
PRIMUS

Primus je novou soutěží Univerzity Karlovy, jejímž cílem je přilákat a podpořit mladé vědecké pracovníky se zahraničními zkušenostmi při zakládání nových vědeckých skupin a laboratoří. Vybraní mladí vědci budou moci po dobu 3 – 5 let pracovat na vlastním nezávislém projektu. Zajímavou příležitost pro tvůrčí a vědeckou práci dostanou i studenti doktorských a magisterských studijních programů, které bude možné do řešitelských týmů zapojit. Jedním z dlouhodobých cílů soutěže je zvýšit úspěšnost univerzity při získávání mezinárodních grantů (např. grantů Evropské výzkumné rady – ERC).

Probíhající projekty

kód projektu	název	řešitel	řešení
Primus/HUM/23	Křesťanství po křesťanstvu: paradoxy "teoretických obrátů" v současné kultuře	František Štěch	2017–2019
Primus/HUM/14	Sběratelství v Čechách od 16. do 17. století: od kunstkomy k obrazové galerii	Alice Fornasiero	2018–2020

O projektech

PRIMUS/HUM/23
"Christianity after Christendom: Paradoxes of "Theological Turns" in Contemporary Culture"

It is argued that Christianity in Europe today, it seems that "The it is not dying, but the risk cannot yet be born." The objective of this project is to advance and explore the idea of a western culture that is stuck somewhere in-between its secular inquiries and its theological heritage. In the past, European societies found and gave rise to new modern ideas of liberty, equality and history a profound source of reference and orientation. A cursory look at contemporary Europe would very likely indicate that while some people experience new and exciting opportunities, many at the same time, religious faith and theology continue to exert some decline at the level of society which means that the resources that people accessed in the past at times of crisis are often no longer available to them. This causes a certain fragility which is slowly, creating a challenge to theology and philosophy, while they also struggle to maintain their function in complex emerging conditions around human destiny and meaning of life.

In a series of topical seminars of the related areas, alternatively described as theological turns, the "Christianity after Christendom" research project aims to be an original contribution towards building a new state-of-the-art dialogue between postmodern culture and theology. We focus on epistemological, axiological and ontological of cultural and theological related turns which we investigate along three axes: philosophical, theological and media theory.

1. The first seminar focuses on the theological turns in contemporary postmodern philosophy which in the past provided new possible paths for understanding Christianity in the post-modern context and in contemporary times it represents great challenge for contemporary theology.

2. The second seminar takes up this challenge and asks whether we can identify a kind of theological turn in theology also and contribute towards new metaphysics in the context of postmodern thought and culture.

3. The third seminar introduces the perspective of media theory, which might consider properties of contemporary theological turns in emerging culture that come to the fore by various means of communication and technical media.

While acknowledging that certain forms of Christianity are a matter of the past, we are convinced that the Christian theological tradition may carry a new meaning and a new promise for our culture and society in this sense, we can do justice for a Christianity that can help after "Christendom". At the same time, we also explore in what ways Christianity as an indispensable part of the western tradition, shapes contemporary culture and impacts its self-understanding.

Outstanding results 2017 - early 2019

František Šachl, "Narrative Theology, Revelation, and the Pledge towards a Theological Media Theory," *Theology Today*, 76:4 (2018), 1-14, DOI: 10.1017/S0021917818000294

František Šachl, "Hermeneutic of Theology of the Last Things," *Communio Theologica* 91 (2018) 114-34

Marco Rulli, "Theological Thinking after Metaphysics: A Theological Reading of Jan Patočka's 'Negotio in Personis,'" *Stoicorum*, *Journal of Philosophy and Theology* 79 (2017) 90-116, DOI: 10.1002/STOJ.12010

Marco Rulli, "Sicut Sicut for Nothing: The Movement of 'Away' in Jan Patočka's Thought," *Modern Theology* 33:4 (2017), 591-617, DOI: 10.1111/moth.12257

Other Articles: "Information, Language and The Absolute Self in the Play of Mutual Penetration," *The Holistic Journal* 18:1 (2017), 1-30, DOI: 10.1111/holj.12111

Václav Štrougal, "The Gift and the Gift-giver: Eschatology, Self-love, and Political Theology of Projective Desire," in *Love Against Modernity and Love Against Self: On Taste, Aesthetic Exchange and the Gift* (ed. by Tanya Carlsberg), *Stylus Publishing*, 2017, 55-68.



During our project we cooperated with these institutions



COLLECTING IN 17TH CENTURY BOHEMIA FROM „KUNSTKAMMER“ TO PICTURE GALLERY



PROJECT'S AIM

The project intends to explore and define the phenomenon of collecting in Bohemia with special focus on the passage from „Kunstkammer“ to picture galleries belonging to the Bohemian nobility.

The research aims to identify and interpret how collecting and the associated artistic patronage changed from the end of the 15th century in the course of the following century. In this connection this study will open up new perspectives in the history of collecting in Bohemia in the period taken in consideration.

METHODS

exploring, analyzing and critiquing Bohemian collections by the comparison with the Central European and Italian models which have inspired them.

PRELIMINARY RESULTS

Monograph on the development of collecting and its function in Bohemia in 17th century

RESULTS OF THE FIRST YEAR OF THE RESEARCH

Two articles "The Studio of Rudolf II. Development of the studio collection and possible examples for the artistic collection of Rudolf II" and "The Studio of Rudolf II. New spaces for the Rudolfin collection at the Prague Castle" (currently under review to the *Journal of the History of Collectors*, Oxford University press) will be included in the monograph.

In these first two contributions, the researchers have examined the Rudolfin collection in a new perspective. They have concentrated the research on different (less-known spaces connected) with the collection of Rudolf II and we have tried to clarify their significance.

The first article written by Eliška Zatošňáková, focuses on the issues connected with the development of the studio collection in general and examines the possible predecessors and examples that Rudolf II might follow. Not only the German milieu, where the concept of studio collection found a "fertile soil" as is evident by the presence of many studio collections in Nuremberg, Augsburg and Munich, but there were studio collections in Bohemia and Moravia at the beginning of the 16th century as well, as we can trace from the existence of a golden bowl of Augustiner of Olomouc and contemporary notices of his huge library.

The second article written by Alena Fomáková deals with three spaces at the Prague Castle: the Studio of Rudolf II, the Terrace in the White Tower and the Selenite. Italy the archbishop to the Rudolfin Kunstkammer. They have emerged as essential parts of the complex of spaces housing the Rudolfin collection and their appearance put them in connection with other typical spaces for hosting art collections belonging to the European cultural context (establishing the two centuries). Their existence contributes to further enrich the figure of an important collector such as Rudolf II, always thought to be the influence coming in particular from the Italian models.

OBJECTIVES FOR THE YEAR 2018

In the forthcoming year we want to focus on the picture-gallery and its development in Bohemia, from its origins to the more famous Bohemian picture galleries.

In this second year we want to develop more the international collaboration, which will provide the basis for an application for an international grant ERC. We have already started the co-operation with the Italian Foundation "Sito Morotti-Costanzi" at the University of Perugia with which we collaborate in the publication of the first monograph.

THE TEAM

Ph.D. Alena Fomáková, Ph.D. Institute of Christian Art at the Catholic Theological Faculty

Master degree in Modern Art History, Ca' Foscari University in Venice

Ph.D. from the Charles University

Main research fields: Modern Art History

and Collecting activity, special focus influence between Italy and Bohemia

Ph.D. Eliška Zatošňáková, Ph.D. Institute of Christian Art at the Catholic Theological Faculty

Ph.D. degree in Art History at Prague Faculty

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