrecht Dürer. For example, Dürer completed *The Man of Sorrows* (presently housed in the Staatliche Kunsthalle in Karlsruhe) in circa 1496. Throughout the stay in Trier, I concentrated on this small work and clarified that, although it was painted neither on metal nor stone but on a usual wood panel, it anticipated the forthcoming trend of painting on special supports in the late sixteenth century. The results of the research were already reported at the Kyoto Art History Colloquium: Sacred and Profane in Early Modern Art, held at the Graduate School of Letters, Kyoto University, on October 4 as an oral presentation: Kayo Hirakawa, “*The Man of Sorrows* in the Staatliche Kunsthalle Karlsruhe: A Reconsideration of Dürer’s Gold-Ground Painting.” The proceedings of this colloquium will be released as a publication in June 2015.