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Andrea Hacker 3.11.2017

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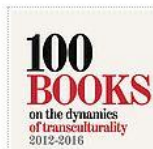
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The screenshot shows the homepage of the Transcultural Studies journal. At the top left is the journal's logo, a stylized cross with four quadrants in different colors (red, black, white, red). To the right of the logo, the word "TRANSCULTURAL" is written in large, bold, black letters, with "STUDIES" in smaller, spaced-out letters below it. Below the title is a navigation menu with links: HOME, ABOUT, REGISTER, SEARCH, CURRENT, ARCHIVES. The main content area is divided into sections: "Home > No 2 (2016)", "Transcultural Studies" (with a brief description of the journal), "Previous Issue:" (listing contributors and a link), "Current Issue:" (with a large heading "No 2 (2016)" and a "Table of Contents" link), and a list of articles under the heading "Articles". Each article entry includes the title, author, and links for HTML and PDF versions. On the right side of the page, there is a sidebar with a language selector (German/English), social media icons (Facebook, Twitter, LinkedIn, Google+), a "User" section with a "Login" link, a "Journal Content" search box with a "Search" button and a "Search Scope" dropdown menu, a "Browse" section with links for "By Issue", "By Author", and "By Title", a "Font Size" section with three icons (A-, A, A+), and a "Current Issue" section with three horizontal bars representing different issues. At the bottom of the sidebar is the "Published by" section, which features the "heiUP" logo (a red square with the text "heiUP" in white) and the text "OPEN JOURNAL SYSTEMS".

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Transcultural Studies

Transcultural Studies is a peer-reviewed, open-access journal committed to promoting the knowledge and research of transculturality in all disciplines. It is published by the Cluster of Excellence "Asia and Europe in a Global Context: The Dynamics of Transculturality" of the Ruprecht-Karls-Universität Heidelberg.

Previous Issue:
Issue 1/2016 featuring contributions by Susanne Marten-Finnis, Jayeeta Sharma, Emma Martin, Kalzang Dorjee Bhutia, and Samuel Thévoz can be found [here](#).

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Ukiyo-e between Pop Art and (Trans)cultural Appropriation: On the Art of Muhamed Kafedžić (Muha)

Srdan Tunić

[Abstract](#)

This article is based on a curatorial study of Muhamed Kafedžić's oeuvre and our collaboration between 2012 and 2015. The work examines the paintings of the Sarajevo-based artist and questions the meaning and applicability of cultural appropriation theories to his work. The goal is to present a complex procedure of the appropriation of processes and styles in art history, using Kafedžić's example of a hybrid of Japanese Ukiyo-e woodblock printing (17th-19th centuries) and American pop art painting (20th century), predominantly in the style of Roy Lichtenstein. My intention is to emphasize how Muha's artwork has an element of dislocation, or outside-ness, in both place and national tradition, which consequently develops into a trans-cultural perspective, using Japanese (pop) art as a trans-national networking point.

[Keywords](#)


Ukiyo-e; pop art; Muha


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NEW: issue 1.2017 of our journal is out featuring essays about Central Asia, China, and transcultural art: transculturalstudies.org

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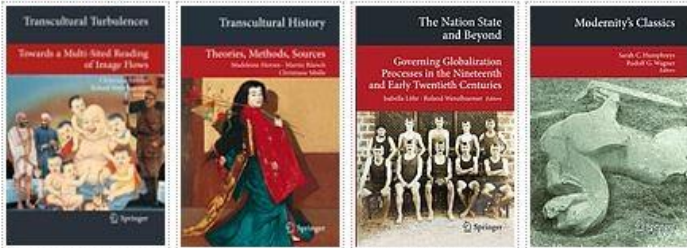


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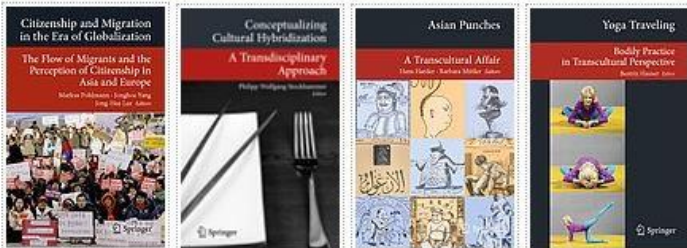


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Corinna Forberg, Philipp W. Stockhammer (Hrsg.)

The Transformative Power of the Copy A Transcultural and Interdisciplinary Approach

Der Band eröffnet eine neue Perspektive auf das Phänomen der "Kopie" und die Praxis des Kopierens. Wenngleich sich die Forschung der letzten Jahrzehnte intensiv mit den Themen Kopie und Kopieren beschäftigt hat, geschah dies kaum im Kontext der Diskussionen zur Transkulturalität. Die Autor_innen dieses Bandes, welche ein breites Spektrum wissenschaftlicher Disziplinen repräsentieren, gehen dieses Desiderat an, indem sie das Thema aus einer transkulturellen Perspektive betrachten. Ihr Ziel ist es nicht, zu einer einheitlichen Definition von Kopie zu gelangen, sondern die ihr inhärente Dynamik und transformative Kraft zu erforschen. Kopie und Praxis des Kopierens werden als Bestandteile von Transkulturalität verstanden. Die Beiträge, deren zeitlicher Rahmen von der Antike bis in die Gegenwart reicht und die räumlich in Europa und Asien lokalisiert sind, sollen vor allem zum Denken anregen. Der Band will dazu beitragen, einen neuen, interdisziplinären Diskurs über die Kopie und deren transkulturellen Einfluss anzuregen.

Corinna Forberg promovierte in Kunstgeschichte an der Universität Wien. Sie forscht aktuell über die Rezeption indischer Miniaturen in der europäischen Kunst des 17. bis 20. Jahrhunderts.

Philipp Stockhammer ist Professor für Vor- und Frühgeschichte mit Schwerpunkt Ostmittelmeerraum an der Ludwig-Maximilians-Universität (LMU) München und Co-Direktor am Max-Planck-Harvard Research Center for the Archaeoscience of the Ancient Mediterranean am Max-Planck-Institut für Menschheitsgeschichte (Jena).

Empfohlene Zitierweise

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The Transformative Power of the Copy

Corinna Forberg Philipp W. Stockhammer

06 Sep 2017

DOI: <https://doi.org/10.17895/heiup.195.280>

Copying the World's Emperor: Dinglinger's Great Moghul and the French Model of Absolute Power

Corinna Forberg

Abstract

The kings and princes of late seventeenth- and early eighteenth-century Europe were steeped in the desire for absolute power. The most ambitious and successful ruler among them was Louis XIV. In Asia, Aurangzeb, the acting Great Moghul, was known as his equivalent. Both used the potential of courtly representations not only to illustrate, but to legitimize their claim to power. In order to document their grandeur and immortality, they let pictures of themselves be distributed; some images of the Great Moghul even reached Europe, where they were copied for travel literature. Johann Melchior Dinglinger, goldsmith at the court of the Elector of Saxony and King of Poland Augustus the Strong, used those images spread via print media to create his masterpiece *The Throne of the Great Moghul*. Dinglinger's aim was not to exhibit an exact effigy of the historical Great Moghul Aurangzeb and his splendid court, but to depict absolute power. However, the absolute monarch is inimitable. This article pursues Dinglinger's strategy to meet the problem of how to imitate the inimitable. For this, he used both formal and stylistic devices and imperial concepts of representation. The latter included Dinglinger's presentation of his cabinet piece to the king, which became a key moment in the understanding of the art work. It was that moment when Augustus the Strong's desire for absolute power was satisfied, comparable to the situation when the transubstantiation of Louis XIV in juxtaposition with his portrait took place, as described by Louis Marin in his thesis on the portrait of the king. Ultimately, Dinglinger applied the practice of copying in order to erase the original.

Keywords: Copy, inimitability, Johann Melchior Dinglinger, Louis XIV, Louis Marin

Introduction

In 1701, the court jeweller Johann Melchior Dinglinger began to work on his masterpiece *The Throne of the Great Moghul* (fig. 1), which he devoted to Augustus the Strong, Elector of Saxony and King of Poland. In the same year, Hyacinthe Rigaud created what is probably the most famous portrait of Louis XIV, depicting him as an absolute ruler (fig. 2), and which henceforth substituted for the king in his absence. At this time, Roger de Piles had seen in his writings on art theory that color was brought into the strict rules of the French royal academy by

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Figure 1: Johann Melchior Dinglinger, *The Throne of the Great Moghul*, Dresden, Green Vault.

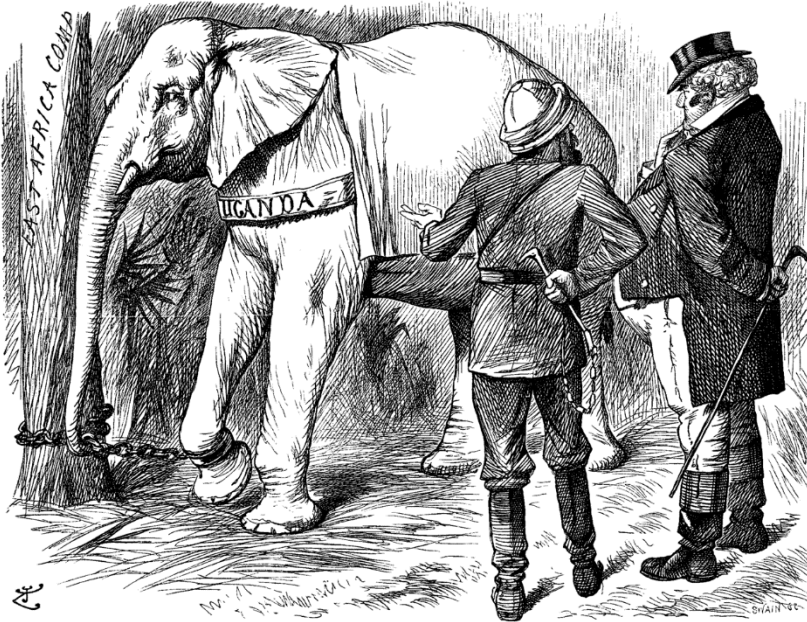
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John Tenniel, *THE WHITE ELEPHANT*
PRESENT PROPRIETOR (*loq.*). "SEE
HERE, GOVERNOR! HE'S A LIKELY-
LOOKING ANIMAL,—BUT I CAN'T
MANAGE HIM! IF YOU WON'T TAKE
HIM, I MUST LET HIM GO!!"

Punch, vol. 103, 22.October 1892
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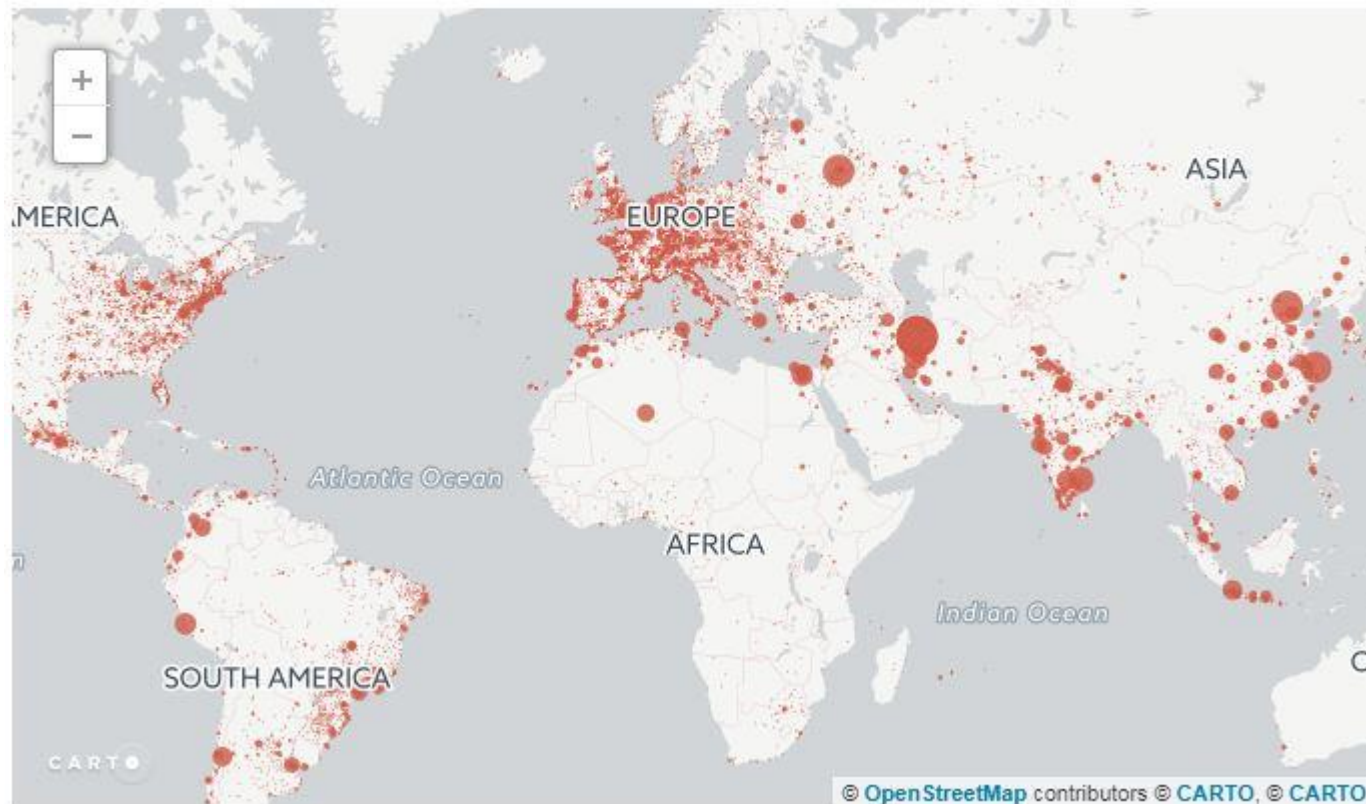
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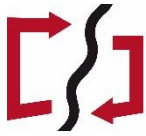
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Vielen Dank!

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