New Art Historical Resources on the Web [3]

ArtHist Redaktion

[1] “OwnReality” ERC Project Results
[2] Passages/Passagen du DFK Paris sur OpenEdition Books
[3] RSF. Rivista di studi di fotografia

---

[1]

Publication of the “OwnReality” ERC Project Results – New Online Resource about Artistic Exchange between East and West in Cold War Europe

From: Sira Luthardt <sluthardt@dfk-paris.org>
Date: 10.10.2017

We are pleased to announce the launch of the new trilingual web site of the ERC funded research project “OwnReality. To Each His Own Reality. The notion of the real in the fine arts of France, West Germany, East Germany and Poland between 1960 and 1989”:
https://dfk-paris.org/en/ownreality
For six years, from 2010 to 2016, the “OwnReality” project received an ERC Starting grant to study the treatment of the notions of the real and reality in the discourse on art in France, the FRG, the GDR and Poland between 1960 and 1989. Directed by Mathilde Arnoux at the German Center for Art History (DFK Paris), its team united post-doctorate researchers, doctoral students and assistants specializing in art history and philosophy from France, Germany and Poland: Maria Bremer, Constanze Fritzsch, Krzysztof Kosciuczuk, Laura Langelüddecke, Clément Layet, Sira Luthardt, Katrin Neumann, Clara Pacquet, Aneta Panek and Julie Sissia.
With relation to the notions of the real and reality, the art of the period of the Cold War evades accepted classification and prompts new lines of interpretations with regard to art history. The results of the “OwnReality” project help to discern those lines through the combination of edited sources (2560 press articles and summary presentations of 16 art journals), a timeline of 1480 exhibitions, 16 interviews with those actively involved with events at the time, and 30 case studies. Readers of these publications will discover unknown artists, be led to reconsider those with whom they are familiar, and to envisage new links.
The texts and data that are put online in full open access on the trilingual “OwnReality” project web site, hosted by the DFK Paris, are the results of the work of some fifty researchers, research assistants, translators, copy editors, graphic designers, and computer scientists.

---

[2]

Ouverture de la collection Passages/Passagen du DFK Paris sur OpenEdition Books

From: Sira Luthardt <sluthardt@dfk-paris.org>
Date: 10.10.2017

Le Centre allemand d'histoire de l'art (DFK Paris) a inauguré sa collection de publications Passages/Passagen sur la plate-forme OpenEdition Books. Elle y est présentée dans l'espace éditeur des Éditions de la FMSH, son partenaire éditorial en France.

Lien sur la collection :
<https://books.openedition.org/editionsmsh/7428>

Grâce au partenariat qui lie la FMSH à OpenEdition Books, le DFK Paris a désormais la possibilité de décliner ses publications sur différents types de supports : parallèles aux éditions imprimées, des versions électroniques augmenteront la visibilité et l'accessibilité des ouvrages. La participation au programme OpenEdition Freemium permet un accès libre aux textes au format html pour tout internaute, et le téléchargement aux formats pdf et ePub pour les utilisateurs des institutions partenaires. Ces éditions multi-supports sont réalisées via la chaîne éditoriale MÉTOPES (méthodes et outils pour l'édition structurée), développée par le pôle Document numérique de la MRSH de Caen.

Le volume 55 de la collection Passages/Passagen – le Journal du comte Harry Kessler, source incontournable pour l'histoire culturelle européenne, paru en avril 2017 en deux volumes sous coffret – est le premier ouvrage multi-supports du DFK Paris qui vient enrichir l'espace éditeur numérique de la FMSH. Il inaugure ainsi une des rares collections scientifiques présentes sur Internet dans le domaine de l'histoire de l'art. C'est notamment son riche appareil iconographique, mis à disposition intégralement en accès libre, qui lui confère un rôle de modèle précurseur en la matière.

Lien sur le livre :
<https://books.openedition.org/editionsmsh/10902>

Le DFK Paris aspire à travers ses contributions à l'Open Access à faire valoir la nécessité de représenter l'histoire de l'art à égalité des autres sciences humaines et sociales sur les supports numériques. À travers le développement de collaborations avec d'autres institutions scientifiques spécialisées dans l'histoire de l'art en Europe, le DFK Paris a l'ambition de définir une ligne permettant de répondre aux exigences du développement de l'Open Access et aux contraintes légales qui pèsent sur les droits de reproduction des images.

Plus d'informations sur le DFK Paris et ses publications :
<https://dfk-paris.org/>
<https://dfk-paris.org/fr/page/publications-5.html>

---

[3]
RSF. Rivista di studi di fotografia: now an open access journal

From: Tiziana Serena <tiziana.serena@unifi.it>
Date: 28.10.2017

"RSF.Rivista di Studi di Fotografia" (Journal of Studies in Photography) is now an open access journal.
The N° 5, dedicated to the topic Photography and Public History is already available at:
http://www.fupress.net/index.php/rsf

RSF is a double blind peer reviewed committed to providing open access to new innovations on research and studies of photography, both historical and contemporary.

The scope of the journal is to gather together and promote the most up-to-date research on photography which is taking place both in Italy and abroad, with particular attention to the work of specialists in the field who introduce innovative approaches and share an interest in dialogue with other branches of knowledge.

All new and past articles accepted before the introduction of the open access will be published via open access.
We encourage all readers to visit the journal homepage to take advantage of open access, keep up to date with the latest developments and to sign up for our automated e-alerts in order to receive emailed notifications when new issues are published. Please note that readers should 'opt-in' to receive e-alerts, by visiting the journal homepage and registering at the 'Alerts' area.

With these and other exciting changes, we firmly believe that RSF will continue to serve the photography research community and offer a platform for critical thinking on photography and as essential reading the world over for academics, curators and practitioners with a central interest in the history and evolution of photography.

EDITORIAL BOARD

Editor in Chief
Tiziana Serena, Università degli Studi di Firenze, Italy

Managing Editor
Giovanna Calvenzi, Photo editor, Italy

Co-Editors
Antonello Frongia, Università Roma Tre, Italy
Sauro Lusini, già Archivio Fotografico Toscano, Italy
Monica Maffioli, già Fratelli Alinari Fondazione per la Storia della Fotografia, Italy

Editorial Board
Cosimo Chiarelli, Université de Lyon, France
Laura Corti, già Università IUAV di Venezia, Italy
Giacomo Daniele Fragapane, Istituto Europeo di Design di Roma, Italy
Adolfo Mignemi, Istituto Nazionale per la storia del movimento di liberazione, Italy
Silvia Paoli, Civico Archivio Fotografico, Milano, Italy

International Advisory Board
Alberto Abruzzese, IULM Università di Lingue e Scienze della Comunicazione di Milano, Italy Jan Baetens, Ku Leuven, Belgique
Costanza Caraffa, Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Germany-Italy
Francesco Faeta, Università degli Studi di Messina, Italy
Giovanni Fiorentino, Thilo Koenig, Universität Zürich, Switzerland
Maria Grazia Messina, Università degli Studi di Firenze, Italy
Michel Poivert, Université Paris 1 Panthéon Sorbonne, France
Maria Antonella Pelizzari, Hunter College New York (NY), U.S.A.

Luigi Tomassini, Università degli Studi di Bologna, Italy
Roberta Valtorta, Museo di Fotografia Contemporanea, Cinisello Balsamo, Italy
Giorgio Zanchetti, Università degli studi di Milano, Italy

Reference:
WWW: New Art Historical Resources on the Web [3]. In: ArtHist.net, Oct 30, 2017 (accessed Oct 31, 2026), <https://arthist.net/archive/16443>.