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I. The main tasks of the research institute in 2015 were:

- Continuing the series of art-history handbooks
- Research on medieval art
- Research on museum collections and museum history
- Work concerning research on contemporary art theory and nationalism
- The most recent findings in scholarship on art history
- Work on collection development and digitalization

I. Outstanding research and other scholarly and scientific results achieved in 2015

- Continuing the Handbook of the Science of Art History series

In 2012, the Institute for Art History restarted its undertaking of comprehensive research based on the most up to date scientific results in Hungarian art and art from Hungary. In 2013, it published the handbooks entitled *Hungarian Art in the 19th Century. Architecture and the Applied Arts*. This much needed volume summarizes the urban and lifestyle shifts that took place in what was perhaps the most dynamically developing period of Hungarian art in a new, more user-friendly way for both specialists and the public.

In 2015, the editorial work began for the second volume, which presents painting and sculpture. The second volume is divided into chapters according to the same periods used in the first: Classicism (1800–1840), Romanticism (1840–1870) and Historicism (1870–1900). In the first part of each chapter, we will present the system of art institutions (educational institutions, museums, collections, artistic public life etc.), after which we will present the history of painting, mediums that were used for the reproduction of images, and sculpture. Individual analyses of a significant artwork of a certain genre will enrich the presentation (historical painting, landscapes, genre-paintings, portraits).

The Handbook combines several different techniques and methodologies, placing emphasis on institutional history, genre history, and the history of events. It introduces the reader to new findings in recent trends in history and art history (including gender, visual culture, mass media research etc.). It also devotes attention to fields that were not given the same thorough study in the previous volumes (graphic reproduction techniques, book and press illustrations, the illustration of events, and photo history). The publication will include approximately 800 reproductions, an image directory, a complete bibliography and an index.

The Handbook will put particular emphasis – both in its discussions of institutional history and genre history – on the presentation of foreign antecedents, influences, and analogies, as well as on the ways in which Hungarian art can be interpreted in the international context.

Parallel to this, significant progress has been made in the publication in English translation of the handbook entitled *Hungarian Art in the 19th Century, Vol. 1. Architecture and the Applied Arts*. Over the course of the year, the translation was completed and was sedulously edited, and an agreement has been reached with a division of the De Gruyter consortium in Berlin, an international renowned publisher, to publish the book.

- Research on the arts of the Middle Ages

Research on the art of the Middle Ages has traditionally been considered one of the most important tasks for the community of art historians. In 2015, an extensive summary was published in the second issue of the journal of the Institute (*Ars Hungarica*) on the findings of the most recent research initiatives. Art historical research on the historical relics, architectural monuments, and the art of architectural ornamentation continued as part of an OTKA post-doctoral research program that was launched in February 2015 entitled *Data Archive for the History of the Art of the Árpád Era*. The research focused on relics from or having to do with the city of Eger, and within the framework of the OTKA program the participants were able to pursue their work under substantially better conditions, giving the undertaking considerably more potential than it has had in the past. The participants pursued their research in three cities in Hungary: Eger, Pécs, and Székesfehérvár. Collecting and editing work continued on the catalogue of medieval sepulchral monuments in Hungary as well.

Two of the members of the research team focusing on the art of the Middle Ages took part in the preparatory work for the exhibition entitled *The Matthias Church - Centuries of the Church of Our Lady in Buda Castle (1246–2013)*, which opened in April 2015 in the Budapest History Museum. They contributed to the work for the part of the exhibition that dealt with the art of the Middle Ages and also helped with the writing of some of the essays and entries for the exhibition catalogue. One of our colleagues at the Institute contributed significantly to the final efforts for the completion of an exhibition presenting Roman-era carvings of the cathedral in Pécs, which was held in the Cathedral Lapidarium. At the request of the Bishopric of Pécs, the Institute also contributed to the creation of a number of materials that enriched the exhibition, including texts, descriptions of the works of art, and illustrations. We expect to continue these efforts in 2016, in cooperation with the Bishopric. Members of the Institute also contributed essays on the results of the most recent research in Hungary to *L'arte dell' Ungheria medievale* (The Art of Medieval Hungary), a book currently being compiled by the Hungarian Academy in Rome. One of our colleagues at the Institute was a co-director of a conference organized on October 17, 2015 entitled *Könyves Kálmán és Székesfehérvár* (Coloman of Beauclerc and Székesfehérvár). The conference was organized by the Diocesan Museum of Székesfehérvár and the Hungarian Archeological and Art History Society.

An external member of the group continued to work over the course of the year on a catalogue of the relics and remains of medieval architecture in Jász-Nagykun-Szolnok County, which remains a topic to which relatively little study has been devoted. When the essays for the journal *Ars Hungarica* were in their final stages of preparation before being sent to press, a fragment of a sepulchral monument carved out of rose marble was found in a private collection. The fragment, which was originally found in the city of Szolnok, is an unusual figurative work, on which a monograph may well be completed for publication by year's end.

- Research on museum collections and museum history

One of the senior members of the Institute completed the collection and analysis of source materials pertaining to the collections of Hungarian aristocrats. In 2015, which was the last year of the project, the work of collecting was no longer the first priority. Instead, focus was placed on analysis of the documents that had been collected. Of these documents, the most unusual was a 17th-century inventory of paintings found in the Esterházy archive. A large, antique cameo was found in the archive that would have been regarded as extremely rare at the time not only in Hungary, but in all of Central Europe, in addition to paintings of a value and quality so striking that one cannot help but be surprised to have found them in the collection of a Hungarian noble family.

Another research project that will last for several years will focus on the interiors and furnishings of the manor houses of aristocratic families in territories that are today in the state of Slovakia. The project, which enjoys the support of the Hungarian Academy of Sciences Bolyai János Scholarship, will draw primarily on the documents of the Národná Kultúrna Komisia (National Cultural Commission), which are held in the Office for the Protection of Historical Monuments in Bratislava. The Commission functioned between 1947 and 1950. It was created in order to determine the fates of assets had nationalized by the communist Czechoslovak state. The participant in the project began by examining the materials held in a temporary storage facility in the Csákány manor house. Works of art that had been taken from some 14 manor houses in present-day Slovakia had been brought there. In the second year of the project, our colleague examined and prepared clear records of the transport reports from these 14 manor houses, reports that had been made on site at the time of evacuation. The materials, in the meantime, had gotten mixed up, and some of them had been lost, and for the moment no sources have been found from the period between 1945 and 1949. However, on the basis of the available sources, some 245 works of art (paintings and engravings) from the abovementioned manor houses have been identified, including their locations today and accession numbers.

One of the members of the Institute pursued research on architectural history and the history of technical education with regards to 19th-century Hungarian technical schools and museums of applied arts. This research was part of an OTKA project led by historian Gábor Gyáni entitled *The Arts and Sciences in the Service of Nation Building in 19th-century Hungary*. The project has focused on the examination and reconstruction of the items in the buildings and collections of the so-called Erdélyrészi Iparmúzeum (or Transylvanian Museum of Applied Arts, also known as the Franz Joseph I Museum of Applied Arts). At the moment, the items that were part of the collections of the Cluj Museum of Applied Arts, which was closed after the Second World War, are held in the Transylvanian National Museum. These items include Japanese and Chinese handicrafts works, works of applied arts, ceramics, and furniture dating back to the 1880s and associated with János Vadona, as well as (in smaller quantities) folk toys and works of the applied arts from the turn of the century. Along with the items held in the collection of the Transylvania National Museum in Cluj, research also uncovered documents held in the State Archive in Cluj pertaining to the museum and its collection. Perhaps the most significant among these materials is the museum's inventory book from the period between 1910 and 1918. This book has brought to light an interesting detail that until now has escaped the attention of art historians, namely that in Hungary there was a museum that bore strong affinities with the *Gewerbemuseum*, which was an unusual kind of museum at the time (its collection focused on work of industrial and applied arts),

In 2015, the final preparatory work (including revisions and the writing of an index and introduction) was completed on the volume entitled *Fejérváry Gábor gyűjteményének kéziratok katalógusa* (“The manuscript catalogue of the collection of Gábor Fejérváry”) before the book goes to press. The book is the second volume in the *De Signis* series, published by the research group focusing on the history of the practice of collecting art. Significant work was also done on the third and fourth volumes of the series (the correspondence of Imre Henszlmann). In addition to the work of transcribing the letters, which were written in two languages, a new bibliography was completed on Henszlmann and work was done on a chronologically precise biography.

- Work involving contemporary art theory and research on nationalism

The Institute looks back on very productive and successful year in which it organized two major international conferences. Furthermore, members of the Institute were particularly active as participants in conferences, colloquia and similar forums. The complete proceedings of one of the conferences have been published and members of the Institute gave superb presentations. One of the senior members of the Institute organized an international “flashmob” work conference entitled *Visualizing Ideology, Art, Culture and Politics in the Cold War Era*, which enjoyed the participation of a highly esteemed American scholar. The proceedings of the conference were published as an independent section in the 2015 edition of the journal *Acta Historiae Artium*.

The most important achievement of the Institute in 2015 from the perspective of research on nationalism and theories of nationalism was the two-day English-language conference entitled *Visualizing the Nation. Post-Socialist ImagiNations*, which was held in Budapest on November 27 and 28. It was organized in cooperation with the Budapest History Museum (the Kiscell Museum, Municipal Gallery), the Viennese ERSTE Foundation, and the Department of Art History at ELTE University. The conference, at which 25 Hungarian and international scholars and researchers held presentations, was a tremendous success. The publication of the proceedings is currently underway.

One of the senior members of the Institute published scholarship on the relationship between nationalism and contemporary art and held presentations on the subject as well. Another colleague of the Institute pursued research on new ideas in feminism and gender studies. Another member did international work on the question of otherness, primarily from the perspective of representations of Roma, while another researcher of the Institute examined otherness from the perspectives of psychiatry and art.

- New art historical publications

The Institute regards it as one of its most important tasks to examine and address (in part through the publication of source materials) the blank spots in the art historiography of the 20th century. The publication of source materials plays a particularly prominent role in addressing this task, both general sources relevant to the study of Hungarian art history and specialized sources in the humanities. We are also continuing work that was begun with the publication by our Institute of the handbook entitled *Emberek és nem frakkok. A magyar művészettörténet-írás nagy alakjai* (“People and not formal wear. Great figures of Hungarian art historical scholarship”), with particular focus on the scholarship of the interwar period.

The work that was done on the correspondence of János Wilde, which is held in the Documentation Department of the Hungarian National Gallery (and comes to some 3,000 letters), constitute a major step in a project that will be of tremendous international significance. Between 1915 and 1923, Wilde lived for the most part in Vienna. He pursued studies with Max Dvorák, who soon became his mentor. After having completed his

doctorate, however (and after the fall of the brief Soviet government in Hungary in 1919), he returned to join his former professor as a friend who had been forced to flee. He enjoyed the support of Dvorák and his aristocrat friends. After Dvorák's death, he inherited his bequest and the right to publish it. Had it not been for his diligent work as an editor, the world would not know Max Dvorák as it does. The publication of his oeuvre in five-volumes after his death made his last, short creative period, referred to as a venture into the history of ideas, known to the world. Knowing the significance of this publication (Dvorák published very little during his life), one can hypothesize that Dvorák began to capture interest among intellectuals and scholars in part because of the work of Wilde, who regarded art history as part of history proper, and his associates.

Wilde's letters offer glimpses into everyday life in the number 2 art history department (which was called the Viennese school of art history), giving them a distinctive relevance not only from the perspective of the history of the Austro-Hungarian Monarchy but also from the perspective of European history. He writes in detail of the network that tied together the people who worked at the Museum of Fine Arts at the time and the department in Vienna, as well as Hofmuseum (which later became the Kunsthistorisches Museum). The documents and records of evidence that were published along with the correspondence offer fundamental data concerning this progressive circle of art historians, making quite clear that these prominent intellectuals who were forced into emigration were harbingers of the spirit of the Social History of Art.

- Collection development and digitalization

The collections of the Institute play a very important role in its operation. They include the Hungarian Artists' Lexicon, which, as a work unique in Europe, has many hundreds of listings, as well as the Data Archive, which collects the documents of artists and art historians, and the Photo Archive and Document Archive, a large part of which has already been digitalized. The collections of the Institute (Data Archive, Lexicon collection, Photo Archive, Archive Registry Collection) were visited by 342 researchers over the course of the year, and through our advanced digitalization procedure, the number of online inquiries is continuously increasing.

In the Data Archive, which is perhaps the most important of the Institute's collections, the digitalization of the catalogue, the bequests of architect József Fischer, painter István Réti, interior designer and art theorist Gyula Kaesz, and glass artist Miksa Róth has been completed. Digitalization was also completed of documents from the writings of Gyula Szentiványi, the bequest of Károly Lyka, and the Central Office of Church Art, the artist cadaster of the Ministry of Religion and Public Education, the letters of early 20th-century painters, the documents and catalogue of the Mining District Traveling exhibition, and documents pertaining to the painters of Nagybánya.

In 2015, two major steps were made in the development of the *De Signis* data archive of the research group focusing on the practice of collecting art. The first involved the Liber Antiquitatis watercolors depicting items in the collection of Gábor Fejérváry. The second was the digitalization and binding of the data sheets, museum index cards, and photographs of the items from the collection of Antal Haan (from the Antiquities Collection of the Fine Arts Museum). The digitalization of the sources pertaining to the Haan collection is also underway.

The database of the research group is being made with the cooperation of the Antiquities Collection of the Fine Arts Museum. The items, which are either from Antiquity or were once thought to be from Antiquity, and the relevant sources are also being published in the *Antiquitas Hungarica* database.

The psychiatric collection made the list of books in the Irén Jakab bequest available online, along with the bibliographical information pertaining to the books. The digitalization of the bequest was also completed. The images, which have been carefully inventoried, are available in the collection for research. With the assistance of the HAS CH Institute for Musicology, the recordings on the audio cassettes in the Jakab bequest were also digitalized. The recordings are already available to researchers.

One of the most important projects of 2015 was the systematic discovery of the architectural monuments and relics from Lipótváros in Budapest. The photographic documentation and archival data could be regarded as a model modern online topography, with special regards for the national topographic work that has been resumed in Veszprém and Eger.

The Institute continued the processing, recording and digitalization of the Tamás Bogyay (1909–1994) bequest (manuscripts, notes, photos, prints, books). Part of the bequest's digitalization is in process within the framework of the agreement reached in 2009 with the Hungarian Institute in Munich (Ungarische Institut München, Universität Regensburg). In May 2015, as part of an OTKA research program, the attribution, catalogue registry and detailed recording of archival photographic material, which is of particular importance to Hungarian art history in the Middle Ages (especially in the history of monuments and architectural heritage), was completed. In May, the materials, which had been on consignment in our Institute, were returned to the collection of the Hungarian Institute in Munich with the support of the HAS CH Peregrinitás fund and the OTKA program.

The Institute library made significant acquisitions of works important in the field and heretofore unavailable in Hungary with the purchase of items from the library of Zsuzsa Urbach, a renowned scholar of the art of the Netherlands.

a) The Sciences and Society

In 2015, the Hungarian Academy of Sciences celebrated the 150th anniversary of the opening of its central building on what today is Széchenyi István Square. A number of events were organized in order to commemorate the anniversary, most of which were organized by our Institute. This included preparing a detailed photographic record of the august building, which was done by the Institute photographer. Members of the Institute held presentations at conferences and exhibitions in which they spoke about the findings of the most recent research projects undertaken by the Institute and offered new perspectives from which to consider the role and history of the building and the institution. Perhaps the most captivating part of the many events and programs was the exhibition entitled *The Palace of the Academy if 150 Years Old*, which was organized by one of the senior members of the Institute (who enjoyed the help and cooperation of several colleagues at the Institute).

One of the senior members of the Institute launched a groundbreaking and very successful series in the exindex journal which offers a methodical survey of contemporary phenomena in the arts and various theoretical perspectives from which these phenomena can be approached. The writings that were published in 2015 examine first and foremost the adaptability of Anglo-Saxon critical theories to other regions.

On October 7 2015, a conference was held in the Hungarian National Museum in commemoration of the 200th anniversary of the birth of Flóris Rómer. The conference was organized by our Institute, the Hungarian National Museum, the Hungarian Archaeological and Art Historical Society, the International Council on Monuments and Sites, and UNESCO. 14 presenters held talks for an audience of roughly 200 people. One of the advisors to the Institute was among the presenters, as was one of our members.

Within the framework of Off-Biennálé Budapest, the most important series of contemporary art events in 2015, a 100 year-old maquette depicting the Lipótmező ensemble of buildings and made by a patient of the former psychiatric institution was included as part of an installation by Kis Varsó (a team of two artists, Bálint Havas and András Gálik). The maquette is part of the Psychiatric Collection, on which the work of the Interdisciplinary Research Group touches. Thus, because of the inclusion this work in a contemporary art project, the collection became part of the current discourse on contemporary art and museum practices.

The Psychiatric Collection presented works from its collection and the findings of the most recent research projects to Hungarian and international organizations at conferences arranged by other institutions. The focus of their analysis is the historical collection which the collection has been endeavoring to present to the network of scholarly researchers, the contemporary art and museum scene, and, of course, lay-audiences. The collection itself contains a rich array of significant items. Members of our Institute have undertaken research tied to the work underway in the Psychiatric Artistic Collection from the perspectives of institutional history, the history of psychiatry, and issues of mental health, as well as the art historical and psychological interpretive framework of trauma and changes in the image of the body. In cooperation with the Balassi Institute, colleagues are preparing the second international presentation of the collection at the Hungarian Institute in Paris. The exhibition will be entitled *The Time of Asylums*. As part of the Celebration of Hungarian Science, one of the Institute's research groups organized an interdisciplinary colloquium on November 25 2015 entitled *Fictional Worlds in the Soil of Truth*.

II. Relationships of the Institute with Hungary and internationally

Two of the advisors to the Institute are members of the Hauszmann Committee, which was created in order to organize debates among experts concerning the development of the Buda Castle.

The Institute has close ties to the two major international organizations of the discipline: CIHA (The International Board for Art History) and RIHA (International Association of Research Institutes in the History of Art). The Institute takes part in one of the endeavors of the International Association of Research Institutes in the History of Art, namely in the publication of the RIHA online scientific journal. The Institute serves as a local editor for the journal. Referring to the five years in which the journal was active, the Zentralinstitut für Kunstgeschichte managed to have the RIHA included in the European Reference Index for the Humanities and the Social Sciences (ERIH). As a leading member of the Association des Anciens Boursiers du Gouvernement Français, the Institute takes part, in cooperation with the French Institute in Budapest, in the organization of cultural events. Since the general assembly in December 2014, the Institute has held the office of vice president of the AABGF. A junior member of the Institute is the president and managing director of the advisory board of the European Roma Cultural Foundation, as well as member of the board of advisors of the Gallery8 – Roma Contemporary Art Space.

One of the members of our Institute played an active role as one of the curators of the exhibition entitled *The Matthias Church - Centuries of the Church of Our Lady in Buda Castle (1246–2013)*, which was organized by the Budapest History Museum and the Budapest Castle Parish of Our Lady. The work involved compiling the physical materials for the part of the exhibition dealing with the restoration and reconstruction work that was done in the 19th century under the oversight of Frigyes Schulek. The member of our Institute also served as one of the editors and authors of the exhibition catalogue and held some 20 expert tours, both

of the exhibition and of the church itself. Two members of the medieval research group took part in the preparations for the parts of the exhibition that focused on the Middle Ages and the writing of the essays and entries for the catalogue.

One of the senior members of the Institute organized an immensely successful international exhibition that was held at two sites, the Kiscell Museum and the Budapest Gallery. The exhibition, which was entitled *Private Nationalisms*, met with considerable interest. Every major journal in the field published favorable articles and reviews. The exhibition was the last stop in a series of the international European Union PrivateNationalism Project. Works by artists who were part of the Venice Biennale were among the compositions on display, for instance the Halka/Haiti installation that was in the Polish pavilion. The exhibition was done as a cooperative effort by the Budapest History Museum and the Közelítés Művészeti Egyesület (Pécs).

One of our colleagues at the Institute pursued research on questions pertaining to scholarship, creativity, the public sphere, and social roles in connection with the art of the Neo-Avant-garde, as well as the significance of Utopias and new left-wing theory in the oeuvre of Miklós Erdélyi. This work was part of the tranzit.hu and Galerie für Zeitgenössische Kunst research project, one of the goals of which is to publish a monograph on the subject in a language of wide international circulation.

In 2013, the Institute organized a conference entitled Ephemeral Architecture in Central-Eastern Europe in the 19th and 20th centuries. The conference was organized in cooperation with Association CentrArt – New Workshop of Art Historians. A collection of selected essays from the three-day conference was published in English in 2015 by L’Harmattan. The framework of the book was the term Central-Eastern Europe, the meanings of which are always in flux from the perspectives of geopolitics and the history of ideas. The publication is part of an international scholarly conversation on ephemeral architecture that has gathered strength in recent years. Over the course of the past two decades, the thorough analysis of an individual field of research has contributed to a more nuanced understanding of the identity constructions, distinctive phenomena, and significant differences between the countries of the region, thus transcending the traditional frameworks of Central European studies as they are taught at numerous universities. The book, which deals with ephemeral architecture in Central Europe, has enriched research and scholarship in Hungary with new findings, perspectives, and contexts as well. The essays seek answers to questions pertaining the roles that were played, over the course of the 19th century, by exhibition pavilions in the countries of Central Eastern Europe as it is understood today in the visual expression of various nation-building strategies. They also examine the tools with which the concept of Modernity found expression and underwent continuous transformation in this genre, which is particularly well-suited to experimentation. The authors of the essays brought a rich array of perspectives and methodologies to the collection, and authors from the countries of the region (Hungary, the Czech Republic, Poland, Latvia, Russia, Croatia, Romania, and Serbia) were joined by scholars from France, Italy, Switzerland, and Ireland.

In 2015, our Institute signed a general agreement with the Herder Institut in Marburg concerning the exchange of information regarding research and scholarship on the art and art history of Central Eastern Europe, the exchange of monographs and periodicals, and the exchange of information concerning developments at art history book markets. Furthermore, the agreement ensure opportunities for publication in the journals and series of the institutions in accordance with the given rules, invitation to conferences and workshops that touch on shared themes, and cooperation in large, comprehensive projects.

III. Introduction of the most important Hungarian and international grants received in 2015

An OTKA research project continued the source research in the collections of Hungarian aristocratic art collections in the archives of the Zichy, Károly, Illésházy and Esterházy families. In the aforementioned archives, primarily the metalsmith works of two families proved to be significant, in addition to the smaller collection of the Melith family, which is of Croatian origin. In this collection, the pieces of the Bethlen Treasury were found by Katalin Brandenburger.

In connection with this research and grant application, one of the scientific researchers of the Renaissance Research team of the Institute conducted the preparations for the handbook of Hungarian Renaissance Art. Three of our senior researchers joined the Momentum Program of the HAS CH Institute for Historiography, Research Team for the Holy Crown, as a member. Within the framework of this research, new archival and library sources were identified in Vienna related to 16-18th-century Hungarian coronation ceremonies. The death of one of the members of our Institute at the end of the year at a tragically young age was a great loss to each of us personally and to the work of the research team professionally. One of our senior researchers joined the Momentum Program of the HAS CH Institute for Historiography as a member of the Research Team for the Holy Crown.

As part of the *Data Archive for the History of Hungarian Object Culture, 16-19 centuries* OTKA research project, the research group focusing on the history of the practice of collecting art, which is led by a senior member of the Institute, pursued archival research in the National Archive, examining primarily records concerning the collections of Hungarian aristocratic families of the 16th and 17th centuries.

In February 2015, the postdoctoral OTKA research project *Data Archive for the History of the Art of the Árpád Era* was launched under the leadership of one of the members of the Institute. As part of the project, research on historical relics from the Árpád Era will be done in three cities: Eger, Pécs and Székesfehérvár. Members of the research team will continue work that was begun in 2001 involving the study and documentation on site of Árpád-era and Gothic-era carvings in the medieval cathedral of Eger. As part of the OTKA project, detailed photographs of historical relics and works of art were made in Eger. Work also continued on the Romanesque-era carvings from the cathedral in Pécs and the relevant archival sources. The OTKA project also made it possible to undertake studies in cooperation with the HAS Research Centre for Astronomy and Earth Sciences of the stone itself.

I. The most significant scientific publications in 2015

Bicskei Éva: „Férfi/kép. Az 1825–1827-es országgyűlés reformereiről egy portrégaléria kapcsán.” In: Neumer Katalin (szerk.), *Identitások és váltások. Interdiszciplináris szimpózium (MTA BTK, 2012. december 6–7.) tanulmánykötete*. Budapest: MTA BTK–Gondolat, 2015. 22–92. Real: 32630

FarbakynéDeklava Lilla, Farbaky Péter, Mátéfy Balázs, Róka Enikő, Végh András (szerk.) *Mátyás-templom: A budavári Nagyboldogasszony-templom évszázadai (1246-2013)* Budapest: Budapesti Történeti Múzeum, 2015. 776 p. Real: 32090

Havasi Krisztina: A király új palotája. Megjegyzések a kora 13. századi óbudai rezidencia művészettörténeti helyéhez. In: *Inmedioregni Hungariae. Régészeti, művészettörténeti és történeti kutatások „az ország közepén”*. Szerk. Benkő Elek – Orosz Krisztina. MTA BTK Régészeti Intézet, Budapest 2015, 405–469. Real: 31564

Hornyik Sándor: Sputnik versus Apollo: Science, Technology, and Cold War in the Hungarian Visual Arts, 1957-1975. *Acta Historiae Artium*, 56, 2015. 165–172.
REAL: 31691

Kerny Terézia: Grassalkovich Antal személyes devóciója. In: „*Birodalmam alatt...*” Gróf Grassalkovich Antal a birtokos, mecénás és magánember. Tanulmánykötet a Gödöllői Királyi Kastély és a Gödöllői Városi Múzeum szervezésében 2011. szeptember 16-án megrendezett Gróf Grassalkovich Antal című konferencia előadásaiból. Szerk. Czeglédi Noémi. Gödöllő, Városi Múzeum, 2015. (Gödöllői Múzeumi Füzetek 14.) p. 196: 45–70.

Lővei Pál: Uralkodói kőanyagok. A király és az elit díszítő- és használati a középkori Magyarországon. In: *In medio regni Hungariae. Régészeti, művészettörténeti és történeti kutatások „az ország közepén”*. Szerk. Benkő Elek; Orosz Krisztina. Magyar Tudományos Akadémia Bölcsészettudományi Kutatóközpont Régészeti Intézet, Budapest 2015. p. 764: 79–109. Real: 24986

Sisa, József: Tradition und Kontinuität in der Baukunst. In: Csúri, Károly – Jacob, Joachim (szerk.): *Prinzip Wiederholung: Zur Ästhetik von System- und Sinnbildung in Literatur, Kunst und Kultur aus interdisziplinärer Sicht*. Bielefeld: Aisthesis Verlag, 2015. pp. 244–266. 2801693 (2801411) Real: 19827

Székely Miklós: A Capital in the Margins: Concepts for a Budapest Universal Exhibition between 1867 and 1917. In: *Cultures of International Exhibitions 1840–1940 Great Exhibitions in the Margins*. Edited by Marta Filipová. London, Ashgate, 2015. 21–42. Real: 32392

András Edit (és Turai Hedvig) szerk.: A „The Long Sixties” és a „Visualizing Ideology: Art, Culture, and Politics in the Cold War Era” konferenciák előadásai, *Acta Historiae Artium*, 56, 2015. 103–353. (többek között Hornyik Sándor, Tatai Erzsébet, Pataki Gábor, András Edit tanulmányai is)