

Summary

AGNIESZKA DZIKI (University of Warsaw) / Three Crucifixes in the Amerbach Cabinet and the incomplete small-scale sculptures around the year 1500

The aim of this article is to present the case study of the three crucifixes in the Amerbach Cabinet in Basel in the context of a wider scope of intentional incompleteness around the year 1500. I would like to challenge the view that this particular group and a wide variety of other small scale sculptures were only an unsuccessful experiment and eventually to recognize the intentional blurring of the boundary between finished and unfinished as an artistic category in specific time and space. Those seemingly unfinished products have so far been incorporated into other classes, which were validating their existence. The perspective of “incompleteness” is essential to expand the knowledge of the late medieval / early modern collecting history: it gives an insight into the interests of the court and urban elites, enriches the knowledge of craftsman–donor relationship and enables to understand the changed perception of what was seen as art itself.