

Renaissance epic, and literary innovation between Romanticism and Modernism in Spain and Latin America.

His work as the co-editor of the *Zeitschrift für Katalanistik / Revista d'Estudis Catalans* (since 2006), the journal of the Deutscher Katalanistenverband-Associació Germanocatalana (DKV), his teaching of Catalan language and literature, his studies of all things Catalan and his activity within the DKV have contributed and continue to contribute remarkably to the dissemination of Catalan culture in the German-speaking lands, and therefore

to the maintenance of German Catalan studies, which had recently experienced a decline, unlike traditional German studies of Catalan culture.

For all of these activities and his output summarised in the previous paragraphs, we believe Dr Roger Friedlein's corresponding membership in the History-Archaeology Section of the IEC is of great interest.

Albert ROSSICH



Miljenko Jurković. He was born in Croatia in 1958. He was educated at the University of Zagreb, where he earned his PhD in 1990 and where he has worked as a professor of Mediaeval Art History since 1997 and as a chair since 2002. He has been the head of the Art History department (1991-1997) and the dean of the Faculty of Humanities and Social

Sciences at the University of Zagreb (2004-2009), and among his institutional activities he has been a member of the Croatian Committee for Cooperation with the UN for Education, Science and Culture (1998-2000); a member of the Executive Board of the Museum of Arts and Crafts in Zagreb (1998-2000); a member of the Council for Humanities of the Croatian National Board for Science, Ministry of Science, Technology and Sport (2005-2009); the president of the board of directors of the Institute for History of Art in Zagreb (1994-2002); a member of the board of directors of the Prague Network of Deans of Faculties of Humanities (2007-2010); and a member of the board of directors of the president of the University of Zagreb.

Since 1993, he has been the founder, director and president of the board of the International Research Center for Late Antiquity and Middle Ages (Motovun, University of Zagreb); since 1995, he has been the president of the editorial board for the international scholarly journal *Hortus artium medievalium. Journal of the International Research Center for Late Antiquity and Middle Ages*; since 2010, he has been a member of the editorial board for the scholarly journal "Arte in Friuli Arte a Trieste"; since 2015, he has been a board member of the Association pour l'Antiquité Tardive; since 2016, he has been a member of the editorial board for the scholarly journal PAST (Quasar Publisher); and since 2018, he has been a member of the scientific board of the series "Quaderni napoletani di storia dell'arte medievale". He has often been a guest professor in Germany, France and Italy.

He is an expert in art from the early Middle Ages and the Romanesque period and has a dense curriculum of

scholarly activities and publications. He has directed and continues to direct major international projects such as *Transformation of the Historical Landscape of the Island of Rab and of the Quarnero Islands* (University of Zagreb grant, 2014-2016); *Croatian Medieval Heritage in European Context: Mobility of Artists and Transfer of Forms, Functions and Ideas* (CROMART), funded by the Croatian Science Foundation (2014-2018); Nacional PI: *Transfers et circulations artistiques en Europe à l'époque gothique (XIIe-XVIe siècles)*, financed by Institut National d'Histoire de l'Art / INHA, France (2010-2012); and *Croatian Artistic Heritage to the "Style 1200" in European Context* (2007-2013). He has overseen many archaeological excavations in Croatia financed with national and international funds. Since 2002, he has been the coordinator of the European project "Corpus of European Architecture of the first millennium/ Corpus architecturae religiosae europaeae (IV-X. saec.)". He has been the author and curator of many exhibitions, including "French Renaissance" (Zagreb, 2005), "Croatian Renaissance" (Zagreb and Écouen, 2004) and "Croats and Carolingians" (Split-Brescia, 1999-2000), and he was a member of the scientific board of the exhibition "Canossa 1077 – Erschütterung der Welt. Geschichte, Kunst und Kultur am Aufgang der Romanik" (Paderborn, 2001). He has organised 24 international colloquia whose proceedings have been published in 25 volumes of the scholarly journal *Hortus artium medievalium* since 1995. He has published more than 100 texts, including articles, book chapters and books, on early mediaeval architecture and sculpture and the connections between Croatia and mediaeval Europe, especially Carolingian Europe, within which he has examined the relations between Croatia and Catalonia.

His relationship with Catalonia consists not only in direct publications but also joint activities with Catalan researchers in his field of expertise in both Catalonia and Croatia through the annual colloquia which he organises, in which numerous Catalan university professors have participated and continue to participate. He co-directed the European project on Charlemagne with the exhibition presented at the Museu Nacional d'Art de Catalunya in Barcelona in 1999, and he is currently overseeing the aforementioned European project CORPUS ARCHITECTU-

RAE RELIGIOSAE EUROPEAE (s. IV-X)/ CARE, in which Catalonia is participating with a team from the Universitat de Barcelona. More recently, professor Jurković has been a member of several scientific councils in Catalan projects, and as part of Puig i Cadafalch Year he partici-

pated in the international section on the architect with a lecture in Mataró on Puig i Cadafalch, Byzantium and the Balkans.

Xavier BARRAL



Immaculada Lorés i Otzet was born in Barcelona in 1961 and earned her Bachelor's in Art History from the Universitat de Barcelona in 1984. She then earned her PhD from the same university in 1991 with a thesis entitled *L'escultura dels claustres de la catedral de Girona i del monestir de Sant Cugat del Vallès*. In 1988, she started teaching in the Faculty of Humanities at the Estudi General de Lleida, at that time part of the Universitat de Barcelona, until it became the Universitat de Lleida in 1992. Still teaching at the Universitat de Lleida, she became an associate professor in 1997 and a full professor in December 2017. Her true calling as a teacher and her commitment to improving teaching quality has led her to take on a host of responsibilities within the university's academic administration: vice-dean and head of studies in the Faculty of Humanities (1995-1997), assistant to the rector to revamp the curricula in the Faculty of Humanities (1997-1998), chair of the Art History and Social History Department (1998-2001), vice-dean of the Faculty of Humanities (2001-2006) and dean of the Faculty of Humanities (2007-2010).

Since 1996, Imma Lorés has been a founding member of the research team led by Milagros Guàrdia, which is known for the scope and excellence of its scholarly output, namely *Ars Picta*, an acronym of *Anàlisi i Recerques Sobre Pintura i Iconografia Tardocantiga i Altmedieval*. This research group is housed at the Universitat de Barcelona and has continuously secured competitive projects from both the Spanish ministry and the Generalitat, which recognised it as a Consolidated Group in 2005. This same group was renamed *3DPatrimoni. Estudi, Digitalització, Documentació i Divulgació del Patrimoni artístic i arqueològic: recerca i transferència* in 2017, when it merged with another team working on the archaeological heritage.

Within these avenues of research, Imma Lorés has published a vast number of studies – books, articles, book chapters, talks at conferences – in both Catalonia and internationally, which confirm her academic rigour and incredibly broad range of interests. They are essential contributions to the history of mediaeval Catalonia art, especially from the Romanesque period, although there is no dearth of studies focusing on earlier episodes of late ancient and early mediaeval art. One of the topics which

has occupied her the most persistently from her doctoral thesis until now has unquestionably been Romanesque sculpture and its interpretation within its architectural context and in relation to the spaces and their liturgical uses and meanings, an intelligent response to a fertile vein in mediaevalist historiography which, as is common knowledge, has taken a liturgical and functional “shift”, emphasising aspects like the topoliturgical approach and the study of the images' ecosystem within their topography. This is what she has particularly applied in her study of the sculpture in the cloisters of the cathedral of Girona and in Sant Cugat del Vallès, with studies published in the *Butlletí del MNAC* (2003) and international publications like *Cahiers de Saint-Michel de Cuxa* (2015) and *Medioevo, arte e storia* (Parma, 2008). However, this perspective has not led her to lose sight of other approaches which are still fundamental in our discipline, such as stylistic analysis, attribution problems and the criticism of authenticity, the issue of the circulation and transmission of models, the respective roles and relationships between promoters and artists, etc. In short, it is impossible to overstate the rigour with which Imma Lorés has managed to combine, alternate and especially integrate a broad range of topics and methodological strategies.

Numerous monuments from Catalan architecture and art from the early mediaeval and Romanesque eras have captured Imma Lorés' attention, and she has devoted many publications to them, sometimes viewing the monument as a whole, while other times examining more partial aspects of particular interest. At a minimum, we should recall her studies on the monasteries of Sant Pere de Rodes (with a book that is the first complete monograph on the site), Santa Maria de Ripoll, Sant Miquel de Cuixà, Sant Andreu de Sureda and Sant Cugat del Vallès, along with the Romanesque cathedrals of Girona, Barcelona and Roda d'Isàvena (in this case, with recent international publications, such as her contribution to a book published by Picard and articles in *Hortus Artium Medievalium*), the late Romanesque cathedral in Lleida, La Seu Vella, and finally Sant Climent de Taüll. It is worth noting that Lorés has not limited herself to valuable contributions to studies of 12th-century sculpture, the classical focus of Romanesque historiography in Catalonia, but that by paying deserved attention to the textual testimonies that mention works that have vanished, she has also focused on the origins of monumental sculpture in the 11th century, especially in the first half of that century at the dawn of the Romanesque. On the other hand, she has also suggested new