



A & P

Art and Politics in Europe in the Modern Period

29 June – 2 July 2016, Zagreb, Croatia
Faculty of Humanities and Social Sciences, University of Zagreb

INTERNATIONAL CONFERENCE
ART AND POLITICS IN EUROPE IN THE MODERN PERIOD

Faculty of Humanities and Social Sciences
University of Zagreb

Ivana Lučića 3, 10000 Zagreb, Croatia
29 June 2016 – 2 July 2016

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University of Zagreb

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Politics in the Late Modern Period (1780-1945)*.





**Art and Politics in Europe
in the Modern Period**

29 June – 2 July 2016, Zagreb, Croatia
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**Programme and
book of abstracts**

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Art and Politics in Europe in the Modern Period

The position and status of art and artist changed considerably in Europe in the modern period, primarily with the formulation of the concept of artistic genius and the new division of labour that separated artists from artisans. Those dealing with art were looked upon as individuals possessing an extraordinary talent that transcended mere skill. Regardless of this new individuality, artistic genius cannot be equated with complete autonomy. Although no longer dependent upon brotherhoods and guilds, artistic practice was nevertheless tied to a wider social context.

Political circumstances have always influenced artistic production to a greater or lesser extent. However, in the modern period, an increased significance was given to political bodies and legislative frameworks which introduced changes to social structures bringing thereby the need for artists to adapt to new situations. In addition to newly formed bourgeoisie, aristocracy and the church(es) which remained influential in the course of the 19th century, various political elites, and political bodies on both national and local levels, gradually assumed an important role as investors of architectural projects or patrons of artists and artworks in general.

By stimulating or influencing cultural transfers political structures greatly influenced the shaping of cultural circles in European countries. Changes of political borders, social systems, wars and economic instability are still continuously mirrored in the production of art, both formally and conceptually.

Social organization of artistic life has also been determined by different spheres of political, cultural or economic interests. Professional associations, organisation and artist collectives, whose activities can range from utopian programmes to practical implementation of artistic ideas, either affirm or oppose political parties and/or systems. The same is the case with individual artists whose work can speak more or less openly about their personal position in relation to wider socio-political circumstances. Although rarely, they still manage to oppose regimes and enforced visual models in more or less subtle ways. Their personal criticism can be interpreted as at least an effort to undermine the power of oppressive ideologies.

What of all these mere efforts or accomplishments stays recorded and conveyed to other generations is largely determined by museums. As institutions which either specialize in art or collect art as part of more diverse collections, museums often help determine, reinforce or disregard the value of individual art works, artists or certain aspects of art production. Collection and communication of art in these institutions, understood in the widest possible sense of the word, establish a dialogue between art production and the notion of quality, value, tradition and identity. By collecting art, which can be seen as an act of collective remembering, museums designate collected works as representatives of the material world that are worth keeping and protecting. By exhibiting, they transmit messages which are fraught with ideological meanings developed in specific political, economic and socio-cultural contexts. Through their basic functions, museums therefore indicate or clearly point out to specific relationships between art and ideology with what is present in their collections and shown in exhibitions as well as with what is absent.

The goal of the conference is to stress the social contexts of artistic production and to question and interpret social and historical circumstances that conditioned the creation, meaning and perception of works of art. Therefore, the contributions to the scientific conference *Art and Politics in Europe in the Modern Period* deal with different aspects of complex relationships between visual art and political and economic, cultural, gender and other politics in Europe in the period from the late 15th century to the present day.

Dragan Damjanović
Lovorka Magaš Bilandžić
Željka Miklošević

Programme

WEDNESDAY, 29 JUNE 2016

9:30-10:30 REGISTRATION / COFFEE (LIBRARY FOYER)

10:30 CONFERENCE OPENING (D6)

11:00-12:00 KEYNOTE LECTURE (D6)

Matthew Rampley, University of Birmingham, United Kingdom
Beyond the National Paradigm

12:00-13:45 LUNCH BREAK

SESSION 1.A (D1)

**IMPACT OF ARISTOCRACY
AND STATE POLITICS ON
ART AND ARCHITECTURE**
Aristocracies and Governments
**Inspiring and Supporting Art
Production**

Chair: Irena Kraševac, Institute of
Art History, Zagreb, Croatia

SESSION 1.B (L)

**WORKS OF ART
REPRESENTING IDEOLOGIES**
Iconography and Politics I

Chair: Dino Milinović, University
of Zagreb, Croatia

SESSION 1.C (A126)

**(TRANS)NATIONAL STYLES
AND VISUAL IDENTITIES**
National Styles in Architecture

Chair: Dragan Damjanović,
University of Zagreb, Croatia

13:45-14:10

**Zvonko Maković, Croatian
Society of Art Historians,
Zagreb, Croatia, *Ideological
Dimension of Equestrian
Monuments***

13:45-14:10

**Jasenska Gudelj, University of
Zagreb, Croatia, *San Girolamo
dei Croati in Rome: Painting
Politics and Politics of Painting***

13:45-14:10

**Ada Hajdu, National University
of Arts, Bucharest, Romania,
*A National Byzantine. The
Nationalisation of Byzantine
Heritage in the Balkan Countries***

14:10-14:35

**Igor Borozan, University of
Belgrade, Serbia, *Between the
Arts and Politics: Ritual Cradle
Donation and the Case of False
Pregnancy of Queen Draga
Obrenovic***

14:10-14:35

**Tanja Trška, University of
Zagreb, Croatia, *Painted History
and Military Imagery in the
Scuola di San Giorgio degli
Schiavoni in Venice***

14:10-14:35

**Gábor György Papp, Hungarian
Academy of Sciences, Budapest,
Hungary, *Budapest: 1896. The
Architecture of the Millennial
Exhibition and the Shaping of
National Identity***

14:35-15:00

**Zsuzsa Sidó, Hungarian
Academy of Sciences, Budapest,
Hungary, *Noblesse Oblige: an
Aristocrat in the Service of Modern
Art. The Case of Count Tivadar
Andrássy***

14:35-15:00

**Sanja Cvetnić, University of
Zagreb, Croatia, *The Frankapan
Family and Political Iconography
of Early Modern and Modern
Croatia***

14:35-15:00

**Cosmin Mînea, University of
Birmingham, United Kingdom,
*Romanian Architecture and
19th-century National Heritage***

15:00-15:25

**Anna Penkala, Pedagogical
University, Krakow, Poland,
*Women's Sense of Art.
Polish Noble Women's Patronage
in 18th-century Poland***

15:00-15:25

**Danko Šourek, University of
Zagreb, Croatia, *Iconography of
the Sacred Stage: the Triumphant
Arch for the Canonical Coronation
of Our Lady of Trsat (1715)***

15:00-15:25

**Vendula Hnídková, Czech
Academy of Sciences, Prague,
Czech Republic, *Intentions
Hidden in Style after WWI***

15:25-15:50

POSTER PRESENTATION
Jovana Milovanović, University of Belgrade, Faculty of Philosophy, Serbia
The 1896 Millennial Celebrations and Rijeka: Andor Dudits's Painting "Ceremonial Proclamation of the Annexation of Rijeka to Hungary, 1779"

15:25-15:50

Vlasta Zajec, Institute of Art History, Zagreb, Croatia,
Political Messages behind the Marble Altar of St. John of Nepomuk in Zagreb Cathedral

15:50-16:20 COFFEE BREAK (LIBRARY FOYER)

SESSION 2.A (D1)
IMPACT OF ARISTOCRACY AND STATE POLITICS ON ART AND ARCHITECTURE
Influence of Political Bodies on Architecture and Urban Planning

Chair: Iskra Iveljić, University of Zagreb, Croatia

SESSION 2.B (L)
ROLE OF POLITICS IN PROTECTION, PRESENTATION AND USE OF ARTISTIC AND ARCHITECTURAL HERITAGE
Damnatio Memoriae

Chair: Franko Ćorić, University of Zagreb, Croatia

SESSION 2.C (A126)
(TRANS)NATIONAL STYLES AND VISUAL IDENTITIES
Art, Architecture and Yugoslavism

Chair: Frano Dulibić, University of Zagreb, Croatia

16:20-16:45

Dragan Damjanović, University of Zagreb, Croatia, *Austro-Hungarian Dualism and Croatian 19th-century Architecture – Politics and Architectural Design*

16:20-16:45

Hadrien Volle, University Paris 1 Pantheon-Sorbonne, France, *Using Architectural Ornaments to "Erase" Monarchy: Case Study of Saint-Germain Theater during the French Revolution*

16:20-16:45

Sandi Bulimbašić, Ministry of Culture of the Republic of Croatia, Split, Croatia, *Medulić, the Association of Croatian Artists in the Context of Central European Artistic and Political Aspirations: the Myth and the Nation*

16:45-17:10

Sanja Zadro, University of Zagreb, Croatia, *Transformations of Rondo Square in Mostar in the First Half of the 20th Century: Urban Planning and Architecture*

16:45-17:10

Marina Dmitrieva, Centre of History and Culture of East Central Europe, Leipzig, Germany, *"Alien Monuments." The Memory of Previous Regimes in Post-Socialist Cities*

16:45-17:10

Aleksandar Ignjatović, University of Belgrade, Serbia, *Straddling the National Divide: Yugoslavism, "Furore Orientalis" and Ivan Meštrović's Vidovdan Temple (1906–1913)*

17:10-17:35

Vladimir Peter Goss, University of Rijeka, Croatia, *Josef Strzygowski and Yves Klein: "Ressurrectiones Memoriae"*

17:10-17:35

Dalibor Prančević, University of Split, Croatia, *Sculptor Ivan Meštrović and the First World War: Constructing a Network of Relationships through Artistic and Political Engagement*

17:35-18:00

Ana Munk, University of Zagreb, Croatia, *Idolatry, Iconophilia and Iconoclasm: Europe Then and the Middle East Now*

17:35-18:00

Vinko Srhoj, University of Zadar, Croatia, *Ivan Meštrović: Art and Politics, Idealism and Practicality*

THURSDAY, 30 JUNE 2016

9:00-10:00 REGISTRATION / COFFEE (LIBRARY FOYER)
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10:00-11:00 KEYNOTE LECTURE (D6)

Christian Fuhrmeister, Zentralinstitut für Kunstgeschichte, Munich, Germany

German and Nazi Art (Politics): Why we Need to Transgress Bipolar, Dichotomous Models

SESSION 3.A (D1)
**IMPACT OF ARISTOCRACY
AND STATE POLITICS ON
ART AND ARCHITECTURE**
**Sovereigns and State Authorities
Influencing Architecture**

Chair: Jasenka Gudelj, University
of Zagreb, Croatia

SESSION 3.B (L)
**WORKS OF ART
REPRESENTING IDEOLOGIES**
Iconography and Politics II

Chair: Tanja Trška, University of
Zagreb, Croatia

SESSION 3.C (A126)
**(TRANS)NATIONAL STYLES
AND VISUAL IDENTITIES**
Constructing National Myths

Chair: Dalibor Prančević,
University of Split, Croatia

11:00-11:25

**Tijana Borić, University of Niš,
Serbia, *Manifesto of Power and
Restored Statehood: the Town of
Karageorge in Topola***

11:00-11:25

**Tiphaine Gaumy, Mazarine
Library, Paris / University of
Caen, France, *The Iconography of
Popular Revolts in Modern Europe
(14th – 18th Centuries): Images
and Authorities***

11:00-11:25

**Viktorija Antolković, Croatian
Academy of Sciences and Arts,
Zagreb, Croatia, *Constructing
Croatian Middle Ages through
History Painting***

11:25-11:50

**Aleksander Łupienko, Polish
Academy of Sciences, Warsaw,
Poland, *Meaning and Power in
the Urban Centres of the
19th-century Polish Territories***

11:25-11:50

**Aleksandra Kučeković,
University of Arts, Belgrade,
Serbia, *Art, Politics and Religious
Identity – Coats of Arms of the
Pakrac-Slavonian Bishopric in the
18th Century***

11:25-11:50

**Elisabeth Ansel, Technical
University Dresden, Germany,
*Envisioning Independence –
Visualizing Ireland. Framing
the National in Irish Art at the
Beginning of the 20th Century***

11:50-12:15

**Michał Pszczółkowski, Academy
of Fine Arts in Gdańsk,
Poland, *Architecture as a Tool of
Transculturation in Polish Lands
during the Partitions***

11:50-12:15

**Lovorka Magaš Bilandžić,
University of Zagreb, Croatia,
*Creating an Icon: the Role of
Photography in Shaping a Public
Image of the Karadorđević Royal
Family***

11:50-12:15

**Jerzy Gorzelik, University of
Silesia in Katowice, Poland,
*The Myth of Antemurale in Art:
Catholicism and Nationalism in
Poland between the World Wars***

12:15-12:40

**Aleksandar Kadrijević, University
of Belgrade, Serbia, *Between
Daily Politics and Civilization
Nostalgia – King Alexander
I Karadorđević and Interwar
Yugoslav Architecture***

12:15-12:40

**Ana Panić, Museum of Yugoslav
History, Belgrade, Serbia, *Works
of Art and Authority – a View
Offered by the Landscapes from
the Collection of Josip Broz Tito***

12:15-12:40

**Iva Prosoli, Zagreb City
Museum, Croatia, *From
“Heimatkunst” to Zagreb School
(Attempt of Creating National
Identity in Photography)***

12:40-13:05

**Katarina Mohar, Slovenian
Academy of Sciences and
Arts, Ljubljana, Slovenia, *Art
Representing the State: Official
Residences in Socialist Slovenia***

13:05-15:00 LUNCH BREAK
.....

<p>SESSION 4.A (D1) POLITICAL ENGAGEMENT OF ARTISTS, ARCHITECTS, CRITICS, INTELLECTUALS Individual Positions Chair: Milan Pelc, Institute of Art History, Zagreb, Croatia</p>	<p>SESSION 4.B (L) POLITICAL AND SOCIAL ASPECTS OF ART Theoretical Approaches Chair: Ivana Mance, Institute of Art History, Zagreb, Croatia</p>	<p>SESSION 4.C (A126) ART IN MUSEUMS Strategies of Museum Communication Chair: Iva Prosoli, Zagreb City Museum, Croatia</p>
<p>15:00-15:25 Angelina Milosavljević-Ault, Singidunum University, Belgrade, Serbia, <i>An Artist In and Out of System in Early Modern Florence. Social Context and Struggle for Establishment of Personal Position of Young Giorgio Vasari as Reflected in His Letters of 1534–1536</i></p>	<p>15:00-15:25 Nadežda Čaćinović, University of Zagreb, Croatia, <i>Cultural Transfer and Acceleration. Spatial and Temporal Structures of Modernity</i></p>	<p>15:00-15:25 Rajka Bračun Sova, Independent Researcher, Ljubljana, Slovenia, <i>Museum Interpretation in Slovenia and Croatia: a Comparative Analysis of the National Gallery of Slovenia and the Strossmayer Gallery of Old Masters</i></p>
<p>15:25-15:50 Anatolii Rykov, St. Petersburg State University, Russia, <i>Russian Modernism as Fascism. The Case of Nikolay Punin</i></p>	<p>15:25-15:50 Jay Hetrick, American University in Dubai, United Arab Emirates, <i>Maurizio Lazzarato's Politics of Aesthetics</i></p>	<p>15:25-15:50 Eglė Juocevičiūtė, Lithuanian Culture Research Institute and Academy of Fine Arts, Vilnius, Lithuania, <i>Art Museum Communication in Lithuania during the 1980s and 1990s</i></p>
<p>15:50-16:15 Tamara Bjažić Klarin, Institute of Art History, Zagreb, Croatia, <i>Stjepan Planić – from Interwar Activist to Post-War "Personae non Gratae"</i></p>		<p>15:50-16:15 Željka Miklošević, University of Zagreb, Croatia, <i>Changing the Social Politics of Art Museums</i></p>
		<p>16:15-16:40 Jasminka Babić, Museum of Fine Arts, Split, Croatia, <i>Displaying Socio-Critical and Political Art at a Museum – Example of Contemporary Art Collection Display at the Museum of Fine Arts in Split</i></p>

16:40-17:00 COFFEE BREAK (LIBRARY FOYER)
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**SESSION 5.A (D1)
ART, ARCHITECTURE AND
EXHIBITION PRACTICES
ELICITING CHANGES
Resisting Ideologies and
Cultural Amnesia**

Chair: Antonija Mlikota,
University of Zadar, Croatia

**SESSION 5.B (L)
POLITICAL AND SOCIAL
ASPECT OF ART
Questioning the Canon**

Chair: Ana Bogdanović,
University of Belgrade, Serbia

**SESSION 5.C (A126)
ROLE OF POLITICS
IN PROTECTION,
PRESENTATION AND
USE OF ARTISTIC AND
ARCHITECTURAL HERITAGE
State Policies and the
Preservation of Heritage**

Chair: Marko Špikić, University of
Zagreb, Croatia

17:00-17:25
**Jennifer L. Shaw, Sonoma State
University, California, United
States of America, *Surrealist
Resistance: Cahun and Moore on
the Isle of Jersey***

17:25-17:50
**Aldona Tolysz, Nicolaus
Copernicus University Torun,
Poland, *Between Freedom and
Policy: Polish Art Scene in the
Early and Middle Communist
Period***

17:50-18:15
**Sandra Uskoković, University
of Dubrovnik, Croatia,
*Reconstruction of "Unwanted"
Urban Memory***

17:00-17:25
**Emilie Anne-Yvonne Luse,
Duke University, Durham,
United States of America, *The
Mistake of Modernism? Surveys
of Contemporary Art in 1930s
France***

17:25-17:50
**Nikki Petroni, University of
Malta, Msida, Malta, *Subverting
the Canon: Critical Rethinking of
Tradition in Peripheral Modern
Art***

17:50-18:15
**Ana Šeparović, Miroslav Krleža
Institute of Lexicography,
Zagreb, Croatia, *Croatian
Painting and Art Criticism in the
Period of Socialist Realism: Theory
vs. Practice***

17:00-17:25
**Franko Ćorić, University of
Zagreb, Croatia, *Protection
and Restoration of Historic
Monuments as a Cultural Policy of
the Austro-Hungarian Monarchy***

17:25-17:50
**Martina Ivanuš, Ministry of
Culture of the Republic of
Croatia, Zagreb, Croatia, *Socio-
Political Perspective of Post-War
Reconstruction of Plitvice Lakes
National Park***

17:50-18:15
**Santiago Pastor Vila, Architect,
Alcoy, Spain, *Two Different
Approaches to Urban Renewal in
East and West Berlin during the
1980s***

19:00 – 20:00 VISIT TO THE MUSEUM OF ARTS AND CRAFTS

Guided tour: Dunja Nekić, Museum of Arts and Crafts, Zagreb

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20:00 CONFERENCE DINNER (RESTORAN MUZEJ)

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FRIDAY, 1 JULY 2016

9:00-9:30 REGISTRATION / COFFEE (LIBRARY FOYER)
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SESSION 6.A (D1)
ART, ARCHITECTURE AND
EXHIBITION PRACTICES
ELICITING CHANGES
Media of Individual and State
Representation

Chair: Lovorka Magaš Bilandžić,
University of Zagreb, Croatia

SESSION 6.B (L)
POLITICAL AND SOCIAL
ASPECTS OF ART
Socially Engaged Art / Art as
Political Activism

Chair: Ana Šeparović, Miroslav
Krlježa Institute of Lexicography,
Zagreb, Croatia

SESSION 6.C (A126)
ROLE OF POLITICS
IN PROTECTION,
PRESENTATION AND
USE OF ARTISTIC AND
ARCHITECTURAL HERITAGE
Political Uses and Interpretation
of Artworks

Chair: Željka Miklošević,
University of Zagreb, Croatia

9:30-9:55

Frano Dulibić, University of
Zagreb, Croatia, *Ideologies,*
Cartoons and Cartoon Strips
during the Second World War in
Croatia

9:30-9:55

Elisabetta Rattalino, University
of St Andrews, United Kingdom,
Agriculture as Political Agent?
Gianfranco Baruchello and
Agricola Cornelia Spa (1973–
1975)

9:30-9:55

Marjeta Ciglencečki, University
of Maribor, Slovenia, *Painting as*
a Diplomatic Gift and its Copy at
the Castle Gallery

9:55-10:20

Ana Bogdanović, University of
Belgrade, Serbia, *Representing*
Yugoslavia at the Venice Biennale
in 1950 and 1952: a Case Study on
the Relationship between the State
and Exhibition Politics

9:55-10:20

Martina Bratić, Karl-Franzens
University in Graz, Austria,
Should Engaged Art Re-engage?
Some Perspectives of Yael
Bartana's Works

9:55-10:20

Iva Pasini Tržec, Ljerka Dulibić,
Croatian Academy of Sciences
and Arts, Zagreb, Croatia,
The Pre- and After- Lives of
Transferred Museum Objects: on
the Exchange of Two Paintings
from the Strossmayer Gallery in
Zagreb for a Baptismal Font from
the Venetian Museo Correr, 1942

10:20-10:45

Asta Vrečko, University
of Ljubljana, Slovenia,
Internationalisation of the Art
System in Slovenia (1945–1963)

10:20-10:45

Jasminka Najcer Sabljak,
Museum of Fine Arts, Osijek,
Croatia / Silvija Lučevnjak,
Našice Local History Museum,
Croatia, *State Authorities and*
the Heritage of Eastern Croatia's
Noble Families

10:45- 11:10

Lucie Rychnová, Charles
University in Prague, Czech
Republic, *Jan Hus Monuments*
in Bohemia – Building a Hero for
a Nation

10:45-11:10

Agata Wolska, Independent
researcher, Krakow, Poland,
Restitution as Art of Politics – the
Case of Veit Stoss's Altarpiece

11:10-11:30 COFFEE BREAK (LIBRARY FOYER)
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**SESSION 7.A (D1)
POLITICAL ENGAGEMENT
OF ARTISTS, CRITICS,
INTELLECTUALS**

Chair: Darija Alujević, Croatian
Academy of Sciences and Arts,
Zagreb, Croatia

11:30 -11:55

**Baiba Vanaga, Independent
Researcher, Riga, Latvia,**
*Education of Women Artists in
Latvia in the Late 19th Century
and First Women Sculptors*

11:55-12:20

Maria de Fátima Morethy Couto,
University of Campinas, Brazil,
*Kinetics, Despite it All: South
American Artists in Europe and
the Spectator Participation*

**SESSION 7.B (L)
WORKS OF ARCHITECTURE
REPRESENTING IDEOLOGIES**

Chair: Tamara Bjažić Klarin,
Institute of Art History, Zagreb,
Croatia

11:30 -11:55

**Davor Stipan, First Grammar
School, Split, Croatia, Case
Study: Architecture in the Service
of Politics on the Example of the
Croatian House in Split**

11:55-12:20

**Daniel Zec, Museum of Fine
Arts, Osijek, Croatia, Oscar
Nemon's "Temple of Universal
Ethics" Project**

12:20-12:45

**Mirna Meštrović, Zagreb City
Administration, Croatia /
Goran Arčabić, Zagreb City
Museum, Croatia, Cold War
Scene on "Non-(so) Aligned"
terrain: Building the American
Pavillon at Zagreb Fair in the
mid-1950s**

13:10-15:00 LUNCH BREAK

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**SESSION 7.C (A126)
ART IN MUSEUMS
Collecting and Displaying
Policies**

Chair: Ljerka Dulibić, Croatian
Academy of Sciences and Arts,
Zagreb, Croatia

11:30 -11:55

**Nóra Veszprémi, University of
Birmingham, United Kingdom,**
*A Pantheon of National Art: the
Picture Gallery of the Hungarian
National Museum in the
Nineteenth Century*

11:55-12:20

**Eva March, Isabel Valverde,
Pompeu Fabra University,
Barcelona, Spain, An Incarnation
of the Nation's Essence: the Case
of Romanesque Mural Paintings
at the National Museum of
Catalonian Art (Barcelona)**

12:20-12:45

**Katja Mahnič, University
of Ljubljana, Slovenia, Josip
Mantuani on the Role of Art
Collection within the Modern
Museum**

12:45 – 13:10

**Marina Bregovac Pisk, Croatian
History Museum, Zagreb,
Croatia, Collecting Paintings,
Prints and Sculptures at a
National Museum from the 19th
to the 21st Centuries**

**SESSION 8.A (D1)
ART, ARCHITECTURE AND
EXHIBITION PRACTICES
ELICITING CHANGES
Artist in Opposition**

Chair: Sandi Bulimbašić, Ministry of Culture of the Republic of Croatia, Split, Croatia

**SESSION 8.B (L)
ROLE OF POLITICS
IN PROTECTION,
PRESENTATION AND
USE OF ARTISTIC AND
ARCHITECTURAL HERITAGE
State and Cultural Policy**

Chair: Daniel Zec, Museum of Fine Arts, Osijek, Croatia

**SESSION 8.C (A126)
ART IN MUSEUMS
Politics and Museums**

Chair: Jasminka Babić, Museum of Fine Arts, Split, Croatia

15:00-15:25

Elizabeth Kajs, University of Bristol, United Kingdom, *The Origins of an Identity: Käthe Kollwitz's Early Explorations of the Public and Private*

15:00-15:25

Snježana Pintarić, Museum of Contemporary Art, Zagreb, Croatia, *Artists' Studios and Cultural Policy*

15:00-15:25

Markian Prokopovych, University of Birmingham, United Kingdom, *The City, Its Art, and Its Publics: Krakow's Art Collections in the Long Nineteenth Century and Their Public Reception*

15:25-15:50

Orsolya Danyi, McDaniel College Europe, Budapest, Hungary, *A European among Hungarians. An Interwar Battle between Modern and Conservative Art in Hungary*

15:25-15:50

Alina Popescu, CEREFREA – Villa Noë in Bucarest, Romania, *The Union of Artists and the "Etatization" of Arts in Romania in the 1950s*

15:25-15:50

Antonija Mlikota, University of Zadar, Croatia, *The Case of Vanished Museum in Zadar and a Need for Provenance Research*

15:50-16:15

Marin Ivanović, University of Mostar, Bosnia and Herzegovina, *Art of Ivo Dulčić and Politics in Yugoslavia from 1959 to 1975*

15:50-16:15

Maro Grbić, Independent Researcher, Zagreb, Croatia, *Tito's Diplomatic Instrument: Intimate Sculptures*

16:15-16:45 FINAL DISCUSSION (D1)
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SATURDAY, 2 JULY 2016

9:30-12:00 ZAGREB CITY CENTRE TOUR (meeting point: Upper Town, Saint Catherine's Church)

9:30-10:30 Upper Town

10:30-11:15 Zagreb Cathedral

11:15-12:00 Ban Jelačić Square

12:00-13:45 LUNCH BREAK

14:00-17:00 ZAGREB CITY TOUR BY BUS (meeting point: Zagreb Cathedral)

14:00-14:45 Mirogoj Cemetery

14:45-15:30 Lower Town

15:30-16:00 Vukovarska Street

16:00-17:00 New Zagreb

17:00-18:00 VISIT TO THE MUSEUM OF CONTEMPORARY ART

Guided by: Tamara Bjažić Klarin (architecture after 1950), Dragan Damjanović (19th-century architecture),

Lovorka Magaš Bilandžić (Museum of Contemporary Art), Danko Šourek (Baroque monuments)
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Matthew Rampley

Professor

University of Birmingham, United Kingdom

Beyond the National Paradigm

Accounts of art and architecture in central Europe from the late nineteenth century onwards tend to emphasise the predominant role of nationalism as the guiding value. On the one hand art is often celebrated as an active participant in the various ‘national awakenings’ of the region. Then, later, modernist figures sought to distance themselves from nationalism, seeing it as an embarrassment and focusing, instead, on embracing the internationalist values of the avant-garde. Still later, in the late 1920s and 1930s, nationalism made a return, in keeping with the reactionary politics that scarred the history of much of central Europe.

I wish to contest this account. Recent historians, most notably, Pieter Judson and Daniel Unowski, have pointed out that for many, national identity was a matter of indifference. Many were more loyal to Austria-Hungary than nationalist ideologues have been willing to admit. At the centre of this is the question of the relation to Vienna. While, on the one hand, many artists and architects sought to distance themselves from the imperial metropolis, others had a much more complex relationship that persisted even after the break-up of Austria-Hungary. It is these complex relations, of emulation, admiration and resistance that will be the focus of my lecture, examining the period from the 1880s to the 1930s.

Matthew Rampley is Chair of Art History at the University of Birmingham. His research focuses on the cultural politics of art and education in central Europe from the mid-nineteenth century. His book *The Vienna School of Art History: Empire and the Politics of Scholarship 1847-1918* (2013) examined the ways in which the historiography of art became embroiled in imperial and national political conflict in the final years of the Habsburg Empire. Recent edited books include: *Art History and Visual Studies in Europe: Transnational Discourses and National Frameworks* (2012) and *Heritage, Ideology and Identity in Central and Eastern Europe* (2012). He is currently leading a research project generously funded by the Leverhulme Trust on museums of art and design in Austria-Hungary.

Christian Fuhrmeister

Senior Researcher

Zentralinstitut für Kunstgeschichte,

Munich, Germany

German and Nazi Art (Politics): Why we Need to Transgress Bipolar, Dichotomous Models

The relation of modern/avant-garde art and conservative/traditional trends and currents is, basically and generally, full of tensions, even without the interference of political or institutional powers. To promote one requires to despise the other. However, the character of this general tendency towards fight and struggle changes when (totalitarian) art politics claim normative power and define good and bad no longer on aesthetic, but on ideological grounds.

Looking at Nazi art politics in and after 1937, we observe a strong desire for clear-cut models of black and white, of defamed degenerate and healthy German art. But although the contemporary art scene did not always follow the programmatic propaganda, Nazi art institutions established the idea of a pure canon. After 1945, the categories were reversed: all that was related to Nazi art, was no longer considered to be art at all, but merely political propaganda or plain kitsch, whereas all that had been despised for a decade as perverted and immoral was now seen to be true and honest.

Although these categories and classifications are themselves evidence of either wishful thinking or propaganda, much scholarship has adopted this bipolar view. The paper will show that this dichotomy does not provide an adequate model to explain the development of art in Germany between the First World War and the late 1950s. It is too narrow-minded to be true.

Christian Fuhrmeister is an art historian mostly concerned with 20th century art, architecture, and history of art history. He received his PhD from the University of Hamburg in 1998 (on political meaning of materials in the 1920s and 1930s) and finished his *Habilitation on German Military Art Protection in Italy 1943-45* at Ludwig-Maximilians-University in Munich in 2012. He has been a staff member of Zentralinstitut für Kunstgeschichte in Munich since 2003. His research focuses on art and power/politics, notably Weimar Republic, National Socialism, and post-war period, including looted art and issues of proper provenance research (various projects).



Valentina Stefanovska
Warrior on a Horse, 2011
Equestrian statue in the centre of Macedonia Square,
Skopje

WEDNESDAY, 29 June 2016

SESSION 1.A

**IMPACT OF ARISTOCRACY
AND STATE POLITICS ON ART
AND ARCHITECTURE**

Aristocracies and Governments
Inspiring and Supporting Art
Production

SESSION 1.B

**WORKS OF ART
REPRESENTING IDEOLOGIES**

Iconography and Politics I

SESSION 1.C

**(TRANS)NATIONAL STYLES
AND VISUAL IDENTITIES**

National Styles in Architecture

Emperor Franz Joseph I and Empress Elisabeth at the
opening of the 1896 Millennium Exhibition in Budapest
Illustrierte Zeitung, Leipzig, 1, 16 May 1896, page 606.

Zvonko Maković

Professor

Croatian Society of Art Historians, Zagreb, Croatia

1.A

Ideological Dimension of Equestrian Monuments

The only surviving equestrian statue from the Ancient Roman period, the one showing Marcus Aurelius, became a prototype for similar later works that for centuries gave prominent features to public spaces, firstly in Europe and from the 19th century, across the world. Carefully situated in space, these statues have not only an aesthetic function but carry within themselves numerous hidden meanings many of which belong to ideological or political systems. Moreover, it was an ideological meaning of Marcus Aurelius' statue, though wrongly interpreted, that kept it preserved. The period of Early Christianity saw radical destruction of antiquities which, consequently, resulted in complete annihilation of not only monuments dedicated to pagan gods but also to pagan rulers. The equestrian statue of Marcus Aurelius was believed to represent Constantine, the emperor who legitimized Christianity, which was the reason it survived and retained its privileged status for centuries. In the Middle Ages the statue was mounted next to the church of St John Lateran in Rome while in the 1530s it was relocated to the centre of Capitol Square. The new location was meant to send a message that mirrored the shift in ideology that the Roman Catholic Church went through in the period.

In the Renaissance period, squares of Italian cities were dotted with equestrian statues, which symbolized the power of rulers, aristocracy and military dignitaries, while Spain and France also started dedicating the same sort of public sculptures to kings. Maria Medici commissioned an equestrian statue honouring her killed husband Henry IV, the first French monarch of the House of Bourbon, which was placed in the western part of Ile de la Cité in Paris. This sculpture initiated a high production of this type of monument that reached its peak in the period under the rule of Louis XIV. This king demonstrated his particular and unambiguous manner of ruling, and therefore ideology, through equestrian monuments which he had placed on many French city squares. It is therefore of no surprise that equestrian monuments ended

up being victims in the 1789 Revolution as pronounced symbols of the Bourbons. After these bronze statues had fallen prey to revolutionaries, they were reused for monuments to Napoleon during the First Empire. However, with the return to power, the Bourbons restored the equestrian memorials of their ancestors.

The hyper-production of equestrian monuments in the 19th century, and in later periods, clearly speaks about new political and ideological frameworks. That was manifested through both the erection of these signs of power on prominent public sites, and their destruction in the period of political turmoil such as revolutions and wars. The inflation of equestrian statutes reached its peak in the 21st century in Skopje, the capital of a newly formed state which has used these tangible signs to demonstrate its political construction of national identity.

Prof. Zvonko Maković was born in 1947. He graduated in art history and comparative literature from the Faculty of Humanities and Social Sciences, University of Zagreb in 1973. He obtained his PhD degree in 1996 (dissertation entitled *Painting of Vilko Gecan*). He was elected Assistant Professor in 1998, Associate Professor in 2004 and Full Professor in 2008. He retired in 2012.

In 2001 he was Commissioner for Croatia's national representation at the 49th Venice Biennale. He curated numerous exhibitions, initiated and headed important exhibition and cultural projects. Since 2014 he has been President of the Croatian Society of Art Historians. He researches developments in 20th-century Croatian art.

Igor Borozan

Assistant Professor

Art History Department, Faculty of Philosophy,
University of Belgrade, Serbia

Between the Arts and Politics: Ritual Cradle Donation and the Case of False Pregnancy of Queen Draga Obrenović

The famous 1787 portrait of Marie Antoinette with children and an empty cradle by Elisabeth Louise Vigée-Lebrun represents an engaged exemplum of visual manipulation in the service of dynastic propaganda. The image of the empty cradle is a reference to the Queen's late daughter, and thus it implies issues

of politics, culture and gender in the late 18th century in which sentimental female education leads to the typical role of women within the reproductive process of the dynasty's sustainability. This canonical case indirectly refers to the situation that shook the Serbian monarchy at the turn of the 20th century. In 1900, a case of false pregnancy of Queen Draga Obrenović was revealed. The unpopular female ruler and the lineage without an heir created a highly tense environment in which the continuation of the dynastic family tree was taken as the only way to overcome the political instability. At the same time, the Queen sought to link her biological category (sex) to the social determination (gender) within the fixed cult of the mother. The entire community was mobilized through donations of festive cradles to the ruling couple, which became a means of ritual exchange of goods between the monarchy and its subjects, as well as material evidence of dynastic continuity. In accordance with the rules of appropriateness, several of the received cradles were lavishly decorated, indicating symbolic importance of the artificial gift. The impressively decorated crib by esteemed painter Beta Vukanović stood out in particular. The painted angels suggest sentimental pietism of the period in which the heavenly beings were identified with children and thus suggesting the codified role of the mother within a strictly standardized patriarchal society. Right after the official announcement concerning the Queen's unsuccessful pregnancy on 18 May 1901, an issue was raised of the dynastic continuity of the Obrenovići. Having lost their values those cradles became undesirable remnants of the past losing eventually their traces after the devastation of the dynastic heritage caused by the overthrow of the last Obrenovići in 1903.

Igor Borozan completed his undergraduate, graduate and doctoral studies at the Faculty of Philosophy, University of Belgrade. He currently holds the position of Assistant Professor at the Art History Department of the Faculty of Philosophy, University of Belgrade. Igor Borozan currently researches representative culture of Serbian / Yugoslav and European dynastic visual systems. He is also specifically interested in the following topics: identity and arts, culture of remembrance, monumental culture, Symbolism, fin-de-siècle and perception of Darwinism within the arts.

Zsuzsa Sidó

Junior Research Fellow – PhD Student
 Research Institute of Art History, Hungarian
 Academy of Sciences, Budapest, Hungary

1.A

Noblesse Oblige: an Aristocrat in the Service of Modern Art. The Case of Count Tivadar Andrassy

The paper will present the activity of Count Andrassy Tivadar (1857-1905) in the field of art based on archival documents, so far not researched private correspondence, as well as articles from the contemporary press, journals and memoirs.

The overall aim of the research is to describe and interpret the ways in which aristocrats fulfilled their perceived social and civic responsibilities in the field of art during the second half of the nineteenth century. The Andrassy family was one of the very active families that supported the idea of a national culture and cultural, institutional modernization of the country. They did this on several levels, including their support to the arts.

In addition to being a collector and an amateur painter, Tivadar Andrassy was active in several public art institutions. He headed the National Society for the Hungarian Fine Arts (from 1891 until his death in 1905) and the 1896 Organization Committee of the Millennial celebrations. He was also an active member of the Circle of Art Lovers (1890-1905) and of the Metropolitan Board of Public Works (1892-1905).

The role of Andrassy Tivadar is especially important insofar as he was the first important private patron supporting contemporary Hungarian Art Nouveau. He and his wife Eleonóra Zichy commissioned József Rippl-Rónai in 1897 to design a new dining room in their Buda palace in a modern, experimental Parisian style, which had hardly been established even in Paris. Conceived as a *Gesamtkunstwerk*, the design represented a unique creation within the entire Hungarian art production. With this, Tivadar aimed not only to satisfy his own and his wife's personal taste, but to encourage the production of modern applied arts in interior design.

The hypothesis of the paper is that the role and agency of several members of the aristocracy was more significant for the development of artistic life and visual arts in Hungary than it is

has been stressed in scholarly literature. Looking at aristocratic art patronage from this perspective has implications for the understanding and interpretation of national culture in relation to imperial patriotism, but also for the social history of art in the 19th century.

Zsuzsa Sidó holds a BA degree in history and art history from Babes-Bolyai University in Cluj, Romania and an MA degree in comparative history from Central European University, Budapest. In 2010, she was awarded the Péter Hanák Prize for her MA thesis. Her research interests include 19th century social history of art, cultural history, aristocratic art patronage, country house culture, history of collection.

Anna Penkała

PhD Student

Institute of History, Department of Early Modern History, Pedagogical University, Krakow, Poland

Women's Sense of Art. Polish Noble Women's Patronage in 18th-century Poland

In the 18th century, women in Poland played a very active and important role as donors to the arts field. According to this superior aspect of their activity, they should be treated as significant patrons of art. Research based on preserved documents, such as, accounts, records of local authorities, registers of death, and written correspondence can help in illuminating new facts regarding this topic. In 18th-century Poland, a major role was also played by dispositions included in last wills. Fear of death had a great influence on financial decisions, such as those documented in deeds of donation which resulted in the foundation of churches and chapels, or commissions for paintings. This research examines the main affairs, endeavours and social situation of Polish noble women, including their motives and material status, in order to show how their wills and donations affected artist. This research will show and try to prove how complex and multiple were the contacts formed in Central Europe in the 17th and 18th century. Additionally, it will also show an important role of the social and cultural context in this process.

Anna Penkała is PhD Student at the Institute of History, Department of Early Modern History, Pedagogical University in Krakow. She graduated from the same university obtaining a master's degree in history. Her work focuses on material and social aspects of aristocratic marriages in 18th-century Poland, history of law, and the position of women in the Early Modern period. Her research is also related to the history of material culture, especially last wills and estate inventories.

POSTER PRESENTATION

Jovana Milovanović

MA Student

Art History Department, Faculty of Philosophy, University of Belgrade, Serbia

The 1896 Millennial Celebrations and Rijeka: Andor Dudits's Painting *Ceremonial Proclamation of the Annexation of Rijeka to Hungary, 1779*

The nation as a concept was a focal point of cultural labour in the 19th century, while the visual culture and public ceremonies were merged together in the process of creation and externalization of nations. Various axioms on which the idea of Hungarian people was based reached their culmination in 1896, when the celebration that marked one thousand years of the Hungarian migration to the Pannonian plain. A thousand-year milestone clearly represented aspirations of the Hungarian state to express its own antiquity and importance, even though they were part of the Austro-Hungarian Monarchy. One of the main points of the Millennial Celebration was the Millennial Exhibition in Budapest which was open from 2 May to 31 October 1896. The subject of analysis and interpretation in this paper will be the painting created for the Millennial Exhibition in Budapest that presented Rijeka, a city that had already enjoyed a special status in the Austria-Hungarian Monarchy. The painting *Ceremonial Proclamation of the Annexation of Rijeka to Hungary, 1779* was commissioned by the Municipium of Rijeka in 1895 and it was painted by the Hungarian painter Andor Dudits. The importance of Rijeka for Hungarians was reflected in the choice of a very specific historic event depicted in this painting, which had references to current political pretensions of Hungarians within the Dual Monarchy. An examination of the composition of the painting and the relationships between the painted figures and motifs will be done from the perspective of late 19th century historical painting, which is grounded in *historicism*. The need to express and save the memory of the moment in the 18th century, in which Rijeka

was placed under Hungarian control, shows the aspiration of the authorities in Rijeka to indicate their jurisdiction, given the fact that after the 1868 Croatian-Hungarian Compromise, Rijeka was again annexed to Hungary. The painting *Ceremonial Proclamation of the Annexation of Rijeka to Hungary 1779* is kept at the Maritime and Historic Museum of the Croatian Littoral in Rijeka, alongside with the scheme for the painting. Even though there is minimal difference between the drafts and the original oil on canvas, it is nevertheless discernible. For example, in the right corner of the painting the accent is placed on the flamboyant red fabric showing the coat of arms of the Hungarian state. The composition of this section is very specific, given the fact that the viewer of the painting is drawn in it as a participant of the event. The painting therefore creates the impression of proximity to the depicted figures. The theatrical atmosphere of the painting could be explained with the fact that the artist was educated in Munich and Vienna, and the clothing of the figures contribute to the narrative tendencies of the painting, which follows the general tendency in the European historicist painting in the second half of the 19th century.

Jovana Milovanović holds a BA degree in art history from the Art History Department at the Faculty of Philosophy, University of Belgrade. She won a special award of the Faculty of Philosophy for her achievements as student. She is currently working on her MA thesis *Art and Politics: the 1896 Millennial Celebration and Its Echoes in South Hungary*.

Jasenka Gudelj

Associate Professor

Department of Art History, Faculty of Humanities
and Social Sciences, University of Zagreb, Croatia

San Girolamo dei Croati in Rome: Painting Politics and Politics of Painting

The church now known as San Girolamo dei Croati in Rome played a considerable role in shaping the Early Modern proto-national identity of the Schiavoni/Illyrians as well as of the 19th-century Croatian national identity. In 1453, Pope Nicholas V Parentucelli (1397-1455) granted the

ruined church of Santa Marina, located at the smaller of the two Roman ports, Ripetta, to *Dalmatiae et Schiavonae nationum*, with permission to reconstruct it and dedicate it to Saint Jerome. The church was completely rebuilt by Sixtus V Peretti (1585-1590) according to the designs by Martino Longhi the Elder (1534-1591). The politics of building and decorating this church, led by both the pope and the confraternity, aimed at placing the group in question within the universe of the Roman *national* churches and reflected the policy towards the south-eastern edge of Catholic Europe.

The paper will examine fresco paintings decorating the church, disentangling the politics of the two distinct painting campaigns. The first, by the team of the so-called Sistine painters led by Giovanni Guerra, was conducted between 1590 and 1591 in the presbytery and transept of the church. The second campaign regards the mid-19th century paintings on the transept walls and the vault of the nave by Pietro Gagliardi. In both cases, the minute mechanisms of art and architecture commissions related to *national* churches will be analysed, refining the approach to identity issues often understood as powered exclusively by *national* forces. A comparison of the compositions and the iconography of the two painting cycles will allow us to shed more light on the very distinct moments in history which witnessed the moulding of the Croatian nationhood.

Jasenska Gudelj is Associate Professor at the University of Zagreb specialized in history of architecture of the Adriatic region. She obtained her PhD from the School of Advanced Studies in Venice, Italy and was a Postdoctoral Fellow at the University of Pittsburgh and Bibliotheca Hertziana, Rome. Her book *Europska renesansa antičke Pule (European Renaissance of Ancient Pula, Zagreb, 2014)*, for which she won the Croatian Annual Scientific Award, explores the critical fortune of the antiquities in Renaissance Pula. Her main fields of interest are the history of early modern art and architecture, classical tradition and urban history, more specifically the circulation of knowledge, its media and webs.

Tanja Trška

Senior Research Assistant

Department of Art History, Faculty of Humanities
and Social Sciences, University of Zagreb, Croatia

1.B

Painted History and Military Imagery in the Scuola di San Giorgio degli Schiavoni in Venice

Scuola di San Giorgio degli Schiavoni (today Scuola Dalmata dei SS. Giorgio e Trifone) was founded in 1451 with the purpose of providing spiritual and charitable support to *Dalmati e altri Schiavoni* who came to Venice from the eastern coast of the Adriatic Sea. Their loyalty towards the Republic of Venice and their contribution to the glory of the *Serenissima* found their visual expression in painted works of art that decorate the seat of the Confraternity. They show images of battles and fortified Dalmatian cities included in religious paintings, conceived as permanent reminders of the origin of individuals who commissioned them and of their achievements under the flag of the Most Serene Republic. Military imagery introduced in 16th- and 17th-century religious or votive images which decorate the Scuola's seat develops along different lines. They range from battle scenes incorporated in larger compositions which include various saints and a donor (*Christ in Glory with the Virgin and Saints and a Donor*), confraternity members in military attire depicted in the guise of the Scuola's patron saint (*Madonna and Child with St Tryphon and a Confraternity Member Shown as St George*), paintings which commemorate specific battles and victorious confraternity members (*Battle at the Gulf of Patras with the Portrait of Marco Ivanovich*), to representations of saints, namely the patron saint St George shown in his common role of a warrior fighting a dragon or in the scene of his martyrdom assisted by numerous Roman soldiers. While scenes of battles fought at sea represent a direct reference to the participation of confraternity members in military conquests of the *Serenissima*, narrative frameworks of the painted scenes on both floors of the Scuola's seat – from Carpaccio's famous *teleri* to paintings by anonymous 17th-century artists – contain references to specific events and

protagonists significant for the history of the Scuola di San Giorgio degli Schiavoni and its position within the multicultural Venetian society.

Tanja Trška is Senior Research and Teaching Assistant at the Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb. She received her PhD in art history from Scuola Normale Superiore di Pisa (supervisor Prof. Massimo Ferretti) and the Faculty of Humanities and Social Sciences, University of Zagreb (supervisor Prof. Sanja Cvetnić) in 2014. She currently collaborates on the research project *Visualizing Nationhood: the Schiavoni/Illyrian Confraternities and Colleges in Italy and the Artistic Exchange with South East Europe (15th – 18th ct.)* financed by the Croatian Science Foundation. Her research focuses on Renaissance and Baroque art and patronage and artistic exchanges between the eastern Adriatic coast and Italy.

Sanja Cvetnić

Professor

Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

SESSION

1.B

The Frankapan Family and Political Iconography of Early Modern and Modern Croatia

The Frankapans, a prominent Croatian aristocratic family, shaped the Croatian history in the late medieval and early modern periods. Its various members – mighty magnates and landowners – were founders of monasteries, new cities, bishoprics. They were patrons of religion, art and print, correspondents to Popes, but the family was nevertheless (at least in the modern political iconography) remembered by the severe punishment that the young Count Fran Krsto Frankapan suffered for conspiring against Leopold I Habsburg. He was beheaded on 30 April 1671 in Wiener Neustadt at the age of twenty-eight. Together with his half-sister Katarina and her husband, Count Petar Zrinski, Fran Krsto became a national martyr in Croatian history and he still overshadows all other members of his family. A comparison of the self-representation of the family prior to the decapitation of Fran Krsto and the political iconography after the

tragic event reveals that the facets of the Frankapan family identity were ignored so as to form a more direct and strong national symbol of the Croatian martyred history.

Sanja Cvetnić is Professor in Renaissance and Baroque Art at the Faculty of Humanities and Social Sciences in Zagreb, visiting professor at the Faculty of Philosophy in Sarajevo (2005-2008) and at the Ca' Foscari in Venice (2015). Published books (in Croatian) are: *The Baroque Dephter: Studies on Visual Artworks from the 17th and 18th Centuries in Bosnia and Herzegovina* (2011); *Iconography after the Council of Trent* (2007.); *Ladders to Paradise* (2002); as co-author: *Art and Architecture in the Parish of the Blessed Virgin Mary in Vukovina and historical Parish of St. George in Staro Cice* (2005); and *Schneider's Photoarchive* (1999).

Danko Šourek

Assistant Professor

Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

Iconography of the Sacred Stage: the Triumphal Arch for the Canonical Coronation of Our Lady of Trsat (1715)

The origins of the Shrine of Our Lady of Trsat are connected to the famous Translation of the Holy House (*Santa Casa*) from Nazareth to Loreto in the Italian province of Marche. In accordance with the pious custom of the period, the Holy House remained in Trsat near Rijeka (Croatia) for a short period of time (1291 – 1294) before reaching its final destination in Loreto in 1294. Another important aspect of the Trsat cult is the *Miraculous Image of the Madonna and Child*, donated by Pope Urban V in 1367. At the beginning of the 18th century, this painting (which was believed to be painted by St Luke himself) entered the sphere of papal and imperial interest when, in 1715, it became the first canonically crowned sacred image outside Italy. Although Trsat officially belonged to the Croatian-Hungarian Kingdom, contemporary writers proudly declared the image to be the first one crowned in the Holy Roman Empire “[...] *nuperrime vero Germanico sub Imperio primae per Illustrissimum, ac Reverendissimum Capitulum Vaticanum aureis dotatae, ac redimatae Coronis* [...]”. The visual apex of

the coronation ceremony which was performed by Bishop Juraj Franjo Ksaver (*Georgius Franciscus Xaverius*) de Marotti – official advisor to Emperor Charles VI – was the lavish triumphal arch scenography installed in front of the main portal of the Church. Its graphic depiction, accompanied by a detailed description, was included in the book written by the Franciscan historian Petar Francetić, published in Venice in 1718 (*Tersactum Coronata Deipara Virgine*). In addition to being an early and monumental example of materialised architectural design from the first book of Andrea Pozzo's famous treatise (*Perspectiva Pictorum et architectorum*, 1693) in this part of Europe, the Trsat scenography comprised an elaborate iconographical programme. It included statues of saints (the Holy Trinity, Mary, Angels, Evangelists and Prophets), as well as four (historical) kings and two popes – Urban V and the modern pontiff, Clement XI. In addition, dedicatory inscriptions commemorated meritorious predecessors and contemporaries – Emperor Charles VI, Martin Frankopan (the 15th-century founder of the Trsat Franciscan Monastery), *Franciscus Barbadico* (Gianfrancesco Barbarigo; Bishop of Brescia) and Adam Benedikt Ratkaj (Bishop of Senj).

Danko Šourek was born on 26 September 1979 in Zagreb, Croatia. He graduated in art history and archaeology from the Faculty of Humanities and Social Sciences, University of Zagreb in 2005. In 2012, he obtained a PhD in History of Sculpture with the thesis *Marble Sculpture and Altars in 17th and 18th Century in Rijeka and Hrvatsko Primorje*. He is employed as Junior (from 2006 to 2012) and Senior (from 2012) Research and Teaching Assistant at the Department of Art History. He is currently collaborating on the research project *Visualizing Nationhood: the Schiavoni/Illyrian Confraternities and Colleges in Italy and the Artistic Exchange with South East Europe (15th – 18th ct.)*.

Vlasta Zajec

Senior Research Associate

Institute of Art History, Zagreb, Croatia

Political Messages behind the Marble Altar of St. John of Nepomuk in Zagreb Cathedral

Marble altars constitute a small yet distinctive group within the corpus of north Croatian baroque altars. The Zagreb Cathedral stands out with most important and prolific commissions. Marble as an expensive and – in the context of predominantly woodcut tradition of the northern Croatia – rarely used material for church furniture transmitted a clear political message about the economic power of the Cathedral, and its superior status. Apart

from the choice of material, political motives can also be recognised in some of the altars' iconographic content. As already noted in literature, traces of political influence of the ruling Habsburg dynasty can be clearly discerned in iconographic choices of artworks originating from the territory under their rule. In Croatia, the most outstanding examples are votive monuments dedicated to the Holy Trinity and statues of St John of Nepomuk, both of which – with their agenda of re-Christianisation – were especially frequent during the 18th century on the territories liberated from the Ottoman Empire. They were not only powerful symbols of Catholicism modelled according to the post-tridentine system of values and visual communication, but also – as the type of public monument that was especially initiated and largely present in the Habsburg Monarchy – a symbol of their political power *par excellence*.

Apart from public monuments, churches and altars were also dedicated to St John of Nepomuk. One such marble altar, made in 1776–1777 and consecrated in 1795, was built in the Zagreb Cathedral. In the course of the Neo-Gothic renovation of the Cathedral, the altar was transferred to the sanctuary of the Church of St John of Nepomuk in Glina, built between 1824 and 1827 under the patronage of the Austrian Emperor Francis II. The choice of saints whose statues are situated on the flanking sides of the altar also mediates specific political and historical content associated with the Habsburg dynasty the origin of the Zagreb Diocese and the Cathedral itself. According to one of the visitation descriptions, the statues are identified as King Wenceslaus and Leopold, the Margrave of Austria. The depictions of these saints in the history of Croatian art are extremely rare. St Wenceslaus I is the patron saint of the Czech Republic, buried in St Vitus Cathedral in Prague. The same church also holds the remains of St John of Nepomuk to whom Zagreb's altar is dedicated. Besides, the first bishop of the Zagreb Diocese was of Czech origin as well. On the other hand, St Leopold III is the patron of Austria and Vienna and his cult is closely connected with the Habsburg dynasty. So far, it has been assumed that the selection of saints could have been made by the altar's stonemason, Franz Pack from Graz. However, it seems more probable that the person responsible for such an iconographic content was Antun Zdenčaj, a well-educated canon custos from Zagreb and the author of the history of the Zagreb Diocese, who commissioned the altar that was built on the location of the previous wooden altar, also dedicated to St John of Nepomuk.

Vlasta Zajec, born in Zagreb in 1964, where she won a degree in history of art and comparative literature in 1989. In the same year started working at the Institute of Art History. She won an MA degree in 1995 (*17th-century Wooden Altars in Istria*), and doctoral degree in 2001 (*17th-century Wooden Sculpture in Istria*). Zajec spent shorter periods of study in Italy and Germany. Her area of research: 17th- and 18th-century wooden and marble altars, sculpture in Istria and Northern Croatia. She was the founder and editor in chief of the journal *Kvartal, Chronicle of Croatian Art History* (2004-2009).

Ada Hajdu

Assistant Professor

Department of History and Theory of Art,

National University of Arts, Bucharest, Romania

1.C

A National Byzantine. The Nationalisation of Byzantine Heritage in the Balkan Countries

In the 19th century, architectural history increasingly focused on identifying distinctive national traits in the architecture of the past, while architects concentrated on inventing styles that would represent their nations. These national styles were supposed to continue into the present, which was conceptualized as an architectural tradition of the past. The national architectural styles developed in the second half of the 19th century in Romania, Bulgaria, and Serbia have often been associated with their Byzantine heritage. Both Byzantine architecture and its adequacy for the creation of a new style have been differently interpreted by different scholars depending on the context. While Greek art historiography appropriated all Byzantine architecture as being Greek, historiographers and architects in Serbia (D. Milutinović and M. Valtrović; Th. von Hansen's students, D. Živanović, B. Tanazević, P. Popović), Romania (I. Mincu, G. Mandrea, D. Berindey, A. Orăscu) and Bulgaria (Y. Shamardzhiev, A. Protich, A. Mitov; A. Tornoyov, N. Lazarov, A. Nachev) *discovered* local, specific variants of the Byzantine style.

The paper will address the processes of patrimonialisation, or heritization, of the medieval and early modern architecture in these countries. They consisted of *discovering* and selecting relevant *authentic* architectural vestiges; of identifying formal variants and invariants and moulding them into rational schemes of *development* in time and space. They also consisted of establishing distinctive features and carving them out of the more encompassing (*post*)-Byzantine style they were supposed to belong to, and of mapping *influences* and establishing centres and peripheries that, at the same time, would define what was *local tradition* and what came from *outside*. These processes were connected to more general attempts at nationalizing the past and to their immediate political contexts. However, they were not a mere *reflection* of national histories, as at times they contradicted general trends in national historiographies or political projects, and proposed alternative (though also *failed*) interpretations of the past.

The paper will not address the question whether distinctiveness in architecture existed or needed to be invented – whether a tradition was based on real precedents or was fabricated. It is not that medieval and early modern vestiges did not exist or that they did not have different characteristics from one region to the other, or that within one region it was not possible to identify similarities among these vestiges. The paper will address the historicity of conceptualizing these differences and similarities, showing difficulties in dealing with a complex reality without simplifying and essentializing it along nationalist lines.

Ada Hajdu is Assistant Professor at the National University of Arts in Bucharest, Romania, at the Department of Art History and Theory. In 2012, she obtained a PhD degree with a thesis about health resorts architecture in Romania. Her academic interest is architecture of the Balkan countries in the 19th and 20th centuries, especially national architectural styles. She has published several books and articles on this topic and a comparative study is currently forthcoming in a collective volume at Brill Publishing House.

Gábor György Papp

Research Fellow

Institute of Art History, Centre for the Humanities of
the Hungarian Academy of Sciences, Budapest, Hungary

Budapest: 1896. The Architecture of the Millennial Exhibition and the Shaping of National Identity

In 1896, Hungary celebrated the millennium of the Hungarian conquest of the Carpathian Basin. This special anniversary invited various circles of the society to construct the historical narrative(s) of the nation. One of the most spectacular events of the celebrations was the Millennial Exhibition, which, like earlier national exhibitions, provided an overview of the economy, industry and arts of the country. More importantly, it formed a visual statement of the image of homeland and its nation. Art, especially architecture was to play a major role in this performance.

Obviously, the building complex of the exhibition halls had to refer to the national past. The novelty of the concept was that, instead of following the architectural practice of historicism by applying motifs

of historical styles, the history of national architecture had to be represented by means of replicas. Consisting of copies of emblematic historical edifices, the building complex thus became both a scenery-like setting and an art object. The exhibition halls were erected according to Ignác Alpár's design. Their exteriors were complete or partial replicas that portrayed buildings from various regions of the country. The portal of the Romanesque church at Ják (Hungary), the Late-Gothic chapel of the Assumption of the Virgin at Spišský Štvrtok (Slovakia), the Catherine gate in Braşov (Romania), the main wing of the Hunyadi castle of Hunedoara (Romania), a montage of Renaissance buildings from Upper-Hungary (Slovakia), a Baroque composition made up of elements taken from works of two well-known Austrian architects, J. B. Fischer von Erlach and J. L. von Hildebrandt, were all present in the country's capital.

The exhibition halls were temporary structures raised in the fashion of festivities that evoked the past by means of large-scale historical models and costume parades. However, after the Millennial Exhibition, they were rebuilt with lasting materials, such as the building of the Museum of Agriculture. Iconic monuments of the national past were thus transformed into an individual composition that managed to envision a glorious Hungarian history by means of several quotations. After the disintegration of the Austro-Hungarian Monarchy, the social position of the building complex went through a second, more significant, alteration since most of the original structures represented at the exhibition were in regions belonging from 1919 to Hungary's neighbouring countries. In addition to presenting the past, the historical building complex, with its partial-fragmentary replicas, became the symbol of the lost unity and the former power of the nation.

The role that the faithful copies of historical buildings played in the development of the Hungarian national identity was not unique in Central Europe. Other nascent nation-states followed a similar path in the conceptualization of their self-image. Focusing on the architecture of the Millennial Exhibition and revealing its changing symbolical-social significance my paper joins the intense scholarly discourse of Central European art historians on the birth of national architecture and the construction of historical narrative(s).

Dr. Gábor György Papp is an art historian, Research Fellow at the Institute of Art History of the Centre for the Humanities at the Hungarian Academy of Sciences. He obtained his MA and PhD degrees in art history from the Eötvös Loránd University, Budapest. His research focuses on Central European art and architecture in the 19th and 20th century, 19th-century knowledge transfer, education and mobility of architects, 19th-century shaping of and discourse on national identity in Central Europe.

Cosmin Minea

PhD Student

Department of Art History, University of

Birmingham, United Kingdom

1.C

Romanian Architecture and 19th-century National Heritage

The paper presents how a few old monuments of Wallachia and Moldavia, foremost the monastery of Curtea de Argeş, came to embody the *Romanian* architecture in the second part of the 19th century. They were proofs that Romanian artistic heritage is comparable to the European one and that the history of art could be written in the same way for the new Romanian nation as had already been written for bigger and older countries in Western and Central Europe. Towards the end of the century, the architecture came to be seen as a valuable tool for representing the aspirations of the nations and on these grounds, a new Romanian architectural style was created.

The discovery and promotion of the key representative monuments was informed at the same time by foreign views and interests, and local politics and decisions. It springs from the need to compete with other nations as well as from the inner search for specificity and identity. Architecture slowly emerged as representative and by the end of the century it became a leading tool to support these goals.

The first steps were made by foreign scientists and architects. The first to notice and write about an architectural monument on the territory of Romania was a German from Transylvania, Ludwig Reissenberger. He published in 1860 a study on Curtea de Argeş monastery, part of a bigger volume dedicated to the monuments in the Habsburg Empire. Even if more of a side-study in the publication that appeared in Vienna, it was immediately noticed and both praised and criticised in Romania. In the following years, the work of Reissenberger was translated, commented upon and presented at the 1867 Universal Exhibition. It also prompted the first studies in the history of Romanian architecture and was the basis for making Curtea de Argeş the most representative example of historical architecture in the country. In addition, the monument was the first restored by the new state but with a French architect, André Lecomte du Nouÿ.

The participation of Romania at the 19th-century Parisian Universal Exhibitions was also an important step in defining a Romanian architecture and a national architectural heritage. In 1867, 1889 and

1900 the new state had to define, select and display samples of its national architectural monuments and at the same time, it had to create a new representative architecture for its national pavilion. Other monuments would slowly emerge at these events as representative for a history of Romanian architecture including the monasteries Trei Ierarhi from Iași and Stavropoleos from Bucharest. Later, they would become the basis for the new *Romanian* style, which was very successful in the first part of the 20th century.

Overall, the creation of a national architectural heritage and a history of architecture illustrate the two main drives of 19th century Romanian intellectuals. The first is the need for European legitimisation and for modernisation understood as Europeanisation, and the second, emerging from the first, is the need to find and assert the specificity of the country and its *national* values.

Cosmin Minea is a first year PhD student at the University of Birmingham researching the foreign and local architects who created, restored and promoted an architectural heritage in late 19th and early 20th century Romania. In 2014, he completed his Masters with distinctions at Central European University, Budapest, in modern history of Central and Eastern Europe. For his thesis, *An Image for the Nation: Architecture of the Balkan Countries at 19th Century Parisian World Exhibitions*, he won the Hanak Prize, awarded annually for the best dissertation in the History Department. He has presented his research at conferences and summer schools in Romania, Germany, Great Britain, Hungary and Italy.

Vendula Hnídková

Scientific Researcher

Institute of Art History, Czech Academy of
Sciences in Prague, Czech Republic

1.C

Intentions Hidden in Style after WWI

Architecture always performs a compelling reflection of its social, economic and political context. The case of Czechoslovakia after 1918 presents an extraordinarily turbulent period of changing intentions that its architecture vividly manifests. A new approach towards a national style in architecture and design that represents a rather radical position in shaping the Czechoslovak national identity will be described on a few selected examples (House At the Black Madonna, Bank of Czechoslovak Legions, Škoda Palace, Riunione Adriatica di Sicurtà

Headquarters in Prague, Crematorium in Pardubice).

There is a fundamental difference between the Czech pre-war and post-war architecture that are respectively called Cubist and national in style. While the first is determined by close interaction with the contemporary Cubist movement in Paris, the latter follows an opposite objective and is programmatically based on the local tradition. The war period might be perceived as a catalyst for such a radical development. This common knowledge will be supported with a thesis derived from a shift in the architects' attitude towards the historical context. Then, the new political situation in Central Europe had a direct impact on the architecture that changed its focus from the international movement to the national self-celebration. The paper will discuss the artistic intentions in forming the new style.

Vendula Hnídková holds a PhD (2011) in theory of design and intermedia from Academy of Arts, Architecture and Design in Prague and MA in art history from Masaryk University in Brno. Her research interests range from the role of modern architecture and architects in relations between art and politics, to exploration of national identities in architecture and design. She curated the National Style: *Arts and Politics exhibition* (2013) and participated in the exhibition *Building a State. The Representation of Czechoslovakia in Art, Architecture and Design* (2015-2016), both held at the National Gallery in Prague.

Pietro Gagliardi
*Sixtus V with the design for the Church of San
Girolamo dei Croati in Rome, 19th century*
San Girolamo dei Croati, Rome



SIXTVS V. P. MAX.



Ivan Meštrović
Sculptures of the *Vidovdan cycle*, exhibition set-up at the
Museum of Prince Paul in Belgrade, around 1936
Archive of Miloš Jurišić, Belgrade

WEDNESDAY, 29 June 2016

SESSION 2.A

**IMPACT OF ARISTOCRACY
AND STATE POLITICS ON ART
AND ARCHITECTURE**

Influence of Political Bodies on
Architecture and Urban Planning

SESSION 2.B

**ROLE OF POLITICS IN
PROTECTION, PRESENTATION
AND USE OF ARTISTIC AND
ARCHITECTURAL HERITAGE**

Damnatio Memoriae

SESSION 2.C

**(TRANS)NATIONAL STYLES
AND VISUAL IDENTITIES**

Art, Architecture and Yugoslavism

North view of Ban Jelačić Square and the Upper Town
in Zagreb, around 1910
Ivan Bogavčić's private collection
www.oldpostcards.eu

Dragan Damjanović

Associate Professor

Department of Art History, Faculty of Humanities
and Social Sciences, University of Zagreb, Croatia

2.A

Austro-Hungarian Dualism and Croatian 19th-century Architecture – Politics and Architectural Design

Croatian 19th-century architecture mirrors the political and legal position of this province within the Habsburg/Austro-Hungarian Monarchy. The biggest architectural influence, primarily concerning projects related to public architecture, comes from two monarchy's capitals – Vienna and Budapest – the political centres of power that largely controlled the work of public institutions. Before the 1857 Austro-Hungarian Compromise, the most significant impact came from Vienna, which was rather evident in the 1850s and 1860s when the monarchy centralized its politics to the point of the so-called neo-absolutism. The most monumental reflection of Vienna's control at the time was the building of the public hospital in Zagreb that was later transformed into a tobacco factory (today it serves as the seat of Zagreb University), and a number of churches which were built in north-west Croatia (Veleševac, Bukevje, Voloder).

Following the Croatia-Hungary Compromise of 1868, Croatia obtained autonomy in internal, judicial and religious affairs in the eastern, Hungarian part of the Monarchy. Since the subsequent decades, until the First World War, witnessed the foundation of numerous new public institutions that needed premises, the number of building projects rose considerably.

Croatian authorities (Regional Government in Zagreb) controlled the building projects of only those public institutions which were under autonomous Croatian governance: law courts, schools, hospitals, churches and seats of local governments (counties, districts and the like). Those building were entrusted exclusively to Croatian architects. Among numerous buildings, the most important include Herman Bollé's Chemical Laboratory in Zagreb, the Crafts School and the Museum of Arts and Crafts

in Zagreb, Kuno Waidmann's Official Gazette building, Janko Holjac's Courthouse in Osijek, Vinko Rausher's school buildings throughout Croatia, numerous churches (such as those in Križevci, Pakrac, Ilok, Marija Bistrica, Plaški).

In terms of decision-making, the Croatian government exerted certain influence on those military building projects that were related to militia (Landwehr). Other military buildings were built according to designs of Viennese architects since this important institution and its activities, shared between Austria and Hungary, were controlled directly from Vienna.

All the buildings for the institutions in Croatia that were under Hungarian governance were designed by Hungarian architects such as railway-related buildings (train stations, railway administration building which mostly designed by Ferenc Pfaff, the main architect of the Hungarian National Railway), post offices in Zagreb and Osijek and the Hungarian Ministry of Finance.

In certain cases, foreign architects, mostly Vienna-based ones, received commissions for architectural projects because it was believed that there were no Croatian architects who could live up to the task. Another reason was the prestige of such projects because they were given to renowned international architects. Friedrich von Schmidt was entrusted with building the palace of the Academy of Sciences and Arts in Zagreb, and the Fellner and Helmer Company was commissioned for the theatre buildings in Varaždin and Zagreb, and the Art Pavilion in Zagreb. They also built the theatre in Rijeka, a city that was not part of Croatia at the time). Sometimes, foreign architects would also win first prizes at public architectural design competitions (such as Ludwig and Hülsner Company at the 1893 competition for the design of school complex at present Roosevelt Square)

The paper explores how a complex political situation created diverse styles of public architecture which, although Central European in their origin, show influences from different regional centres.

Dragan Damjanović works as Associate Professor at the Faculty of Humanities and Social Sciences, University of Zagreb. His main research interests are related to the history of Croatian and Central European architecture of the 19th and early 20th centuries. He published eight books (most recent include *Architect Herman Bollé*, 2013, Zagreb. *Atlas of Architecture*, 2014, *Villa Živković-Adrowski-Lubienski*, 2016) and numerous scientific papers in Croatian and international journals (*Centropa*, *Journal of the Society of Architectural Historians*, *Zeitschrift für Kunstgeschichte*, *Architectura*, *Umění*). He heads the research project *Croatia and Central Europe: Art and Politics in the Late Modern Period (1780-1945)*.

Sanja Zadro

PhD Student

Department of Art History, Faculty of Humanities
and Social Sciences, University of Zagreb, Croatia

2.A

Transformations of Rondo Square in Mostar in the First Half of the 20th Century: Urban Planning and Architecture

This paper will focus on the transformation of one of the most important public areas in Mostar throughout the first half of the 20th century – the central square on the west coast of the river Neretva. It was designed in 1897 as a roundabout by engineer and important turn-of-the-century Mostar's public figure Miloš Komadina. The square continued to be linked to six originally planned and additionally built alleys in the periods when Mostar formed part of the Kingdom of Serbs, Croats and Slovenes and the Kingdom of Yugoslavia. During both these periods, Mostar lacked serious urban-planning interventions, especially in relation to the formerly defined basis of territorial spread and the contemporary demographic decline. However, some interesting ideas were drafted on paper. These ideas and their possibilities of realization should be reconsidered in the light of the then social and political relations in the city through a contextual analysis of the development of the city's centre on the west coast of the Neretva River as was defined by the Austro-Hungarian authorities.

Urban regulation plans created in the 1920s and 1930s have been kept at the local Technical Department's archive. They were mostly carried out by the experienced building technician Miroslav Loose and built on the east coast of the river while *Rondo* square continued its life without representative public building to outshine Austro-Hungarian villas along the alleys of plane trees. There was an initiative to build a Catholic cathedral on the parcel that belonged to the Roman Catholic Diocese of Mostar-Duvno. According to available records, Bishop Petar Čule discussed his plans with Ivan Meštrović in the early 1940s. Their agreement was interrupted by the outbreak of the Second World War.

The Rondo area was, however, successfully defined as *central* by Reuf Kadić's Dom kulture in 1959. During the second part of the 1990s, after the war that divided Mostar into two towns, the institution and the building were renamed into Hrvatski dom Herceg Stjepan Kosača. The Rondo area today serves as a connection between two main traffic routes in the city with four additional branches that link it to different commercial and residential districts. In spite of its importance in the urban planning basis, the last two decades of the square's history show a systematic negligence of one of the most important visual hallmarks in Mostar's collective memory. The aim of this paper is to explore previously indicated dilemmas in the context of their contemporary ideological, political and interpersonal divisions preceded by and planted in the earlier periods of interlinked political and architectural history of the town.

Sanja Zadro was born in Mostar in 1988. She is a PhD student at the Department of Art History at the Faculty of Humanities and Social Sciences in Zagreb. Her interests are related to modern and contemporary art with special focus on the architecture at the turn of the 20th century. The main topic of her doctoral research is architecture of Mostar from the mid-19th century until the Second World War. She participated in several scientific conferences and published in several proceedings with topics related to her doctoral research.

Hadrien Volle

PhD Student

University Paris 1 Pantheon-Sorbonne, France

Using Architectural Ornaments to *Erase* Monarchy: Case Study of Saint-Germain Theatre during the French Revolution

It is a fact that the French Revolution used theatre to distribute its new ideas through many *pièces de circonstances* (farical plays). The most famous play was Marie-Joseph Chénier's *Charles IX*. This paper will try to highlight another practice used by the leaders of the French Revolution to convey their new ideas and, above all, to erase visual elements, namely, ornaments in the spaces devoted to the public that represented the Ancien Régime's monarchy. The Saint-Germain Theatre in Paris, known today

as Odéon, will be examined in order to support this hypothesis. Therefore, it will be necessary to proceed in three ways.

Firstly, the condition and the appearance of the decoration inside the Saint-Germain Theatre under the Monarchy will shortly be brought to light. The iconography and materials used to make the ornaments will be examined with a particular attention paid to a new use of wallpaper, used perhaps for the first time on such a huge construction site.

Secondly, the paper will explore how the leaders of the French Revolution conducted an erasure campaign of the ornaments set up in this theatre by the Ancien Régime. This point of view is grounded in the book by Daniel Hamiche *Le Théâtre et la Révolution*, published in 1973. In his textual and historical study, Hamiche presents *erasure* as a notion adopted by the French revolutionaries in order to destroy the Ancien Régime by theatrical texts. This reflection will be expanded by observing, for example, how oak replaces laurel on ornaments, how French national colours cover blue wallpapers, and how Liberty and Equality are painted like statues on the proscenium instead a royal box. In addition, the paper will examine how the French Revolution changed the perception about visual codes of the Ancien Régime's ornaments, especially how it uses statues of Great Men to sit its new ideology, but however related to the old one. Therefore, it aims to show how ornament is a complex phenomenon which exceeds mere aesthetic considerations.

Thirdly, the paper will also consider the ways in which the ornaments desired by the French Revolution were received by theatre audience: did that lead to a change of behaviour and did it affect the audiences? Did the public appreciate these changes? How could the public see these events as an element of societal *regeneration*?

Hadrien Volle is a PhD candidate at Université Paris 1 Panthéon-Sorbonne. After a Master (MA) thesis titled *La décoration intérieure de la salle de spectacle de l'Odéon au XVIIIe siècle*, his PhD thesis is about all French theatrical decoration of eighteenth century, and how the audience of this period plays with it. He is laureate of HiCSA scholarship, and founder of GRHAM (Groupe de Recherche en Histoire de l'art Moderne).

Marina Dmitrieva

Researcher

Centre of History and Culture of East Central

Europe (GWZO), Leipzig, Germany

Alien Monuments. The Memory of Previous Regimes in Post- Socialist Cities

The *alien monuments* are sculptural or architectural constructions that had been erected in Eastern Europe by Soviet architects as a visual embodiment of political regimes. Some of them were destroyed after the collapse of socialism as representatives of *damnatio memoriae*, while others still form part of the city's urban landscape and have remained under the protection of the state.

What happens to monuments which embody the memory of occupation and external domination? What is their place in the post-socialist city, and how are they perceived by the inhabitants? The presentation will analyse the *alien* monuments in Poland, Germany, and Ukraine as artefacts at the intersection of two fields – memory politics and cultural heritage preservation.

Marina Dmitrieva is Researcher in art history at the Centre of History and Culture of East Central Europe (GWZO) in Leipzig, Germany. Her fields of interest include urban visual culture in Central and Eastern Europe from the Renaissance to the historical avant-garde, political iconography and the historiography of art. Before joining the Leipzig Centre, she was a researcher at the Institute of Art History in Moscow and taught at the universities of Freiburg i. Br., Basel, Hamburg and Bremen in Germany. She is currently involved in a research project on the utopian imagination in Central and Eastern Europe.

Vladimir Peter Goss
 Professor Emeritus
 University of Rijeka, Croatia

2.B

Josef Strzygowski and Yves Klein: *Ressurrectiones Memoriae*

One of the ugliest aspects of political correctness is *deletio memoriae*. Paradoxically, we never know how successful it is. We only know of the attempts that failed. Thus, any generalizations would be absurd. Two such instances wherein *deletio* has failed are the topic of this paper. The major questions are why was the *deletio memoriae* applied, and why did those exposed to it experience resurrection.

Josef Strzygowski (1862-1941) has been re-emerging as a major scholar. Of particular importance was the *Josef Strzygowski und die Kunstwissenschaften Conference in his native Biala* in 2012 (150th anniversary of his birth), and its monumental proceedings *Von Biala nach Wien*, Vienna 2015.

Strzygowski challenged the *great art* of the church and state, the politically correct *Machtkunst* of the powerful, pleading for a comparative, all-inclusive approach and questioning the myths of western, allegedly progressive elites, and of their artists, critics and art dealers promoting eurocentrism, elitism, and religious and national exclusivism – which still dominate the western intellectual scene. This introduction of the folk, the *rus*, the exotic art, has been Strzygowski's major sin, his somewhat dubious, as it transpires today, attachment to Nazism, a good excuse to ask for a *deletio memoriae*. Today, especially in terms of studies of cultural landscape, as I have shown in my recent books and articles, Strzygowski can be very useful in continuing efforts to battle elitism and exclusivism. The positive in his work should encourage those among us who dare to veer into non-urban and non-western scene, or into the areas of kindred disciplines – linguistics, anthropology, and archaeology.

Yves Klein (1928-1962) died when I was 20. I was very sad, as I loved his blue paintings, and his performances using beautiful women as brushes on large sheets of paper. His blue, translucent and opaque, radiated both a relaxed serenity and security of a perfectionist. Fifty years later, I was stunned when I noticed that two major industries, fashion and motor vehicles, rediscovered Klein's IKB (International Klein Blue). Klein's position among the avant-garde may seem secure

but it is not unquestioned. None of my students has ever heard of him! Again, the excuse to expose Klein to *deletio memoriae* was Klein's political incorrectness, as clearly summed up by David Hopkins (*After Modern Art*), i.e., how an avant-garde artist may practice religion, follow strange religious cults, and conservative politics. So Klein was accused of commercialism and selling out to capitalists. The truth is that Klein is a modern artists who enjoys his art and transfers his enjoyment to public. In a world, which is seen by the ruling elites as ugly, enjoyment, is a sin deserving of *deletio memoriae*. Klein's *ressurrectio* was brief, just about two years, but the zest with which the consumers wore the IKB and drove vehicles of the same colour shows that it was real, and that my long gone love for his art was well founded.

Vladimir Peter Goss was born in Zagreb in 1942. He holds a BA in English and BA and MA degrees in art history from the University of Zagreb, and PhD in Art History from Cornell University (Ithaca, N.Y.). He taught at the University of Michigan, the University of North Carolina, the University of Tel-Aviv, and the University of Rijeka. He authored 15 scholarly books and 94 articles worldwide mostly on the Pre-Romanesque and Romanesque. Other interests: art criticism, cultural ecology. He has spoken at 68 international scholarly conferences and has held 31 grants including NEH, IREX, Gulbenkian, etc.

Ana Munk

Assistant Professor

Department of Art History, Faculty of Humanities
and Social Sciences, University of Zagreb, Croatia

Idolatry, Iconophilia and Iconoclasm: Europe Then and the Middle East Now

Western academic community has taken diverse positions on the role the destruction of ancient Middle Eastern monuments has in territorial and political agenda of the Islamic State. The debate has risen whether the destruction is a modern day manifestation of iconoclasm.

Ömür Harmanşah argues that the IS scorching of the cultural landscape is not an act of iconoclasm, but a sophisticated propaganda directed toward the social media-addicted Western audience. Presumably, the destruction is a message designed primarily for the Western consumption. Following this line of thought to its logical conclusion, Westerners became unwilling

accomplices in the IS project because of their propensity for obsessive internet sharing of emotionally-laden and violent images; in short Western idolatry and iconophilia is partially to blame for the success of the IS propaganda. There is evidence, however, that videos were not made uniquely for the Western consumption, and that, in fact, the war on monuments is an anachronistic war on idols.

In this paper, I intend to explore more fully the *Western guilt* trope in the current debate about the war on monuments. As a term, iconoclasm (literally: icon breaking) originates in the Iconoclastic controversy of 726-843. The war against idolatry, however, had a much longer currency in the West. In the age of the Crusades, as Anne Derbes and Michele Camille have demonstrated, medieval imagery based on Old Testament prophesies of Daniel and Ezekiel against idol worship was used extensively against Muslim infidels. In secular Europe, iconophilia and idolatry have eventually won and we enjoy it daily surrounded by the abundance of images in all media. The history of the Western civilization is also the history of democratization of image production, use, and consumption despite occasional outbreaks of secular iconoclasm.

The rhetoric of evils of idolatry, the apocalyptic language, and the commentaries (Hadith) on the Koran about *shirk* (the sin of idolatry) are used by IS as a justification for vandalism on many occasions. IS destruction of monuments have been condemned by the Westerners and modern Muslims citing other reasons such as the profit IS gained from trafficking in antiquities. The ideology of idol breaking and iconoclasm is under analysed in the current debate partially because the Western secular society no longer recognizes its language and cultural paradigms. Instead, modern western ideological constructs are used to describe the source of the problem. For instance, we could read in the Croatian press that is the “global environment without theological and philosophical content” that is to blame for the terrorist attacks in Paris. I intend to argue that the loss of human lives and the cultural genocide are two sides of the same coin and that both became debated in ways that we no longer recognize as intrinsic to our methods and values.

Ana Munk received her MA and PhD from University of Washington in Seattle. She previously held teaching position at the University of Saint Thomas in Houston. Currently she is Assistant Professor at the University of Zagreb where she teaches courses in Romanesque, Byzantine and Italian late medieval art. Her research centres on political, theological and artistic aspects of medieval cults of saints exploring the role of images and devotional artefacts in the nexus of aesthetics, anthropology and religion. She maintains an active interest in issues concerning contemporary art and politics.

Sandi Bulimbašić

Senior Adviser – Conservator

Ministry of Culture of the Republic of Croatia,

Conservation Department in Split, Croatia

2.C

Medulić, the Association of Croatian Artists in the Context of Central European Artistic and Political Aspirations: the Myth and the Nation

Medulić, the Association of Croatian Artists (1908-1919) was founded in December 1908 at the First Dalmatian Art Exhibition in Split, as a regional association of artists from Dalmatia. The Association was established primarily in order to protect class interests of its members who, in relation to the artists in Banovina of Croatia, gathered in the Art Association in Zagreb, were in unfavourable position within the Austro-Hungarian Monarchy. It was the first severe schism on the Croatian artistic scene hitherto united and centralised. Soon the emphasis was placed on the idea of cultural and political unity of the South Slavs and the formation of a distinct national identity in art for audiences at home and abroad. The Association acquired its name from the great Croatian and Dalmatian artist Andrija Medulić Schiavone, famous for his unique contribution to the Italian art of the 16th century. The seat of the Association was located in Split. Although painter Vlaho Bukovac was elected a president, the most prominent artist and ideologist of the Association was Ivan Meštrović, a renowned Croatian sculptor who at that time gained international fame.

The paper will introduce and present the role of the Medulić Association in the Croatian art of the early 20th century. In comparison with similar art associations (*Sztuka* in Krakow, *Mánes* in Prague, the Association of Moravian artists) as well as political and cultural circumstances in Central European countries aspiring toward political independence, unity or both, it will also define its work in the context of modern art in Central Europe.

With its extensive exhibition activity the Association established new artistic values, promoted national art in the country and abroad and contributed to the development of artistic life in

Croatia through high standards of artistic work (sculpture, painting, architecture, caricature, applied arts). Consequently, Medulić artists made a significant contribution to the process started with the *Croatian Salon* of 1898, and anticipated the founding of the *Spring Salon* in 1916. Aspirations to form a national expression in art, with Meštrović as the leading figure, whose Vidovdan Cycle and the Cycle of Kraljević Marko based on myth and folk heroic poems, were recognized in the European context. Other activities and goals of the Association – affirmation of artistic individuality and freedom, modernism against academism, endeavours to establish the institutions of national art, build exhibition pavilions and museums etc., also prove that the Medulić Association had the same goals as contemporaneous Central European associations and equally participated and contributed to the progressive development of modern art in Central Europe.

Sandi Bulimbašić (Split, 1969) graduated in art history and English language and literature from the Faculty of Humanities and Social Sciences, University of Zagreb. She received her PhD degree in art history from the same university in 2014. Her thesis *Medulić, the Association of Croatian Artists (1908–1919)* will soon be published. Since 1999, she has worked at the Conservation Department in Split. Her research interests focus on modern and contemporary art, in particular photography, history of artistic associations and exhibitions, national identity in art. Since 2014 she has participated in the project *Croatia and Central Europe: Art and Politics in the Late Modern Period (1780–1945)*.

Aleksandar Ignjatović

Associate Professor

Faculty of Architecture, University of Belgrade, Serbia

Straddling the National Divide: Yugoslavism, *Furore Orientalis* and Ivan Meštrović's Vidovdan Temple (1906–1913)

Modern interpretations of the Vidovdan Temple (also known as the Kosovo Temple, 1906-1913), the fundamental artwork associated with the Yugoslav project, intensified with a rise of scholarly interest in Yugoslavia and Yugoslavism in the 1990s. The Vidovdan Temple has been predominantly perceived in the literature either in a standard art historical perspective with its conventional understanding of style, form and iconography, or interpreted as a symbol of multicultural,

synthetic Yugoslavism. Yet these readings seem to be, to say the least, problematic. While working on his masterpiece he then already internationally-renowned Croatian sculptor Ivan Meštrović imagined it as an architectural-sculptural whole of gargantuan scale that would provide an alternative reading of the history of South Slavs on the brink of their political union. Dismissing deeply antagonizing and mutually exclusive histories of each particular South Slavic nation, he created a mixture of historical references mainly borrowed from archaic and Oriental cultures such as Egyptian, Assyrian, pre-classical Greek, Byzantine, as well as Gothic and paleo-Christian. His sculpted heroes and strange architectural forms, which were enthusiastically exhibited throughout Europe — from Vienna and Zagreb (1910), Rome (1911), Belgrade (1912), Venice (1914), Great Britain (five exhibitions, 1915-18) to Paris (1919) — and sparked off more interest in its outstandingly historicist meaning than in the artist's kudos of the most peculiar and original European sculptor of the time.

However, Meštrović's historicization and aestheticization of South Slavs' alleged common identity was not a mere pseudo-historical concoction, but was based on an elaborate ideological concept of Yugoslav primordialism that was inextricably linked with the ideological instrumentalisation of the Orient in Central Europe at the time. Contrary to a still dominant scholarly interpretation of Meštrović's work as a symbol of multicultural synthetic Yugoslavism, the Vidovdan Temple set a framework for understanding Serbs, Croats and Slovenes as *the Yugoslavs*, both the descendants of and successors to *original* Yugoslavs. The Vidovdan Temple was decisive for the cultural imagination of the primordialist variant of Yugoslavism that was based on the idea of South Slavs as a single primordial nation, united by common descent, pre-schismatic unity in history and, most importantly, by the obliteration of cultural and religious differences of Serbs, Croats and Slovenes. Such a cultural imagination was promptly used, abused and instrumentalized by the proponents of Yugoslav political unitarism. While his artwork was pointedly interpreted by contemporaries to evoke an image of a pre-schismatic unity of South Slavs, they were also seen in the perspective of their political and cultural *reunification*. Consequently, his sculpted heroes created an alternative historical narrative of South Slav history and supported a vision of the past which became extremely instrumental in both legitimizing and questioning the Yugoslav project in decades to come.

Aleksandar Ignjatović holds PhD and MA degrees in art and architectural history from the University of Belgrade. He has participated in various international projects and extensively published in international scholarly monographs and journals. His research interests lie in the cultural history of architecture and visual arts, broadly understood. Much of his work is based on cultural history and nationalism studies, as well as on critical rethinking of architectural history. His recent work has mostly been on relationships between architecture, visual culture, ideology and political power, especially in 19th- and 20th-century Balkans, but he maintains interests in a broader European context.

Dalibor Prančević

Assistant Professor

Art History Department, Faculty of Humanities
and Social Sciences, University of Split, Croatia

2.C

Sculptor Ivan Meštrović and the First World War: Constructing a Network of Relationships through Artistic and Political Engagement

The sculptor Ivan Meštrović (1883-1962) occupies an extraordinary important position in Croatian art history. His formative years as an artist were shaped and mouldered at the Vienna Art Academy where he completed a three-year course in sculpture and a two-year course in architecture. Precisely this polyvalent education led to his architectonic and sculptural cycle which was destined to considerably provoke the European and world public. It centred on sculptural fragments directly inspired by folk epics and a monumental edifice designed to host the sculptural programme's collection (the Vidovdan Temple). It proved to be an architectural and sculptural concept highly impregnated with the Yugoslav political agenda and contest-directed against the Austro-Hungarian Empire and its hegemony. Despite the fact that Meštrović had already exhibited fragmentary scenes of the epic narrative at his solo exhibition within the 1910 *Vienna Secession*, this programme obtained its true political voice at the 1911 *Grand International Exhibition* in Rome. The striking fact was that at this exhibition the artist displayed his work not in the Austrian or Hungarian pavilion but in the pavilion of the Kingdom of Serbs. Thus, it is possible to state that this exhibition marked the beginning of the Slavic rebellion in artistic terms and a clear anti-Austrian action. This programme seized additional attention in London in 1915 when Ivan Meštrović held his solo exhibition at the Victoria and Albert Museum.

The paper will introduce and present the political context and significance of the major artistic programme of Ivan Meštrović, ranging from the challenging of the Viennese public and the concrete political statement proclaimed in Rome to his propagandistic endeavours in London. Nevertheless, it must not

be forgotten that this case represents primarily powerful artistic engagement, which, by its art value and narration, seized equally the attention of the wider public and artists and thus resulted in interesting connections and fallouts (the example, being a relationship between Ivan Meštrović and the vanguard groups such as futurism and vorticism). Moreover, the artist's exhibitions also served as forms of platform for raising his international visibility, constructing a network of acquaintances and building cooperation in relevant European cultural centres.

Dalibor Prančević, PhD, graduated from the Faculty of Humanities and Social Sciences, University of Zagreb (Department of Art History, Department of the Italian Language), where he also completed his doctoral dissertation (*Ivan Meštrović within the Context of Expressionism and Art Déco*). His research interests are focused mainly on history and theory of modern sculpture, on contemporary exhibition practices and social activism. He regularly publishes texts and articles related to modern and contemporary art and visual culture. He curates independent exhibitions and publishes on topics pertaining to contemporary art.

Vinko Srhoj

Associate Professor

Department of History of Art, University of Zadar, Croatia

Ivan Meštrović: Art and Politics, Idealism and Practicality

The paper explores the political and psychological habitus of the sculptor, builder and politician Ivan Meštrović in the period that saw the formation of the first Yugoslav state, a process which unfolded alongside Meštrović's artistic aspirations. It can be said that the tendencies Meštrović evinced toward monumental sculpture, toward heroization and the art of the so-called *tempelkunst* were pre-political but that they found their ideal expression in the politics of the period which sought to find a common foundation for the unification of the South Slavic peoples. An analysis of Meštrović's political habitus shows that Meštrović was a nationalist-idealist who was always a Slav, a Croat or a Dalmatian before he was a follower of this or that political group. As a political being, particularly during the formation of the first Yugoslavia, he was inclined to a personal politics which presupposed his legitimation as an artist and only afterwards as someone participating in politics. His political self-consciousness derived primarily from his artistic self-consciousness, that is, from

the importance of his art on the domestic and international scene which opened many doors for him and ensured that he could easily find political interlocutors. This is the reason why Meštrović's political activities were always determined by his personal contacts with political figures of his time including kings and party leaders, ministers and ambassadors. He conversed with them not as someone belonging to a party, not even as a member of the Yugoslav Committee, the only political group of which he was a member, but as Meštrović the artist. Without doubt, Meštrović was a political romantic who viewed politics as a continuation of idealistic projections, as an expression of race as was then customarily said, as an expression of a people and not of a political-party identity. As the first Yugoslav state developed, as practical matters and not idealistic projections of a common people became dominant, Meštrović separated himself more and more from politics. As the Yugoslav identity, conceived as a national romantic melting pot, became weaker in the Yugoslav Kingdom, so did it weaken in Meštrović himself. Meštrović increasingly began to emphasize a particularist interest of the Yugoslav republics, more specifically Croatia. For Meštrović the Yugoslav name became merely a framework that had a meaning only if it was confirmed by individual national entities. If Yugoslavia was no longer viable, Meštrović held, the alternative was separation according to national lines. Meštrović's sculpture, or more specifically, the most valuable part of his sculptural oeuvre, confirms that the master was at his best when he focused on the naked human physique, unencumbered by costumes, by fixtures of civilization, political, ideological and historical attributes. This is why Meštrović politics as embodied in the sculptures is most powerful when it is most general, that is, when it bears witness to the ideal and not to political practical matters and particularist phenomena. This is why his Chicago Indians, however distant from his homeland and political aspirations, are better than the reliefs of King Peter or Viceroy Petar Berislavić.

Vinko Srhoj (1957) is Associate Professor at the Department of the History of Art, University of Zadar. He teaches Croatian and world art of the 20th and 21st century, art theory and the art of new media. The theme of his MA thesis on the art critic Kosta Stajnić and his dissertation on the Biafra Group reflect the scope of his interests, from the idea of early modernism and how it relates to the creation of a national style in art to the social and engaged art of the 1970s. He is a member of the Croatian Society of Art Historians, the Croatian Museum Society and AICA.

Gospodska Street and St. Mark's Church, Zagreb's
Upper Town, around 1900
Ivan Bogavčić's private collection
www.oldpostcards.eu



Gospodska ulica i crkva sv. Marka.
Rue des Seigneurs et Église de St. Marc.
Pozdrav iz Zagreba.

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Naklada tis'care A. Brusina u Zagrebu.

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ЊИХ. ВИС. ПЕТАР, ТОМИСЛАВ i АНДРЕЈ — ЊИХ. ВИС. ПЕТАР, ТОМИСЛАВ и АНДРЕЈ

THURSDAY, 30 JUNE 2016

SESSION 3.A

**IMPACT OF ARISTOCRACY
AND STATE POLITICS ON ART
AND ARCHITECTURE**

Sovereigns and State Authorities
Influencing Architecture

SESSION 3.B

**WORKS OF ART
REPRESENTING IDEOLOGIES**

Iconography and Politics II

SESSION 3.C

**(TRANS)NATIONAL STYLES
AND VISUAL IDENTITIES**

Constructing National Myths

Tijana Borić

Assistant Professor

Faculty of Arts, University of Niš, Serbia

3.A

Manifesto of Power and Restored Statehood: the Town of Karageorge in Topola

One of the essential elements constituting the official representative culture of the European countries, that were formed at the turn of the 18th and 19th century, was the process of choosing, establishing and shaping the capital. In its core stood out the princely court as an unmistakable expression of the highest authorities and a distinctive home of the first man of the state. Despite the lack of independent state and extremely volatile political circumstances, Serbian community was aware of contemporary events and current phenomena of the epochs, witnessing repeatedly the developed consciousness regarding the role of relationship between ruler and his subjects in shaping successful seat and effective source of power. The construction of the Town of Karageorge in Topola clearly indicates that Serbian leaders were familiar with the new concept of a sovereign that was in accordance with the European understandings of a ruler as the state itself, undisputed authority and a collective symbol of national aspiration. The continuity of this idea was strongly supported by the influential dynastic propaganda and it was within its framework that artists, visual and art works were recognized as important elements. With their ambiguity, attractive power and visual representativeness of the idea of magnificence, royal compounds were essential ideological tool for the popularization of dynastic chiefs.

Visual confirmation of the ruler's political body was an important step in legitimizing power, popularization of Karageorge's governing status and embodiment of the nation. Hence, shaping the official capital represented one of the primary tasks of the newly formed state. Raising Karageorge's court in Topola was a conscious political intervention in order to create an institutional centre of the new Serbian government, which legally and symbolically pointed to the political and ideological course Serbia took at the beginning of the 19th century. The radical

urban transformation of Topola and expansive construction of this little town turned into the largest construction site at the Balkans. The revolutionary gained independence within the Ottoman Empire inevitably influenced the shape of the newly established capital as a metaphorical bastion of the nation. Despite the lack of time for construction process, it is obvious that the ruler had a very clear idea of what its capital should represent and how it should be shaped. The existing space was organized by the planned hierarchical structure and fittingly distributed buildings which gave an overall impression of the order, and also the explicit evidence of national emancipation.

Tijana Boric obtained her PhD degree from the Department of Art History at the Faculty of Philosophy, University of Belgrade. In the period 2005 - 2009, she worked as Curator and Head of Art Department of the Royal Palaces in Serbia being responsible for the Royal Art Collection. Since 2014, she has been employed as Assistant Lecturer at the Art History Department of the Faculty of Arts, University of Niš, Serbia. Her professional interests are: ideas and phenomena of princely courts in Europe, courtly code of virtues, scenography of courts and ceremonial space, court art and architecture.

Aleksander Łupienko

Researcher

Institut of History, Polish Academy of Sciences,
Warsaw, Poland

Meaning and Power in the Urban Centres of the 19th-century Polish Territories

In my paper, I will deal with two issues. First, the notion of meaning in architecture, i.e. the language of form, style and architectural details as an accepted way of communicating with the urban *audience*. The second issue relates to the public reception of the works of architecture. Can we assert, basing on the written sources related to the urban everyday life (as urban guides, memoirs, press etc.), that the meanings brought to the built environment were followed by any social reactions? In other words, did the architecture of edifices, squares or monuments have an impact on the society that can be traced in the sources? How could it influence the development of social identity (most

notably, the identity with a nation or a state) or bring new dynamics into the urban life?

The meanings brought to the architecture were related to the aims and world view of the sponsors (urban communities, single persons or the state itself). For my paper I will choose examples of state architecture from the public space of the two largest cities in the Polish territories in the 19th century: Warsaw and Lviv.

The political situation of these urban centres changed radically after Poland was partitioned. In 1815 Warsaw became the capital of the renewed, though much smaller Polish Kingdom, which was in personal union with Russia. After 1772, Lviv came under Austrian rule, becoming the capital of a province. The Austrian Empire was then a modern, absolutist monarchy, whose aim was, among others, stylistic unification of its urban centres and their restructuring according to rational rules. The urban heritage of the Republic of Nobles was a chaotic urban tissue of both cities – despite the reforms from the late 18th century – and there was a shortage of buildings which could be used as public edifices. Both cities were, therefore, partially restructured according to the neoclassical architectural language and the urban reform rules of the Enlightenment. New meanings related to the Austrian imperial idea and the idea of the renewed Polish Kingdom were given to these spaces, and new monumental public buildings, squares and monuments were created.

It is interesting to see how the abovementioned architecture *functioned* in changed circumstances of the second half of the 19th century, when both cities were restructured. This stage was characterised by a chaotic way of reducing, from above, the capital status of Warsaw by the Russian authorities (as a consequence of the failed uprisings of 1830–31 and 1863–64), with the simultaneous dynamic capitalistic development and the expansion of the informal Jewish district. Lviv, in contrast, became a self-governed city according to new political rules in Austria, after the Austro-Hungarian Compromise (1867), under the hegemony of the Polish City Council, which began the process of giving new meanings to Lviv's public space. These meanings were associated with the Polish historical and cultural tradition and against the Ruthenian community, which was in a phase of emancipation (from about 1848).

Aleksander Łupienko completed his studies in architecture at the Warsaw Technical University (2004) and history at Warsaw University (2009). He is completing his PhD programme at the Institute of History, Polish Academy of Sciences (supervisor: Prof. Maciej Janowski), where he currently works. His main scholarly interests are 19th-century urban history, history of urban planning, building types, and social history of big cities.

Michał Pszczołkowski

Researcher

Academy of Fine Arts in Gdańsk, Poland

3.A

Architecture as a Tool of Transculturation in Polish Lands during the Partitions

The subject of this paper is to compare architectural phenomena in Polish lands at the turn of the 19th and 20th century as the manifestation of transculturation policy pursued by Germany and Russia. Both invading countries used particular solutions in the field of architecture. When Otto Bismarck came to power, there appeared an economic development program of the eastern provinces of the German Empire. Since then, the idea of strengthening the German spirit in the East was constantly present in the national investment. A very distinct example of germanization of the function of the architecture is the Imperial District in Poznan. The most significant building of the district – the Imperial Castle (1905-1910) – obtained a neo-Romanesque form. Romanesque style as the style of Holy Empire of the German Nation was favoured by Wilhelm II and regarded as the most Germanic convention. The building was conceived as a temporary imperial residence. Therefore, in terms of inspiration, it was based on the Romanesque Kaiserpfalz. The elevations show some characteristic details of the imperial Romanesque cathedrals. Other buildings of the Imperial District were designed in the same manner. In turn, in the *province* of the German Empire, the official form of public buildings was Neo-Gothic and picturesque block made of brick supplemented with stone details. This kind of stylistics was popular due to its associations to the Teutonic architecture. Thus, the attempts were made to continue German culture in these areas. Neo-Gothic architecture is noticeable in Torun – the city where Gothic architecture left a very strong influence. In Gdansk, in turn, northern Renaissance and Mannerism were the most successful. The railway station (1900) and the technical college (1904) were both based on the local architecture of the 16th and 17th century, designed by German and Dutch architects. Such treatments were to reinforce Germanic character of the cities and their architectural forms amongst the local people.

Similar phenomena, though connected with another style, can be observed in the Russian partition. The architectural result of the Russian Empire policy related to the Russification of the Polish lands was the Byzantine-Russian style. It became an important symbol of power due to the demonstrative impetus of form and prestigious locations and, above all, extremely foreign architectural character. Particularly intensive activity in this field was observed in Warsaw, where appeared more than 40 Orthodox churches, with the most important huge cathedral council of Alexander Nevsky in Saski Square (1894-1912). It should be noted that the iconographic program included in the architecture and the interior design of these objects very often had certain political meaning, for example, the decoration included figures of saints who were of particular importance for the history of the Russian state. What is more, the reconstructions were also performed in the forms of Byzantine-Russian churches. Finally, certain secular buildings located in particularly significant urban places were rebuilt too. The most noteworthy example of such phenomena is a transformation of the Warsaw's Palace of Science and Technology into the Russian secondary school.

In contrast to Germany, whose financial condition made it possible to undertake a wide-ranging program of architectural investments, the policy of the Russian Empire in relation to the Polish lands was based more on a symbolic manifestation of the Russian authorities in the form of church buildings. While in the lands annexed by Prussia German people constituted a substantial number of inhabitants and in large cities the dominant part of the population, the percentage of the Russian population in the Russian partition was limited to military and government officials with their families. Therefore, the Russians did not have the colonization policy and took very little public investment. These were primarily the result of initiatives of the Polish communities and their form expressed Polish architectural thought.

Michał Pszczółkowski (b. 1981) graduated from Nicolaus Copernicus University in Torun (Poland), obtaining his PhD in the field of arts. He currently works at the Academy of Fine Arts in Gdańsk. His research interests focus on the history of 20th-century architecture. He has published articles and books on this topic and has worked in the field of cultural heritage protection. In 2007-2010, he developed and coordinated the project *Explozeum* (museum of war techniques at the former factory Dynamit AG in Bydgoszcz) which was awarded with the Ministry of Culture and National Heritage Award in 2012.

Aleksandar Kadijević

Professor

Art History Department, Faculty of Philosophy,
University of Belgrade, Serbia

3.A

Between Daily Politics and Civilisational Nostalgia – King Alexander I Karađorđević and Interwar Yugoslav Architecture

Previous historical interpretations of the architectural processes in the Kingdom of Serbs, Croats and Slovenians (from 1929 the Kingdom of Yugoslavia), have partially presented and unilaterally evaluated the role of king Alexander Karađorđević (1888-1934). Like many rulers of its epoch, the king strongly encouraged and partly controlled state architectural projects. Gazing at the national medieval heritage, as much as a defunct liberation war epic which he directly managed as military commander (1912-1918), he gave the official culture of remembrance a strong Yugoslav character in 1929. A comparative review of architectural projects which he initiated and supported, with strokes in the internal and foreign policy, creates the basis for a more accurate evaluation of his contributions to the interwar architectural culture, which had previously been criticized from narrow political standpoints, neglecting its deeper civilizational and aesthetical aspects. Main attention will be paid to the king's private residential complex built in the Dedinje area in Belgrade, the mausoleum church of the Karađorđević dynasty in Oplenac, and public monuments and charnel houses erected throughout Yugoslavia. The protection and confidence that he gave to former exiled Russian imperial architects in Yugoslavia will be discussed as well.

Aleksandar Kadijević works as Full Professor at the Art History Department, Faculty of Philosophy in Belgrade, Serbia. He obtained his BA (1987), MA (1991) and PhD (1995) degree from the same faculty. The focus of his research is the history of 19th- and 20th-century architecture in Serbia and Europe. In 1988-2016, Kadijević published 280 papers and 11 books. He cooperated with scientific journals and institutions from Europe, Brazil and US. He was the editor of the scientific journal *Recherches sur l'art. Matica srpska, Section des arts* (Novi Sad, Serbia, 2006).

Tiphaine Gaumy

Fellow Researcher

Mazarine Library, Paris / University of Caen, France

3.B

The Iconography of Popular Revolts in Modern Europe (14th – 18th Centuries): Images and Authorities

Although modern European popular revolts are numerous and subject to various university works, nearly nobody studied them from the iconographic point of view, highlighting how authorities used them to legitimate their actions and their speeches.

First, we can observe that rebels suffer from the fact that the mastery over the production of images most often belongs to legitimate authorities. They produce a narrative against rebels, during the repression and after the victory, including carefully chosen episodes with massacres and tortures to denunciate their cruelty, victorious battles against them, punishments with a host of details, celebrations of the victory by commemorative medals or ceremonies such as urban entries, and an allegory of victory that is developed in this period. Some themes are specific to the representation of revolts, but the majority are common to those of wars in general, showing maybe difficulties or refusal of the authorities to conceive it as a special thing. The emphasis is placed on battlefields and urban sieges, on portraits of sovereigns and victorious generals. Protestants and Dutch rebellions are the exception: they manage to produce images and propaganda because of the longevity of their *revolts*, the presence of elites among them and the political organisation they develop, as a substitute for the controversial authority. It is striking to see in these examples how they use the same arguments and models as their adversaries. The English case is also fascinating because during two centuries, the country is a theatre of civil and religious war, where protestants and Catholics *win* in turn and which produces a lot of literature and images, from each side.

Second, themes of images are part of their times. German, and later Dutch, artists use their skills to report on the popular life and its violence. From the 14th to the 18th century, the figure of the peasant or urban people evolves and, as a rebel, the peasant takes part in war representations before disappearing from them. Revolts are the

occasion for symbolic figures to summarise people aspirations and justice conceptions, as William Tell or Robin Hood. Modern period shows a great interest of both the authorities and people for cartography and technical advances (sieges of Antwerp and La Rochelle, military formation) and the growing ability of engravers to figure them. Chapbooks, illustrated by unknown artists have more popular themes than other engraved publications which are sometimes made by renowned artists, as we can see, for example, with the English production for the second civil war. Relations between book images and other media (paintings, objects) is something that deserves a special study. For some events, as the French event of the Fronde, the Thirty Years War or the Neapolitan revolt of Masaniello, paintings and objects such as ceramics are more numerous than engravings, for several reasons, and participate in a certain memory of the events, among the elites and the people.

Tiphaine Gaumy holds a diploma in paleography and archival studies from the Ecole nationale des Chartes (2012). He obtained a PhD degree in modern history in 2015 (Sorbonne, Ecole nationale des chartes), with the thesis *Hats in Paris. Headgears, Economy and Society, from the Religious Wars to the Grand Siècle (1550-1660)*. He is currently a Research Fellow at the Mazarine Library (Paris) and the University of Caen (France) for the European project CURR (Cultures of revolts and revolutions).

Aleksandra Kučeković

Assistant Professor

Department of Theory, Faculty of Fine Arts, University of Arts, Belgrade, Serbia

Art, Politics and Religious Identity – Coats of Arms of the Pakrac-Slavonian Bishopric in the 18th Century

The visual culture of the Orthodox Church in Slavonia in the 18th century has experienced fundamental transformations during the fast acceptance of mid-European cultural models. Key protagonists of that process were church leaders, orthodox bishops who attempted to reform the entire religious and political idiom of the Orthodoxy in the catholic dominated surrounding and overcome increasingly dysfunctional post-byzantine legacy. Promptly accepted forms of Baroque codes of visual self-representation

brought the orthodox hierarchy in contact with European heraldic practice and its political engagement.

In the outlined context, the orthodox corpus in Slavonia stands out as particularly interesting because it can be viewed in a twofold manner – as part of the related tendencies in the entirety of political and religious autonomy of the Metropolitanate of Karlovci, but also as a separate ideological and political segment engaging its rights and pretensions through heraldry. Very early in the 18th century, the Pakrac-Slavonian bishops started actively using the visual potential of heraldry such as rudimentary forms in the epitaphic contexts. However, by the mid-century these forms developed into defined forms based upon Žefarović-Mesmer's *Stematographia...* – an adaptation of the famous Ritter Vitezović's homonymous text on heraldry, with changes that corresponded with the needs and aspirations of the Orthodox church in the Habsburg Monarchy.

However, up until the official codification of heraldry initiated by the imperial authorities and formalized in 1777, Orthodox episcopal heraldic formulations in Slavonia varied according to personal aspirations and self-expression of individual bishops, offering an interesting section of the vitality of this specific form of political communication. In the last quarter of the 18th century, the coat of arms of the Pakrac-Slavonian bishops leaves the individual and mixed characteristics and becomes the codified sign of religious institution with specific and regulated jurisdiction.

This paper will aim to present and analyse the preserved painted and graphic examples of heraldic compilations of the Orthodox Church in Slavonia in the 18th century and show the basic political engagement of their formulation and use. In the broader context of the visual culture of the Metropolitanate of Karlovci, the high church hierarchy accepted self-representational formulations not utilized in the post-byzantine Balkan sphere as a direct consequence of their *ethnarch* position – the role of protectors of interests of their, almost entirely ethnically homogeneous, believers. Conditions that determined the acceptance of the forms of western heraldry include an active participation of the Orthodox church leaders in the political life of the Habsburg Monarchy, a permanent struggle for the preservation of the concept of *Corpus separatum* for the Orthodoxy within the state. In addition, there was the protection of religious and political rights guaranteed by the *Privilegiae*, and aspirations of climbing the social ladder and acquiring aristocratic titles. The ideological frame of the Habsburg dynastic patriotism represented an ideal platform for prolific development of these tendencies. They can be actively traced in Slavonia where they are supplemented with local particularities emerging from the more pronounced pressure of the Church Union in this area, and subsequent engagement of

the Pakrac-Slavonian bishops against its deeper penetration and truncation of their jurisdiction.

Aleksandra Kučeković, born in Našice (Croatia) in 1972, graduated from the Art History Department at the Faculty of Philosophy in Belgrade in 1997. She obtained her MA in 2006 and PhD in 2012 from the same faculty. Her scientific interests are Serbian religious art of the early modern and modern period, especially in Slavonia and Northern Croatia. She works as Associate Professor at the Faculty of Fine Arts in Belgrade, Serbia and teaches at the Academy of Art and Conservation of the Serbian Orthodox Church in Belgrade.

Lovorka Magaš Bilandžić

Assistant Professor

Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

Creating an Icon: the Role of Photography in Shaping a Public Image of the Karađorđević Royal Family

Photography played a major role in creating the media image of the Karađorđević royal family and it contributed to the perception of the sovereign and his family members as new political, social and fashion icons that marked the life in the Kingdom of Serbs, Croats and Slovenes/Yugoslavia in the interwar period. King Alexander I Karađorđević and his wife Maria enjoyed big popularity owing to careful and well-thought-out construction of their public image. Dailies and popular illustrated magazines such as the Zagreb-based *Svijet* (World) and other similar magazines published in various parts of the kingdom regularly featured detailed reports on the movements of the royal couple. Newspaper columns and front pages were frequently filled with stories on various aspects in the lives of the Yugoslav aristocracy.

The royal family members were photographed by several Yugoslav photographers among which the most prominent were the Zagreb-based Mosinger and Tonka photo-studios and Benčić and Ronay studios from Belgrade. However, the family also posed to esteemed international photographers, such as Cecil Beaton.

A considerable number of photographs showing the royal family in the period between 1931 and 1941 (the latter being the year which saw the establishment of the Independent State of Croatia) was shot

by professional photographer Antonija Kulčar Prut, popularly known as Tonka. Her photos, aesthetically based on a successfully achieved interrelationship between traditional portraiture of sovereigns and contemporary international trends, contributed to the creation of the royal family's popular image. By using a range of different approaches, she managed to bring a breath of Hollywood-like glamour and the immediacy of everyday life into a relatively narrowly defined genre of commissioned representative portraits marked by characteristic iconography, posture and the use of social and political status signifiers. King Alexander I and Prince Paul Karadorđević were most frequently shown in their uniforms in carefully arranged poses which demonstrated their role as politicians and statesmen. On the other hand, the poses and lighting on the photos of Queen Maria and Princess Olga were characteristic of fashion magazines and advertisement photography of international film production companies suggesting thereby their multiple identities and roles – those of sovereigns, wives/ mothers and modern women which represented the icon of style and embodied the self-awareness of the New Woman.

Based on numerous representative portraits made by the aforementioned photographers and reportage photographs published in newspapers and magazines this paper aims to explore the role which photography played in establishing new icons and the creation of their complex and multiple public identities.

Lovorka Magaš Bilandžić (1981) is Assistant Professor at the Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb where she teaches courses in modern and contemporary art since 2006. She received her PhD in 2012 with the thesis titled *Sergije Glumac – Life and Oeuvre*. She curated several retrospective and group exhibitions (eg. *Foto Tonka*, 2015; *Contemporary Croatian Graphic Arts Scene / Challenging the Medium*, 2013), regularly participates in scientific conferences and publishes papers on modern and contemporary art, particularly graphic art, graphic and stage design, photography and history of exhibitions.

Ana Panić

Senior Curator

Museum of Yugoslav History, Belgrade, Serbia

Works of Art and Authority – a View Offered by the Landscapes from the Collection of Josip Broz Tito

Landscapes from Josip Broz Tito's collection illustrate certain trends in Yugoslav art, but viewed from another aspect, they also reflect an ideology of the state authorities. They are not

innocent depictions of nature and towns. Rather, they have a clear political and propagandistic role, because of which many could be found in Tito's official residence, as snapshots of the new society and a means of historical validation of the new state of Yugoslavia. In art history, landscapes have often been used to express social relations, although, in the absence of an interdisciplinary approach, that was not always the case. The awareness that landscapes shown in the pictures do not necessarily have to be (and often are not) naturalistic representations of reality and the world around us was brought about by the socially oriented movements in the history of art. In that respect, the discipline of art history has a lot to learn from anthropology and from its much more flexible approach to the methods of perception and reception.

The intention of this paper is to show how paintings from Tito's official residence transfer many more messages than just the images they represent. The landscapes from Tito's collection have a clear political aim to provide visual arguments supporting the legitimacy of the new social order. Artistic representations of lands, namely, landscapes played a very important part in building a transnational identity. The canvases show the places related to the real or fabricated history of Yugoslavia, sites of great Partisan battles like Sutjeska and Kozara, easily recognizable scenery and towns, which is how the iconography of a nation was developed. The landscapes representing carefully selected events from the early life of Josip Broz Tito in a planned way are an integral part of the story about the landscapes belonging to Tito's collection. They thus contributed to development of his cult that was one of the bases for legitimizing the regime. The myth of the saviour is yet another one belonging to the domain of myths rooted in religious inspiration, while the myth of the party leader is part of the corpus of original myths of the communist ideology that showed features of secular piety. The mythologisation of Tito's personality went on hand in hand with the Partisan mythology and together they formed a political religion, namely, sacralised policy with elements of civil religion, which we will show by using key moments in the life of Josip Broz Tito, comparable to the moments described in the lives of saints. The analogy with the hagiographic method also holds (the emphasis on narration, rather than on historical facts) and the pattern of composition.

Ana Panić (1978) art historian, works as Senior Curator at the Museum of Yugoslav History in Belgrade since 2005 where she is responsible for the visual art collection. She has curated numerous exhibitions on the history and popular culture of Socialist Yugoslavia. She won the Mihailo Valtrović prize, awarded by the Museum Association of Serbia for an exceptional contribution to the improvement and development of museum work and the development of culture in Serbia in 2008 and 2012. She is the recipient of the 2015 Association of Art Historians of Serbia Best Exhibition award.

Katarina Mohar

Researcher

France Stele Institute of Art History, Slovenian Academy
of Sciences and Arts, Ljubljana, Slovenia

Art Representing the State: Official Residences in Socialist Slovenia

In August 1948, Josip Broz Tito was featured in *Life* magazine. The cover and the published article represented his first appearance in western media after Yugoslavia's break with the Cominform. The richly illustrated article showed the new state leader at his Slovenian summer residence Vila Bled and it contained photographs of several artworks decorating the Villa, including the one which had Tito posing in front of a statue of a charging partisan.

As spaces of state representation, official residences began to be set up soon after 1945. Due to the lack of funds in the time of post-war rebuilding of the state and the five-year plan, they were mostly planned as renovations of the existing, nationalized buildings. In addition to serving as places of residence for President Tito on his visits, they were also regularly used for accommodating foreign politicians on their visits and as ceremonial venues for important receptions. The many paintings and sculptures, as well as the renovated architecture, created a distinct and carefully thought-out backdrop for these occasions. Most of the artworks were specially commissioned with their execution closely supervised in order to appropriately promote the new, socialist regime. Their reproductions were used as a constituent part of the state's visual propaganda in mass media, as illustrated by *Life* magazine.

The paper will examine how the new, socialist state was represented in these artworks and assess their role as conveyors of the regime's political ideas. It will focus mostly on the works commissioned for the Slovenian residences of Vila Bled (1946–1947) and Brdo Castle (1950s) based on a comparative stylistic and iconographic analysis of paintings and sculptures.

Katarina Mohar, PhD, is an art historian who focuses her research on 20th-century art, particularly post-war painting in Slovenia and Yugoslavia with the emphasis on the relationship between art and politics. She holds MA degrees in art history and the Russian language and literature from the Faculty of Arts at the University of Ljubljana and a PhD from Postgraduate School ZRC SAZU, awarded for her research of the state-commissioned visual arts in the National Assembly of the People's Republic of Slovenia. She is currently employed as Postdoctoral Research Assistant at the France Stele Institute of Art History at Research Centre of Slovenian Academy of Sciences and Arts.

Viktorija Antolković

Curatorial Intern

Glyptothèque of the Croatian Academy of Sciences and Arts, Zagreb, Croatia

3.C

Constructing Croatian Middle Ages through History Painting

At the time it originated, history painting had an important role as a means of awakening national spirit and a sense of belonging. The representation of topics from Croatian Middle Ages through history painting began in the mid-19th century, prompted by political circumstances and development of historiography as a scientific discipline. Croatian historians contributed to the traditional interpretation of history, which was seen as a continuous story from the time of arrival and settlement of the people. This allowed the formation of primordial understanding of the nation in which the nation is seen as an unchanging community formed in prehistoric times. In doing so, a 19th-century feeling of disrupted continuity saw the earliest events of Croatian history, especially the time during the reign of national rulers, as the only period of Croatian independence and therefore as the best source for identification symbols for a modern nation. This way the Middle Ages, a vaguely defined period which saw the dissolution of the Roman Empire and the emergence of *new* people has become a rich source of national identity, particularly for those nations that could not draw on the ancient heritage. These beliefs were also reflected in history painting – themes from Croatian Middle Ages represent crucial but at the same time controversial moments in Croatian history, having thus an important role in constructing a Croatian political myth and national identity. Drawing on key events in Croatian history and depicting *moments of glory*, numerous topics related to the Croatian Middle Ages were created and circulated in newspaper articles and reports on current exhibitions. Visual shortcomings of early historical paintings were compensated by their growing political role – reproduction of these images and their use in public discourse lead to the anchoring of these scenes in the collective memory, on an almost mythical level. The circumstances of the commission and creation of these images, their longevity and dissemination belong to the field of interest of social history of art, and the content of the work, except being the area of interest of the iconographic

analysis, reveals the ways of constructing and spreading means of (self)-representation which lies in the focus of imagology. Even though they represent Croatian Middle Ages, history paintings are just as eloquent testimonies to the political, social and economic climate of the 19th century.

Viktorija Antolković graduated in history and art history from the Faculty of Humanities and Social Sciences, University of Zagreb in 2015 and is currently working as Curatorial Intern at the Glyptothek of the Croatian Academy of Sciences and Arts. Her professional interests are the process of creation of national identity and the construction and upholding of collective memory.

Elisabeth Ansel

Assistant Lecturer

Art History Department, Technical University Dresden,
Germany

Envisioning Independence – Visualizing Ireland. Framing the National in Irish Art at the Beginning of the 20th Century

Irish artists had been envisioning Irish Independence long before it was actually achieved in 1922. With the creation of national symbols or personifications, such as Kathleen Ni Houlihan, writers as well as painters had prefigured narrative and visual identities that later served the ideals and ideas of the Irish Free State. Paul Henry's picturesque landscapes of the West; Sean Keating's heroic western figures; Jack B. Yeats's scenes of rural Ireland, all of these pictures predated independence and all of these pictures were adapted afterwards in terms of national imagery. Especially, the imagination of the Irish West – a place far off the English influence – strongly related to a cultural concept of a young and independent Ireland. The revival or invention of a Celtic, pre-colonial past and the vision of an innocent, idyllic country provided the ideal imagery for a modern state. The fact that one of Paul Henry's landscape pictures was used as a frontispiece in the official handbook of the Irish Free State in 1932 demonstrates not only that art and politics were connected but also that artists helped to create a national style.

This paper wants to look at how artists reflected on Ireland before and after Irish Independence. In turn it will be import-

ant to analyse which pictures were chosen by the state in order to present the country to the Irish (and others), and to gain a common understanding of what the new nation should look like. In my paper, I will address the questions of what Irish artists were looking for in both pre- and post-independent Ireland and how these ideas were expressed in their work. In order to answer these questions, I will investigate pictorial sources of relevant artists of the time and place their work in a historical and political context. Ultimately, the goal of my paper will be to determine how autochthonous imagery was formed and how it influenced the concepts for a modern Irish society.

Elisabeth Ansel, MA, works as Assistant Lecturer at the Art History Department at Technical University Dresden, Germany. Her main research interests are early modern European print culture, 20th century Irish art, national identity and art. Currently, she is writing her doctoral thesis on the Irish artist Jack B. Yeats.

Jerzy Gorzelik

Lecturer

University of Silesia in Katowice, Poland

The Myth of Antemurale in Art: Catholicism and Nationalism in Poland between the World Wars

Among the challenges posed by modernity to the Catholic Church was nationalism, which generated its own belief system. Throughout the most of the 19th century, Polish clergy condemned the Romantic irredentism, messianism and social Darwinism, all proclaimed by the nationalists. Over time, a symbiosis of nationalism and Catholicism has become more and more visible. This process has found its manifestation in religious art. The creators of the iconographic programmes reached to historic events, creating a mythologized image of the past, which was supposed to reinforce the viewer's conviction of the unity of the Church's interests with that of the eternal and immutable nation.

In the Catholic narrative of a nation, the pivotal role was assigned to the traditional myth of *antemurale christianitatis*, now incorporated into a nationalist system of beliefs. The defence of Jasna Gora monastery against the Protestant Swedes in 1655, the victory over the Turks in the Battle of Vienna in 1683, and finally the triumph over the Bolsheviks near Warsaw in 1920 were all

cited as examples of accomplishing the mission with which the nation had been entrusted. These events became popular subjects for secular and religious painting.

The evidence of that popularity is a painted decoration in the Polish chapel of the Basilica of Loreto. It was realised in 1912 - 1939 by Arturo Gatti who consulted with the Polish Church hierarchs and diplomats about his artistic ideas. The scenes of the Battle of Vienna and the Battle of Warsaw were interpreted in the spirit of militant Marianism. It is the Mother of God who brings victory to the nation on the mission to defend the Church against all threats from the East.

Vatican operationalized the myth of *antemurale* in order to legitimize the eastern missionary plans. They projected for the Orthodox Christians in Poland to be subdued to Rome, with the same fate assumed for the believers in Russia – after the expected defeat of communism. This issue played a significant role in the policies of Pius XI and may explain his choice of painting topics, the Defence of Jasna Gora and the Battle of Warsaw, for his private chapel at Castel Gandolfo.

An example of using the *antemurale* myth for the nationalization of believers can be illustrated by a series of images painted in 1928-1931 in a church in Katowice, in the eastern part of Upper Silesia. In this Polish-German borderland, attempts had been made towards building a community on a confessional and not a national paradigm. Now, a Polish-oriented parson commissioned paintings which were to indicate to the Upper Silesians their role in Poland's historical mission.

The myth of *antemurale* became an integral part of the Catholic tale of the nation and was used to legitimize the dominant position of Catholicism in Poland – threatened by secularizing trends, Poland's position among the nations of the West, the status of Polish identity in a nationally diverse Catholic region and the pope's Eastern policy.

Jerzy Gorzelik (1971) is an art historian, lecturer at the University of Silesia in Katowice. Initially, he conducted research on modern art in Central Europe, mainly on the relationship between art and the religious disputes during the confessionalization process. His doctoral thesis, completed at the University of Wrocław, is about the transformations of Baroque art in the Cistercian Abbey of Rudy in Upper Silesia. Currently, his research focuses on the problems of using art as an instrument of nationalization and legitimization of new hierarchies in the modern era, as well as the application of pre-modern myths and symbols in a discursive construction of national communities.

Iva Prosoli

Curator

Zagreb City Museum, Croatia

From *Heimatkunst* to Zagreb School (Attempt of Creating National Identity in Photography)

The restoration of the Zagreb Photo Club (Fotoklub Zagreb) took place in the early 1930s. In the course of the next few decades it was the centre of all important developments in art photography in Croatia, at the same time dictating a style. August Frajtić, a club's secretary, was the key figure who re-established the club and set its stylistic and thematic guidelines which were followed until the early 1950s. During the 1930s and the first half of the 1940s, he regularly published articles in national and international journals, primarily in *Fotografische Rundschau* which promoted pictorialism, but also in domestic *Fotorevija* which sought to popularize local photography always emphasizing, more or less successfully, its national characteristics.

The focus of Frajtić's interests was the formation of a national style. In his earliest articles, he already pointed out that over the next decade he would dedicate himself to the construction of a national style through exhibitions and other joint activities of the club members. Frajtić perceived photography as a collective activity, to which he ascribed a clear social role.

With the establishment of the Independent State of Croatia, the mentioned principle was insisted upon even more, and ideologically, it was not significantly changed even with the establishment of Yugoslavia.

Comparing several theoretical texts on photography, irregularly published every few years in three different political systems, one can observe that there is no significant difference and that the same photographers used the same photographic examples even for declaratively various purposes.

In addition to Frajtić's texts, the presentation includes several articles by anonymous authors, exhibition catalogues and photo monographs from the time. It will also show several subsequent evaluations (with an emphasis on the often quoted MA thesis by

Mladen Grčević *Art photography in Croatia from 1891 to 1940*) which was the first attempt to prove the existence of the national style in photography and regional particularities of the so-called Zagreb School.

The aim is to prove that there is no historical evidence or stylistic foundation for what the aforementioned authors called the national or Zagreb style. It is primarily a continuation of pictorialism from the beginning of the 20th century and the photographic version of politically promoted *homelandart* or *Heimatkunst*.

Iva Prosoli graduated in art history and German language and literature from the Faculty of Humanities and Social Sciences in Zagreb, where she is currently completing her PhD in art history. From 2003 to 2006, she worked at the Museum of Arts and Crafts, The following year she worked at the Tošo Dabac Archive, Museum of Contemporary Art as Curator. Since 2008, she has been working at the Zagreb City Museum as Curator and Head of the Collection of Zagreb Photographers and as Teaching Assistant on the course *The History of Photography* at the Academy of Dramatic Arts in Zagreb – Department of Cinematography.





Crveni Peristil, *Red Peristyle*, 1968
Documentation of the art intervention
Photo: Zvonimir Buljević
Museum of Fine Arts, Split

THURSDAY, 30 JUNE 2016

SESSION 4.A

**POLITICAL ENGAGEMENT
OF ARTISTS, ARCHITECTS,
CRITICS, INTELLECTUALS**
Individual Positions

SESSION 4.B

**POLITICAL AND SOCIAL
ASPECTS OF ART**
Theoretical Approaches

SESSION 4.C

ART IN MUSEUMS
Strategies of Museum Communication

Igor Grubić, *Black Peristyle*, 1998
Documentation of the art intervention
Photo: Feda Klarić
Museum of Fine Arts, Split

Angelina Milosavljević-Ault

Associate Professor

Faculty of Media and Communications, Singidunum

University, Belgrade, Serbia

4.A

An Artist In and Out of System in Early Modern Florence. Social Context and Struggle for Establishment of Personal Position of Young Giorgio Vasari as Reflected in His Letters of 1534–1536

Gioorgio Vasari (1511-1574) was certainly one of the most influential artists of his day, at least as art theorist who left behind him a work of an immeasurable importance, his *Lives*. In this book, Vasari introduced various conceptual leit-motifs to describe and explain the progressive development of art, such as *disegno*; among those, albeit not prominent, is the notion of competition between artists. Although this notion represents a significant feature of his *Lives*, Vasari introduced it much earlier, as a comparison between his and other artists' works, as a young artist and an alien too, working in Florence. The end of the 15th and the beginning of the 16th centuries brought hardship to Italy, weakening not only the political and social establishments, but also the guild system, forcing artists to adapt to new situations. Although Vasari's letters written before 1537 have not been completely neglected as important sources of information about his works and contexts in which they were commissioned and executed, their contents continue to excite scholars as valuable aid in the interpretation of Vasari's career, as they prove him to have been also a publicist of his own artistic persona. This can be learned from letters that he wrote to Ottaviano de' Medici in 1534, and to Pietro Aretino in 1536 in which he solicited the position of the Medici court artist for himself. In this paper, it will be shown that the modern, rather contemporary notion of artist working outside an established art system, but working as a promoter of a political system, is deeply rooted in the Early Modern practice. Several

issues will be addressed that are found in those extremely complex letters, such as the concept of competition, the role of artist, and the freedom Vasari was given in planning and promotion of dominant political ideas linking the new Medici aristocratic family line to the general Habsburg body politic – which, on the other hand, coincided with his need to prove himself as an individual artist working within a given but unstable social framework.

Angelina Milosavljevic-Ault earned PhD in art history from the Department of Art History, Faculty of Philosophy, Belgrade, with thesis on iconography of Italian renaissance studioli, as exemplified by those in the residences of Federico da Montefeltro, Isabella d'Este and Francesco de' Medici. Research interests extend from the Early Modern, especially Mannerist art, art theory and culture, ephemeral spectacle and iconography of intermezzi, ideology of rulership, practices of collecting and display, to allegorical works of the contemporary director Peter Greenaway as deeply rooted in Early Modern art and culture.

Anatolii Rykov

Professor

St. Petersburg State University, Russia

Russian Modernism as Fascism. The Case of Nikolay Punin

Nikolay Punin (1888–1953) is one of the most bizarre figures of the Russian avant-garde. Eminent art historian, a public figure and politician who occupied a number of high positions in the Soviet government in the first post-revolutionary years, adherent of pan-Germanism and Russian nationalism, Nikolay Punin synthesized in his main politico-philosophical work *Protiv Tsvivilizatsii (Against Civilization)*, co-authored by Eugeny Poletayev, a number of racist, socialist and avant-garde (Futurist) ideas. Punin was the key spokesman of the so-called *Vladimir Tatlin's line* in avant-garde movement. His reputation is based on his numerous writings on modernist art. Punin is considered the most sophisticated formalist art critic of his time in Russia, comparable to Roger Fry or Clement Greenberg. Another, *dark side* of Punin's heritage (his politico-philosophical works) – the vivid example of transformation of modernist/formalist doctrines into the nationalist and racist vocabularies of notions – is forbidden topic for Soviet and Post-Soviet researchers. As a form of convergence between essentialist (reductivist) approach and radical political discourses, Punin's theory of modernism with its proto-fascist, socialist and liberal (in his late period) connota-

tions is a unique example of the rhetorical/ideological avant-garde matrix at work.

A version of Nietzscheanism, Punin's formalism was an extremist technique of discrimination of 'all too human' in favour of superhuman – *heroic* races (Germans and Russians), gender (masculine), class (proletariat). Strictly speaking, Punin's views were anti-ideological, intuitionist, and nihilistic: *form* became the category of negation (transgression) of social and conceptual order, in a way similar to Bataille's concept of base materialism or Heidegger's technique. Punin's aesthetics was simultaneously *anesthetic* (Susan Buck-Morss' term) and *expressionistic* (in Emily Braun's political definition); it reminds of Ernst Juenger's essay *Ueber Schmerz*. Integral, *solid* form of social and artistic bodies in Punin's political and formalist theories can be interpreted according to the totalitarian connotations of the *mirror stage* in Lacan's theory (Hal Foster). Punin/Poletayev's *Against Civilization* (1918), close, for instance, to Spengler's *Preussentum und Sozialismus* (1920), is one of the most extravagant receptions of German conservative revolution ideas: *totalitarian* (as we would say now) traits of Punin/Poletayev's social project are so hyperbolized that its negativistic and utopian character becomes absolutely obvious.

Lebensphilosophie was the common denominator of the different versions of Punin's theory of modernism. At the same time Russian theorist's *expressionist aesthetics* included both vitalistic and mechanistic elements: for example, the key Punin's term *organization* means simultaneously automation and emancipation of elementary forces (of painting – in formalism and of the social life – in totalitarian societies). Paradoxically late Punin created a variant of Postmodernist philosophy, which is intriguingly akin to Lyotard's *Le Postmoderne explique aux enfants* and to Deleuze/Guattari theories. Rosalind Krauss' art history (especially her *Passages in Modern Sculpture*, which followed Tatlin's radical *materialist model*) is another curious example of the *life after death* of Punin's ideas, raising the question of the complex relations between Postmodernism, Russian avant-garde, and proto-fascist intellectual movements.

Anatolii Rykov, Doctor Habil. in Philosophy, is a Professor of Art History at St. Petersburg State University, Russia. He received his BA and MA in art history from St. Petersburg University in 1998 and 2000, respectively. Prof Rykov's PhD dissertation examines social aspects of David Hockney's art. His *habilitation dissertation* (St. Petersburg University) and his book *Postmodernism as Radical Conservatism*, explored connotations of right-wing politics/philosophy in the contemporary *leftist* US art criticism of the October journal. His research interests include interdisciplinary studies in modern and contemporary art, art historiography, theories and methodologies of art history.

Tamara Bjažić Klarin

Research Associate

Institute of Art History, Zagreb, Croatia

Stjepan Planić – from Interwar Activist to Post-War *Personae non Gratae*

Stjepan Planić (1900 – 1980) is considered as one of the leading figures in Croatian modern architecture not only due to his exceptionally large oeuvre but also owing to his role in introducing socially sensitive and responsible architecture. In 1931, Planić was introduced to the *Udruženje umjetnika Zemlja* (*Zemlja, Association of Artists*) that explored current social issues in order to bring art closer to everyday life and the lower social class. All architects who joined the Association – Stjepan Planić, Lavoslav Horvat, Mladen Kauzlarić, and Drago Galić – studied under Drago Ibler, *Zemlja's* co-founder and president. Unlike his colleagues whose activities were limited to participating at the Association's exhibitions, Planić was fully dedicated to public engagement, the promotion of the *Neues Bauen* and bringing up current social issues. In the manner of defying the totalitarian regime that banned the Communist Party, Planić had the courage to deliver lectures and publish several critical articles in the leftist journals *Literatura* and *Književnik*, in which he expressed radical political ideas. The pinnacle of Planić's engagement were thematic documentary units *Selo* (*Countryside*) and *Selo i grad – stanovanje na selu i gradu* (*Countryside and City – Housing in the Countryside and the City*) presented at the Exhibition of the *Zemlja* Association in the mid-1930s.

In the post-WWII Socialist Yugoslavia, when all architects previously involved with *Zemlja* benefited from their membership in the Association (Galić, Horvat, and Kauzlarić became fellows of the Yugoslav Academy of Sciences and Arts, while Ibler was in charge of the only state Master Workshop for architecture), Planić was punished for being involved in the transformation of the Croatian Artists' Hall into a mosque in the Independent State of Croatia. Therefore, both his public engagement with explicit leftist political connotations and his contribution to the post-war renovation of the country were ignored and hitherto neither separately analysed nor fully grasped. While Planić's interwar buildings were included in overview of the interwar Croatian architecture as early as 1950, none of his numerous post-war buildings had been presented in professional journals. The rehabilitation of Planić as a person and an architect in the mid-1960s was the merit of the art historian Radovan Ivančević. In 1968,

Planić was granted with the Republic Award and Society of Croatian Architects' Award for life achievement. What followed were the 1971 critical retrospective exhibition of *Zemlja, Association of Artist* by Željka Čorak, the big retrospective exhibition of Planić's work by Darja Radović Mahečić and Ivana Haničar Buljan held in 2003, and the reprint of the landmark interwar architectural book *Problemi savremene arhitekture (Problems of Contemporary Architecture)* in 1996. The book was edited by Planić and originally published in 1932.

Based on the aforementioned facts, the paper will provide an extensive insight into Stjepan Planić's interwar activities related to social and professional issues of the time. It will also show the extent to which politics can affect not only an individual's professional work, but also his or her social perception and evaluation. Interestingly, apart from being ignored as an author over a number of years, Planić's involvement in *Zemlja, Association of Artist* – despite being a well-known fact of 20th century Croatian architecture – has never been separately elaborated nor adequately evaluated.

Tamara Bjažić Klarin is an architect and an architectural historian. She has received a PhD from the Faculty of Humanities and Social Sciences in Zagreb. Her scientific work is focused on Croatian 20th-century architecture. She is Research Associate at the Institute of Art History (IPU) in Zagreb.

Nadežda Čačinović

Professor

Department of Philosophy, Faculty for Humanities and Social Sciences, University Zagreb, Croatia

Cultural Transfer and Acceleration. Spatial and Temporal Structures of Modernity

The paper uses the impact of Viennese modernity as an example both to clarify the role of cultural transfer in modernity and to compare the specificity of Viennese modernity with other types of changes in culture 1880-1918 from the viewpoint of continuity and discontinuity with later developments.

Both *acceleration* and the German *Beschleunigung* appear in recent years as key concepts in a number of studies, sometimes explicitly connected to the analysis of temporal structures of modernity, sometimes as a reaction to diverse theories of historical development, visions of future etc. Special attention will be paid to the recent work of Armen

Avanessian and Eelco Runia's *Moved by the Past* as well as the use of the concept *event*.

The paper tries to explore the question of cultural transfer as the vehicle of acceleration, including the analysis of the media of transfer, representing technological changes. Of particular interest is the political impact of cultural transfer: cultural transfer appears both as planned and spontaneous. The aspect of fashion as a vehicle of introducing changes is equally important. An account will be given of shifting borders and shatter zones connected with the disintegration of complex entities, i.e. in our case the Austro-Hungarian Empire. The corpus of examples is drawn from the Croatian-Austrian interface both in the nominally precise sense and in the sense connected with more comprehensive entities, the already mentioned empire or Yugoslavia.

Nadežda Čaćinović is Professor at the Department of Philosophy, holding the Chair in Aesthetics at the Faculty for Humanities and Social Sciences, University Zagreb, Croatia. After finishing her studies in Ljubljana, Bonn and Frankfurt, she received her PhD from the University of Zagreb. She has published a number of papers and books (*The Subject of Critical Theory*, Zagreb, 1980; *The Aesthetics of German Romanticism*, Zagreb, 1987; *Aesthetics*, Zagreb, 1988; *Constructed as Female*, Zagreb, 2001; *Introducing Mediology*, Zagreb, 2001; *Parvulla aesthetica*, Zagreb, 2004; *Why Read Philosophers*, Zagreb 2010; *Culture and Civilization*, Zagreb 2012). She co-founded the Center for Women's Studies in Zagreb and is currently president of PEN Croatia.

Jay Hetrick

Assistant Professor

American University in Dubai, United Arab Emirates

Maurizio Lazzarato's Politics of Aesthetics

Maurizio Lazzarato is primarily known in the English-speaking world as a political philosopher who has developed the concept of *immaterial labor*, which serves to highlight a new type of organization of work in our information-dependent, post-Fordist economy. However, an underlining but under investigated aspect of Lazzarato's research has always been to research the ways in which art and media have increasingly participated in the construction of *the political* since the 1970s due to their privileged position with regard to how information is created, manipulated, and disseminated. This interest in the politics of aesthetics can be seen from his doctoral thesis, entitled *Videophilosophy* (1996), which discusses the subtle political implications of the works of Nam June

Paik, Bill Viola, and Dziga Vertov. It can also be traced throughout his career to the present day, alongside his writings on political economy. For example, he collaborated with new media artists Knowbotic Research in the Austrian Pavilion of the Venice Biennial (1999), worked with artist Angela Melitopoulos on several video installations (2010-2013), and wrote about Marcel Duchamp's politics of work for the 2014 Whitney Biennial. In this paper, I will outline how this important subtheme of Lazzarato's oeuvre offers a politics of aesthetics, contra that of Jacques Ranciere, that tries to highlight the increasing political possibilities for art in the face of a mind-numbing climate of 24/7 entertainment and infotainment. I will do this first by analysing the theoretical aspect of these ideas in terms of a globalized politics of aesthetics before discussing the implications of his work on and with artists for the reception of art today.

Jay Hetrick is Assistant Professor of Cultural Studies at the American University in Dubai. He has published in the fields of 20th-century art, continental aesthetics, and critical theory. Most recently, he has edited, with Gary Genosko, a book entitled *Machinic Eros: Félix Guattari's Writings on Japan* (Univocal Press). He is currently translating Maurizio Lazzarato's book *Videophilosophy* into English (Columbia University Press).

Rajka Bračun Sova

Independent Researcher

Ljubljana, Slovenia

Museum Interpretation in Slovenia and Croatia: A Comparative Analysis of the National Gallery of Slovenia and the Strossmayer Gallery of Old Masters

This paper examines the political dimensions of art museum interpretation by focusing on the question, how knowledge about artworks is transmitted to visitors through text interpretation in art museums. The theoretical concepts called upon are from the field of museum education. The research adopts a qualitative methodology, taking the National Gallery of Slovenia (Ljubljana) and the Strossmayer Gallery of Old Masters (Zagreb) as two case studies. The Croatian art museum produced an online guide and the Slovenian art museum produced QR codes. Both types of text interpretation are targeted at general audience and are supposed to be used in the gal-

leries while viewing and examining artworks. The analytical approach consists of a close and comparative discourse analysis of the two different gallery interpretive materials. Specific characteristics of each institutional context are considered when comparing and analysing the two art museums. We found that the didactic conceptualisation of museum interpretation is based on a differentiated approach to knowledge transmission. A relationship exists between knowledge production and dissemination on one side, and the attitude toward a visitor on the other. There are similarities and dissimilarities between institutions which are related to the contents. In focus will be present/ absent discourse in terms of art historical information and museum authority.

Rajka Bračun Sova received a BA degree in art history (University of Ljubljana, Faculty of Arts), an MA degree in museum and gallery management (City University London), and a PhD in teacher education – art teaching (University of Ljubljana, Faculty of Education). She is an independent educator in culture. She teaches art history at the Third Age University and researches art museum interpretation, education, and visual art didactics. She co-developed a study programme in museum education at Ljubljana's Faculty of Education. As an external collaborator of the faculty, she is involved in the carrying out of some study subjects in the fields of museum education, history of art and aesthetic education.

Eglė Juocevičiūtė

PhD Student

Lithuanian Culture Research Institute and Academy of Fine Arts, Vilnius, Lithuania

Art Museum Communication in Lithuania during the 1980s and 1990s

Lithuania, similar to all former socialist states, went through a rapid change of the discourse of the role of art in society while transitioning from totalitarian socialism to neoliberal capitalism in the 1990s. In the 1980s, state art museums, representing museum collections and contemporary art in their exhibition halls, had the monopoly of exhibiting art and a lot of influence on how art was communicated to the mass public. A museum had been considered an educational institution ever since the French Revolution and the socialist museum following the developed revolutionary ideas had a goal to bring it to extreme and focus on educating the masses, engaging in educational activities targeted to the non-specialist audience and people coming to a

museum for the first time. In the Soviet Union, the artworks had to be understood in the context of the socialist Marxist-Leninist ideology. Museum guides, educators and lecturers were there to make sure the *politically correct* meanings of the works of art were suggested to the audience. There were articles in the mass media, programs on the state radio and TV prepared by museum professionals, promoting exhibitions and the *right* approach to art.

After the restoration of independence in 1990, the art world began its restructuring process towards the Western standard. The museums soon started losing the monopoly of exhibiting to the masses and the influence on art communication. Artists, curators and other art specialists were getting to know new art forms and ideas, which made the conception of the art role in the society change rapidly and become as heterogeneous as it could be. An interest in the previously censored content, which required an intensive research, and quickly decreasing funding made the museums turn away from the mass non-specialist education into smaller specialized programs.

This led to the abandonment of the non-specialist audience whose understanding of the role of art in society, that took root in the Soviet period, conflicted with patriotic nationalistic feelings of the citizens of the freshly independent country and new understanding(s) of art that have been brought in from the West by art specialists.

A small section of this audience kept on looking for the familiar in the exhibition halls experiencing occasional success but the biggest part felt alienated from the discourse altogether.

The presentation will consider educational material of the two major Lithuanian museums: the Lithuanian Art Museum in Vilnius and M. K. Čiurlionis Art Museum in Kaunas. The material, analysed by using critical discourse analysis, will show the tropes of communicating the virtues of changing ideology through art museum education and communication.

Eglė Juocevičiūtė, PhD candidate, was born in 1987 in Vilnius, Lithuania. In 2010, she received a bachelor degree from the Vilnius Academy of Arts at the Department of Art History, Theory and Critics. In 2012, she received a master's degree from the same department. In 2015, she enrolled in the joint doctoral studies program of the Academy of Fine Arts in Vilnius and Lithuanian Culture Research Institute with the research on *Culture Communication in Lithuania in the Late Soviet Period and Early Independence Period: the Case of Visual Art*.

Željka Miklošević

Researcher and Lecturer

Department of Information and Communication
Sciences, Faculty of Humanities and Social Sciences,
University of Zagreb, Croatia

4.C

Changing the Social Politics of Art Museums

The paper adopts the view that interpretation in art museums is a set of practices that constitutes different knowledge systems and a development of social politics of the institution.

Grounded in sociological and critical theory of the social reality of art museums, the paper gives a comparative analyses of the current interpretive practices in art museums and galleries in Croatia and abroad. The theoretical framework is based on the interpretive acts of differentiation, narration and evaluation defined by Whitehead (in his book *Interpreting Art in Museums and Galleries*, 2012). These acts, which can be taken as processes inherent to the museum institution in general, determine relationships between objects and knowledge. They are greatly depended on a wider socio-cultural context and are therefore examined in reference to social politics of the art museum.

The paper goes on to suggest that current displays in the majority of art museums and galleries in Croatia reflect disciplinary art historical interpretation practices that support the stability and universality of the modern(ist) thought that deprives art works of their socio-historic context, and alienates the institution from a wide range of non-expert visitors. Such exclusionary art museum interpretation characterizes modernist principles of cultivation and ignores the role that cultural institutions should have in contemporary society.

As an alternative to the pure aestheticism of the present display, the author propose different modes of interpretation which broaden the field of the traditional art historical discipline, often insufficient enough for any sort of socially and culturally inclusive practice, into the fields of cultural history, literature and critical theory. With such conceptual expansion, interpretation would be more process than product based. In other words, interpretation of art as predominantly preoccupied with the pictorial would be

complemented with interpretation through art/heritage as a way of introducing new frames of reference that can be more or less related to wider socio-cultural, political or economic domains and thereby make the institution more inclusive.

Željka Miklošević, PhD, Lecturer and Researcher at the Faculty of Humanities and Social Sciences, University of Zagreb, graduated in art history, English language and literature and museology from the same faculty, where she also obtained her PhD degree in museology. Her research interests mainly focus on communication in museums. Having worked as art curator her particular interests are related to interpretation in art museums and galleries.

Jasminka Babić
Senior Curator
Museum of Fine Arts, Split, Croatia

Displaying Socio-Critical and Political Art at a Museum – Example of Contemporary Art Collection Display at the Museum of Fine Arts in Split

The paper will examine the process of musealization of socio-critical and political art practices presented through the display of Contemporary Art Collection of the Museum of Fine Arts in Split, Croatia. The Museum of Fine Arts was founded in 1931 as a main fine art museum of the Split area in order to preserve rich artistic heritage and to promote contemporary art. Today, the museum holds over 5200 works, from 14th - century to contemporary art production, and is presented through 400 displayed artworks. The Contemporary Art Collection is the largest collection. It holds over 3000 artworks and represents diverse artistic practices from 1960s to the present day. In May 2015, a new exhibition proposal of the collection was introduced, based on the concept created by Senior Curators Jasminka Babić and Marija Stipišić Vuković. The new exhibition concept has been envisioned as a dynamic dialogue between different exhibitions that will alternate over a period of time. The display entitled *Art and Society* traces numerous artistic practices that reflect, comment on and criticize their social contexts. Its initial point represents the socio-political changes that followed the revolutionary

year of 1968. The nature of the art works has changed, with the role of the artist and his/her performance gaining the importance over the actual physical quality of the work. A focus of the artistic research has shifted towards the political, social and ethical topics, the role of the art within society, criticism of art institutions and redefining of the public spaces that would enable the visibility of criticism. The paper will explore the process of contextualization of seminal works such as the *Red Peristyle*, a 1968 art intervention, interpreted within the context of later interventions in the same public space such as *Black Peristyle*, performed in 1998 by Igor Grubić. It will also look into the more recent examples of art activism, such as *The Solidarity Network*, a documentary directed by Gildo Bavčević, as presented in the context of contemporary museum display.

Jasminka Babić is a curator and an art critic from Split, Croatia. She graduated art history and English language and literature in 1999 from the Faculty of Humanities and Social Sciences, University of Zagreb. She currently holds the position of Senior Curator at the Museum of Fine Arts in Split. Her work focuses on contemporary art practices in Croatia. She is a co-curator of the new display of the Museum of Fine Arts Collection (May 2015). From 2008 to 2012, she worked as Lecturer at Split's Arts Academy. She is a member of Croatian Section of AICA and ULUPUH (Croatian Association of Artists of Applied Arts).



THURSDAY, 30 JUNE 2016

SESSION 5.A

**ART, ARCHITECTURE AND
EXHIBITION PRACTICES
ELICITING CHANGES**

Resisting Ideologies and Cultural
Amnesia

SESSION 5.B

**POLITICAL AND SOCIAL
ASPECT OF ART**

Questioning the Canon

SESSION 5.C

**ROLE OF POLITICS IN
PROTECTION, PRESENTATION
AND USE OF ARTISTIC AND
ARCHITECTURAL HERITAGE**

State Policies and the Preservation
of Heritage

Jennifer L. Shaw

Professor

Department of Art and Art History, Sonoma State
University, California, United States of America

5.A

Surrealist Resistance: Cahun and Moore on the Isle of Jersey

This paper examines the political work of French artist, Claude Cahun. I focus on the period during WWII, when Cahun and her partner Suzanne Malherbe (alias Moore) actively resisted the Nazi Occupation of the Isle of Jersey. Cahun is best known for her work of the 1920s in Paris, when, in collaboration with Moore, she created photographs and photomontages exploring and questioning identity. In the 1930s Cahun's activities became more overtly political. In response to the rise of fascism in Europe she joined the resistance groups such as the Association des Écrivains et Artistes Révolutionnaires and Contre-Attaque and became actively involved in political Surrealism.

In the 1930s, Cahun became intensely interested in the relationship between artistic and poetic form and their potentials to contribute to liberation or oppression. Her famous pamphlet *Les Paris sont ouverts! (Bets are Open!)* addressed the possible relationships between poetic form and propaganda and called for writing that sparked imagination rather than clearly delineating its meanings. The objects Cahun created for the Exhibition of Surrealist Objects in 1936 gave material form to her theories about poetic expression and she wrote about this in *Prenez Garde des Objets Domestiques (Beware Domestic Objects, 1936)*. Seeing the rise of fascism on the continent, Cahun and Moore moved to the Isle of Jersey in 1938 and chose to stay on the Island when the Nazi occupation began. Cahun failed to register as a Jew, and the two women undertook a campaign in which, using surrealist strategies, they tried to convince soldiers to turn against their Nazi commanders. In this paper, I examine the relationship between Cahun's and Moore's artistic resistance activities of the 40s and their experiences exploring questions of identity in the 1920s and working in Surrealist circles in the 1930s.

Jennifer L. Shaw is Professor and Chair at the Department of Art and Art History at Sonoma State University. Her book, *Reading Claude Cahun's Disavowals*, was published by Ashgate Press in 2013. Her current book, *The Art and Life of Claude Cahun* is forthcoming in 2016 from Reaktion Press, London, UK. Shaw is also author of *Dream States: Puviss de Chavannes, Modernism and the Fantasy of France* (Yale University Press) and articles on issues of gender and subjectivity in French art. She received her PhD from University of California, Berkeley where she worked with T. J. Clark. Prior to teaching at Sonoma State University, she was a Visiting Assistant Professor at Stanford University and an Adjunct Professor at University of California Berkeley.

Aldona Tołysz

PhD Student

Nicolaus Copernicus University Torun, Poland

5.A

Between Freedom and Policy: the Polish Art Scene in the Early and Middle Communist Period

The end of World War II brought longed-for freedom to Polish artists, but it did come with doubts about the future. Their fears were not unfounded, however, as the Communist government introduced a new cultural policy in 1949, preceded by a several discussions and probably the most important Polish art exhibition of the 20th century - *The 1st Exhibition of Modern Art* held in Krakow in 1948. After a short period of socialist realism, the government allowed abstract art to be exhibited and collected, but it could comprise no more than 15 percents all artists' creative output. Yet, it was enough to undertake the ideas presented at the exhibition in Krakow. Marian Bogusz (1920-1980) was especially engaged in this process. He took part in the *1st Exhibition of Modern Art*, and in 1955 he opened *Krzywe Koło*, an avant-garde gallery, together with a group of Warsaw artists. He was involved in organizing the *Open-Air Meetings* in Osieki (since 1963), where a co-operation between artists and theoreticians inspired *The Biennale of Spatial Forms in Elblag* (1965) and *Symposium Wrocław '70*. Those events were the turning points for Polish art and enabled the introduction of some progress into the art strategy, including performance art, happenings and conceptual

art. Moreover, thanks to Bogusz's efforts, the National Museum in Warsaw and the Museum in Koszalin were enriched with a number of avant-garde exhibits collected by *Krzywe Koło* Gallery. Those donations were, according to Bogusz's intentions, to serve as a base for the Museum of Modern Art, but unfortunately his plans did not come to fruition. We can say that Bogusz focused his efforts on taking advantage of all the possibilities and actions available to Polish artists in the (early and middle) Communist era. Bogusz was an organizer of cultural activities, who skilfully made use of the official social and art policy (shortly after his attempt to cooperate in bringing the new vision of the country to life). His dream was to open a museum and, despite the lack of support, he tried to implant this idea in the official institutions. Bogusz had been striving to achieve independence through his artistic and cultural activities, which ultimately proved impossible. On the other hand, the approach taken by the artist caused an intensive and deep stimulation of various cultural centres in many Polish cities, which paved the way for new ideas and undermined the official cultural doctrine. Of course, the Polish Communist party accepted modernity in art, but only within certain limits set by the regime. Therefore, only a mental opposition was possible. An ideological play with the official policy began later, with conceptual art and a new generation. However, even though the active attitude proposed by Bogusz and several other Polish artists could not become a true form of resistance, their efforts throughout the 1950s and 1960s had paved the way for the Polish Neo-avantgarde.

Aldona Tołysz graduated in protection of cultural property from Nicolaus Copernicus University and museum studies from the University of Warsaw. Currently a PhD Student in the field of art science at the Faculty of Fine Arts, Nicolaus Copernicus University. Her interests range from preservation of monuments to museology, focusing on modern and contemporary art, art collecting and the new methodology used by museums.

Sandra Uskoković
 Assistant Professor
 University of Dubrovnik, Croatia

5.A

Reconstruction of *Unwanted* Urban Memory

What we are witnessing in our urban habitat today can be described as city marketing and city branding that are designed in *silent complicity* with agendas of the powerful, while urban image construction is entangled in government strategies, leading to colonization of public dissent and a silencing of conflict in *post-political/communist* conditions. We can thus ask ourselves in our contemporary post-communist situation, and within the institution that is contemporary culture, which new languages are being created? Which modes of critique and artistic creations are affirmative and which are transformative in this *new* post-socialist phase of global capital?

The artistic-scientific research' project *Wall Newspapers* by artistic platform Shadow Casters re-creates and socialize a commonly shared space by evoking the memory while underlying performative character of public spaces in Zagreb, with an emphasis towards the creative investigation of the broader context of artistic and political actions in public spaces. Personal memories and habit memories related to these places have been forgotten, and the meaning they had formed has been lost. The project has sprung out of the realization that the preservation of urban cultural memory is a vitally important issue for societies undergoing transition, in which cities are going through radical and dramatic changes that are often to the detriment of their immaterial cultural heritage. These recent changes have also caused the loss in immediacy in a sense of community and in security. In such context of damaged memory and pervasive collective amnesia, the issue of cultural memory (especially the one dealing with immaterial cultural heritage) and raising its awareness among public appears as a necessary endeavour. Therefore the project strove to capture fragile and ephemeral aspects of past events by searching for memories of individuals – artists themselves, journalists, accidental passer-by's in various forms: from material ones (photographs, films, videos, written testimonies) to oral histories.

Wall Newspapers have been conceptualized and exhibited in eight street displays boxes (originally displayed at the temporarily closed Croatian Cinematheque) spread in the various locations in the centre of the city, as an artistic and documentary medium (exhibition space). The closing of Croatian Cinematheque evidences one of many urban phenomena in the

period of transition that those empty, abandoned, and neglected display boxes vividly illustrate as they have become the *empty places* in urban texture. The chronology of the *Wall Newspapers* can be traced within last 10 years spanning in several editions. The first edition of *Wall Newspapers* from 2004 was dedicated to public protests in Zagreb that had addressed the new use and changes in public spaces primarily driven by profit oriented agenda of new city investments. The second edition was focused on artistic happenings and urban interventions from 1962 to the present unfolding in public spaces surrounding the display boxes of Croatian Cinematheque, that were juxtaposed with historic events that had happened in these places.

Wall Newspapers are featuring urban hi/stories that were hidden, forgotten, presented through documentary and fiction collages of visual or written materials. Memories are recalled by time periods, by recollecting places visited and by situating ideas or images in patterns or thought belonging to specific social groups. As a result, new memory walks are created through the city, with new maps that resist and subvert the all-too-programmed and enveloping messages of our hegemonic and consumer culture.

Sandra Uskoković is an art historian and preservationist. She holds a position of Assistant Professor at the University of Dubrovnik where she currently teaches at the Arts and Restoration Department. In 2004 she graduated (MA) in Architectural History and Preservation Graduate Program from the George Washington University (USA). During the fall 2003 she worked as Research Fellow at ICCROM (Rome) and UNESCO (Paris) working on WHC Urban Management Guide in historic cities, and the ICOMOS International Survey on preservation of modern architecture. Her primary research interests are: architecture, heritage, modern and contemporary art, urban and cultural theory and performative arts.

Emilie Anne-Yvonne Luse

PhD Student

Duke University, Durham, USA

The Mistake of Modernism? Surveys of Contemporary Art in 1930s France

When does the process of writing art history constitute a form of *damnatio memoriae*? For this conference paper, I pursue a historiographical analysis of a number of interwar art history books written in France when the canonical status of modernism had yet to be solidified and when art authorities on the Left and the Right were deeply divided about the legitimacy of modern and avant-garde art in France.

Taken from a chapter of my dissertation, *Criticize and Punish: Disciplining Modernism in France: 1920-1940*, the paper will deconstruct art history texts of the period written by art historians and critics on the far or extreme Right of the political spectrum, including *Histoire de l'art contemporain* (1935) by the conservative Louvre curator René Huyghe, and *Les arts...*(1933), by Pierre du Colombier, a critic for the royalist publication *Action Française*. These books, I will show, promoted a canon of representational artists now lost to history, while simultaneously dismissing avant-garde activities as an “aberration” in the arc of French aesthetics (when not excluding these from the record entirely). Comparing these now-discarded narratives to more familiar genealogies of the avant-garde such as those like Christian Zervos's *Histoire de l'art contemporain*, (1938) the presentation will provide a case-study for the politically-inflicted processes of inclusion and exclusion involved in canon-formation, while also exploring the broader historical contingencies involved in the production of art history.

Emilie Anne-Yvonne Luse received her bachelor's degree in art history and English literature from McGill University. She is currently a PhD candidate in her fifth year at the Department of Art, Art History & Visual Studies at Duke University in Durham, North Carolina. Her dissertation title is *Criticize and Punish: Disciplining Modernism in France: 1920-1940*. She has presented on chapters from her dissertation at the Western Society for French History and the South Eastern College Art Conference. She also writes on contemporary art for publications such as *Frieze* and *Art in America*.

Nikki Petroni
PhD Student
University of Malta, Msida, Malta

Subverting the Canon: Critical Rethinking of Tradition in Peripheral Modern Art

In peripheral or rural contexts, where resistance to Modernism was strong and virtually uncontested, modern art did not strive to develop a radically new language. Tradition remained fundamental to the social and cultural frameworks of such settings. However, non-cosmopolitan areas were not immune to the progressive shifts wrought by modernity.

In the mid-20th century, Maltese artists, who were working within a peripheral, provincial context which favoured

conservative and religious art, began to react to modern and industrial change. They responded to inevitable social demands for a new art which could form a dialogue with the aesthetic revolution catalysed by the Continental avant-garde, and also wanted to challenge the politics of patronage which were dictated by the Church authorities. These island artists formed groups, organisations, societies in order to present their work to the public in collective exhibitions, instituting a secular system of artistic experience and exchange.

Despite this, the uncompromising hegemonic structure of the Church, which determined the aesthetic and moral character of art, restrained the individual creative impulses of the majority of artists, resulting in works with derivative Modernist styles devoid of any meaningful political and conceptual purpose, as well as in expressly traditional art. There were, however, some artists who resisted this and who wanted to challenge what Antonio Gramsci terms as the 'common sense' order of society by transforming and rethinking predominant aesthetics. They did this in a subtle manner which dealt directly with the very same traditions which were perpetuated by the establishment.

In this paper I will be focusing on a number of ways in which peripheral artists working in the 20th century confronted the status quo and pursued their own ideas and idioms within highly antagonistic scenarios. I would like to investigate the subversive potential of undermining tradition through the appropriation of its very same canons rather than through the appropriation of alien or isolated ideas. The analysis will tackle modern art which directly dealt with hegemonic discourse and narratives within provincial settings and how such art may pose radical artistic political statements.

The paper will mainly focus on the Maltese context but will draw comparisons with artists who likewise struggled to create a modern language within staunchly traditional and peripheral environments.

Nikki Petroni graduated in art history, with First Class Honours, from the University of Malta. She proceeded to complete a master's degree at University College London (UCL) in 2013. She is currently PhD Student at the University of Malta researching Maltese modern and contemporary art. Her thesis title is: *The Dialectics of Tradition and Modernity: an Analysis of the Relationship between Ecclesiastical Hegemony and the Making of Maltese Modern Art*. Her research interests include the study of temporality and the historical imagination in art and the relationship between ideological power and aesthetics.

Ana Šeparović

Lexicographer

Miroslav Krleža Institute of Lexicography, Zagreb, Croatia

5.B

Croatian Painting and Art Criticism in the Period of Socialist Realism: Theory vs. Practice

In order to create another powerful medium for spreading a new socialist and communist ideology in the period of Socialist Realism in Croatia (1945–1950), the goal of making visual art accessible to all social classes became one of the important tasks of the new society and its authorities. By merging a highly realistic style with a simple and contemporary content, the purpose was to introduce to the people politically acceptable notions and values, such as optimism, collectivism, a desire to work, brotherhood and unity among others. Situated within a strong institutional infrastructure of the art world, art criticism worked as one of the important mediums for the transfer of the Socialist Realist ideology both to the artists and their audience. This presentation will discuss the role and the methods of art criticism (from the specific instructions in terms of form and content, to the formula of „silent pressure“ by avoiding mention of the artworks that had no specific Socialist Realist connotations), as well as implications of the implementation of the Socialist Realist doctrine to painting.

That sort of ideological pressure resulted in the shift towards the new themes, which depicted the highly idealized, ideological and politicized contemporary reality: the scenes from the war, the victory and the celebrations of new holidays, the post-war reconstruction of the country and the numerous portraits of Josip Broz. At the exhibitions of the Croatian Association of Artists (ULUH), that were central artistic manifestations of the time, we can track how quantity of the artworks with the new themes depended on the intensity of the ideological pressure: from the first exhibition in 1946, when ideological pressure was still delicate, we notice dominance of the intimist themes and only about ten percent of the artworks had a Socialist Realist content, to the exhibition in 1949 when ideological pressure reached its peak, were about 70 percent of such artworks were identified. It will be analyzed in this presentation to what extent the artists accepted the new themes out of their own beliefs, or in order to obtain coverage for their personal, intimist preoccupations.

Regarding the artistic style and form, art criticism systematically insisted on Realism as the only acceptable visual principle that had to be manifested through a three-dimensional fidelity, clarity of the depicted human faces, and aspiration to the local characteristics of colour. Even though Croatian artists did not accept the Socialist Realism as the stylistic and morphological orientation, it will be discussed to what extent the new aesthetic doctrine affected and redirected their stylistic development, the ways in which they kept or developed their own modernist expressions within a more or less accentuated realist framework, and which concessions they made to the morphological principles of the Socialist Realist artistic doctrine. Finally, the presentation will discuss the reasons of the art critics' permanent dissatisfaction with the results of the art practice, and especially with the inefficiency of achieving the unique Socialist Realist artistic style by „unity of form and content“.

Ana Šeparović, PhD, graduated from the Faculty of Humanities and Social Sciences in Zagreb, with a degree in art history and museology in 2003. She defended PhD thesis under the title *The Place of Jerolim Miše (1890–1970) in Croatian painting and Art Criticism* in 2014. She works at the Miroslav Krleža Institute of Lexicography as a lexicographer and editorial staff member of the Croatian biographical lexicon and has collaborated in numerous lexicographical editions. Her main research interest focuses on the relations between the Croatian modernist painting and art criticism.

Franko Ćorić

Assistant Professor

Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

Protection and Restoration of Historic Monuments as a Cultural Policy of the Austro-Hungarian Monarchy

The conjunction of national political movements and the research into monuments of national past was more straightforward in unitary national states, while the Austro-Hungarian Empire was pre-eminently multi-ethnic and multilingual. Culture and the arts were supposed to be bonds in the ethnically and religiously heterogeneous Monarchy. The Viennese historicism and stylistic restoration, and later on modern conservation played that role. Francis Joseph I of Austria, as well as the heir presumptive to the Austro-Hun-

garian throne Archduke Francis Ferdinand played an important role in the protection of historic monuments.

The organization in charge of restoration of historic monuments was the Viennese Imperial and Royal Central Commission for the Study and Maintenance of Architectural Monuments, a predecessor of today's Austrian *Bundesdenkmalamt* - Federal Council for Monuments, founded in 1850. The Central Commission changed its name, structure and position within the set-up of the Austrian state administration several times between 1850 and 1918 but during the whole time it was a reflection of the cultural policies of the Empire. It played an important role in the expansion of the cult of the past and the antiquities. Reports published in 1896 and 1897 reveal that there was almost no territory under the rule of Francis Joseph I that did not see a restoration of a prominent cultural and historical object financed by public or even by the Emperor's personal funds. Every proposal had to be evaluated and approved by the members of the Commission in charge of architecture, that is the same architects working on monumental Viennese buildings, such as Friedrich Schmidt, Heinrich Ferstel and later on Viktor Lunz and Alois Hauser.

The Central Commission's seventy-years-long activity was marked by major and sudden shifts in worldview and the perception of art, the diversification of historical disciplines, and, finally, the shift in the interventionist concepts and methods. In the early 20th century Austria, Alois Riegl and Max Dvořák introduced a new concept of heritage intervention based on the primacy of preventive protection, consolidation and pure conservation, named modern conservation (modern *Denkmalpflege*). The last sentences of Riegl's work *Der moderne Denkmalkultus* let us interpret his universality and altruism as an attempt to find a unique definition of cultural heritage within the political and legislative reality of the Monarchy. The Principle Conservator of the Central Commission, Max Dvořák, thanks to the protection and authority of the protector Francis Ferdinand, gradually provided conditions to enact reorganization based on Riegl's ideas. He also supported Francis Ferdinand's ideas of the reorganisation of the bipartite into a tripartite Monarchy. Besides indulging national questions, art and science were considered to be the key elements of the new empire.

Franko Ćorić obtained his BA in art history and German philology from the Faculty of Humanities and Social Sciences in Zagreb, Croatia (1994-2001) and his MA in art history specialising in the protection of cultural heritage from the same Faculty (2002-2004). In 2010 he received a PhD degree. In the period 2004-2015, he worked as Research and Teaching Assistant, and since 2015 has held the position of Assistant Professor at the Department of Art History, Faculty of Humanities and Social Sciences in Zagreb. His scientific interests focus on history and theory of conservation and restoration.

Martina Ivanuš

Senior Advisor – Conservator

Ministry of Culture of the Republic of Croatia, Zagreb,
Croatia

5.C

Socio-Political Perspective of Post-War Reconstruction of Plitvice Lakes National Park

Rebuilding of Socialist Yugoslavia after WWII begins with the adoption of the Five Year Plan (1947-1951) which sets priorities for the construction of housing, industrial and public buildings. Part of the state rebuilding programme was physical planning and construction of tourist facilities in the Plitvice Lakes National Park, established in 1949. The task was entrusted to an *Expert committee for building and conservation of Plitvice Lakes* and architect Zdenko Strižić took upon himself to draft a spatial plan of the Plitvice landscape (*Urbanističko-građevinski program za regulaciju područja Plitvičkih jezera*). The plan was based on landscape valorisation and zoning, later argued as a prized contribution to post-war spatial planning by Ž. Domljan. Strižić established a group of architects consisting of Mladen Kauzlarić, Marijan Haberle, Rikard Marasović and Zoja Dumengjić, who conducted a research study of various variants of layout, scope and formation of new tourist objects. The proposed objects had a maximally reduced scope, based on real needs, almost on the borderline of the existential minimum and invisible in the landscape. Yet the Management of the park, opposing the planned development and construction plan, demanded the increase in the accommodation capacities which caused a conflict with the Expert Committee. In spite of the adopted spatial plan, the Management began the construction disregarding basic rules of landscape protection. Despite Strižić's efforts and persistent insisting that the very centre of the national park was not an appropriate site for the construction of a large hotel, alongside with the veto submitted by Milan Prelog, the director of the Zagreb Conservation Department, tender for the Plitvice hotel was published in 1953. Next year, in the Zagreb Conservation Bureau the conference on the problems of national parks was held and it was attended by representatives of leading government and scientific institutions. The conclusions of the conference were submitted to the President of the Croatian Parliament and the President of the Executive Council of the Croatian Parliament.

Following the events, six months after the conference, Milan Prelog was forced to leave the position in the Conservation Department, four employees were laid off and the phrase “inhibition of economic growth” was used as an explanation. I argue that the epilogue of this event is the extensive construction of a tourist and residential area in the central zone of the national park, without fulfilling the basic infrastructure requirements for the construction or the parameters of nature protection. In conclusion, this paper sheds new light on the period of the social consensus on building new socialist society. While the general interest of the society was a well established national park, in juxtaposition to the socialist system, the capital gain has prevailed over the professional expertise. The marginalization of professionals and repressive implementation of political decisions have left visible marks in the area of the park, and still imposes almost the same goals today, yet this time it originates from the private capital. Although today, the consequences are less radical for people, which cannot be said for the architectural heritage of the mentioned phase of the construction.

Martina Ivanuš is a Senior Advisor – Conservator at the Ministry of Culture, Directorate for the Protection of Cultural Heritage. She holds a BA in art history and philosophy from the Faculty of Humanities and Social Sciences in Zagreb, an MA from the Faculty of Political Sciences at the University of Turin, and a PhD from the Faculty of Humanities and Social Sciences in Zagreb. She worked at the Conservation Department in Rijeka (2002-2004), Conservation Department in Gospić (2004-2012). Her professional and academic career is focused on the protection of built heritage in protected natural landscapes.

Santiago Pastor Vila
Architect – PhD Student
Alcoy, Spain

Two Different Approaches to Urban Renewal in East and West Berlin during the 1980s

The paper explores influences of politics on architecture and the role of architectural works in representing regimes. It focuses on the differences between capitalist and socialist policies on urban renewal, in particular in the example of East and West Berlin during the 1980s.

The diverse new approaches in urban design and architecture which appeared in the global post-1968 scenario against functionalist proposals that arose from canonical modern presuppositions and which generally advocated the regeneration

and recovery of historical city areas, were very different in capitalist and socialist cities. The particularly singular case of Berlin offers an interesting possibility of comparison between the two, in the decade in which the city celebrated its 750th anniversary, in 1987.

On one hand, in 1979, after the conceptual exercise of *Roma Interrotta*, and influenced by the proposals of C. Rowe, F. Koetter, A. Rossi and other theorists, J.P. Kleihues, who had recently been appointed new director of the *Internationale Bauausstellung* during Schmidt's government, proposed that the urban renewal activity in west Berlin was based on the intellectual premise of critical reconstruction. The term critical, as also occurs in part in critical regionalism, denotes in this case the acceptance of the diversity of project criteria or strategies related to the past, tradition and history; and also to the place where the work is carried out too. It is, therefore, coherent with postmodern relativism which admits the use of different personal languages instead of uniformity of styles. It is true that this turn to history could be considered an involution in architectural progress, but, in any case, this occurred after a conceptual revision.

The criteria were very different on the other side of the wall. The politburo presided over by Honecker set in motion policies of conservation and reconstruction of the historical part of the city that followed the criteria of some leading architects integrated in the GDR technical staff (G. Peters, G. Stahn, M. Prasser, E. Gißke...) and these were manifested in diverse acts of a historicist, megalomaniac style, such as the reconstruction project of *Nikolaiviertel* area or the renewal of the main traffic artery *Friedrichstraße*. In many of these, a tendency to emulate the past in an uncritical way can be detected, often with an effort to reconstruct an imagined historical city that never existed. It had to do, in a certain way, with a reproduction of an invented tradition and a false recuperation of an inexistent historical type. Paradoxically, it was done in a similar way to much of the more banal coetaneous work in the USA.

Santiago Pastor Vila teaches at the University of Alicante and he also taught at the Polytechnic University of Valencia. He holds a professional MA from the School of Architecture of Valencia (with honours, 2003). He obtained the D.E.A. in 2012 and he is currently finishing a doctoral thesis under the direction of prof. V. Vidal (U.P.V.) on the *A.R.A. Plan – Architecture and Rehabilitation of Alcoy*. His research interests focus on European contemporary architecture, especially on public strategies for the renewal of historic part of the city through urban projects.





Našice

Dvor grofa Theodora Pejaevchicha s prednje strane.



The so-called Višeslav's Baptismal Font exhibited in front the of the Croatian Academy of Sciences and Arts after it had been moved from Venice to Zagreb, 1942
Croatian State Archives, Zagreb

FRIDAY, 1 JULY 2016

SESSION 6.A

**ART, ARCHITECTURE AND
EXHIBITION PRACTICES
ELICITING CHANGES**

Media of Individual and State
Representation

SESSION 6.B

**SESSION 6.B
POLITICAL AND SOCIAL
ASPECTS OF ART**

Socially Engaged Art / Art as
Political Activism

SESSION 6.C

**ROLE OF POLITICS IN
PROTECTION, PRESENTATION
AND USE OF ARTISTIC AND
ARCHITECTURAL HERITAGE**

Political Uses and Interpretation of
Artworks

Frano Dulibić

Professor

Department of Art History, Faculty of Humanities
and Social Sciences, University of Zagreb, Croatia

6.A

Ideologies, Cartoons and Cartoon Strips during the Second World War in Croatia

The focus of this research is a strong influence of ideology on cartoons and cartoon strips, which, during the Second World War, were influential media of popular culture. The contradicting ideologies of the Ustasha and the Partisan propaganda in Croatia used different media including the press, which exerted an exceptional influence as effective propaganda. Cartoons and strip cartoons were recognized as media which were able to transmit and spread ideological propaganda primarily directed at younger generations of readers. The most of the material discussed in the paper was published in periodicals, entertainment magazines as *Satyricus*, *Bič*, *Vrabac*, *Bodljikavi jež* and *Kerempuh*. This paper seeks to identify which cartoonists and strip cartoonists contributed to propagandistic work, and which were unencumbered by ideology, trying only to produce good cartoons and cartoon strips by the media of popular culture during the difficult war period. This is an opportunity to discuss the quality of satirically humorous publications and the visual quality achieved by individual artists.

Frano Dulibić, PhD, works as Professor at the Department of Art History, at the Faculty of Humanities and Social Sciences, University of Zagreb, and as a lecturer at the Academy of Visual Arts. He researches Croatian painting and sculpture of the first half of the 20th century, history of cartoons, illustrations, and cartoon strips. He publishes books, research papers and texts for exhibition catalogues. He is the President of the Council of the Institute of Art History, Vice President of DPUH (Croatian Society of Art Historians) and a member of AICA (International Association of Art Critics).

Ana Bogdanović

Research Assistant

Art History Department, Faculty of Philosophy,
University of Belgrade, Serbia

6.A

Representing Yugoslavia at the Venice Biennale in 1950 and 1952: a Case Study on the Relationship between the State and Exhibition Politics

After boycotting the Venice Biennale of 1948 due to its capitalist and market-oriented character, the Federative People's Republic of Yugoslavia decided to take part in the following edition of the biggest contemporary art exhibition at the time. In 1950, Yugoslavia participated in the Venice Biennale with the aim to show the *socialist transformation of Yugoslavia* and the full awareness of *the national efforts to build socialism*. The visual language of the works selected to be exhibited on this occasion was grounded in socialist realism. Paintings and sculptures celebrating the process of rebuilding of the country after the WW2 and the anti-fascist Partisan movement, together with the cult of Yugoslavia's leader Josip Broz Tito were chosen to represent the current art trends. However, after the closure of the Biennale, Yugoslav officials expressed discontent with the achieved results. They claimed that the exhibition in the Yugoslav Pavilion could not meet with the understanding of the Biennale's audience and suggested that subsequent participations in this event should be organized with the aim of traversing the same path into the future that the international show was planning to take. This tendency to reach a better position of Yugoslavia's participation within the conceptual frameworks of the Biennale was realized with the following exhibition of 1952, which had been prepared with a clearer goal and better organization than before. The committee made up of state representatives and prominent artists decided to present "[...] works of painters which carry a certain intimistic character and a sensitive painterly manner." Except for the current artistic tendencies, the exhibition at the

Yugoslav Pavilion included art works from the interwar period, primarily those created in the 1930s, establishing a connection with the tradition of the interwar bourgeois modernism, which had been developed in the Kingdom of Yugoslavia. This shift in the official stance toward the artistic language chosen to articulate the political aspirations, summed up by some authors as the phenomenon of *socialist aestheticism*, represented a clear gesture of political and cultural liberalization of Yugoslavia during its strategic positioning in relation to the Western political structures and expectations of its art market.

Taking the medium of exhibition as a platform for reproduction of ideological, social and cultural mechanisms, the aim of this paper is to analyse the shift in the Yugoslav political orientation within the Cold War context during the period of 1948-1952 as reflected in the representational exhibition strategies at the Venice Biennale. This case study will additionally pay attention to the dynamics developed in the Yugoslav art space at the time and their reflections within the two Yugoslav exhibitions at the Venice Biennale in 1950 and 1952.

Ana Bogdanović, MA, is a Research Assistant (doctoral candidate) at the Seminar for Modern Art Studies, Faculty of Philosophy, University of Belgrade. Her fields of research include transnational aspects of modernism, history of exhibitions, and 20th-century Yugoslav art space. The topic of her PhD thesis is *Exhibition in the Yugoslav Pavilion at the Venice Biennale 1938-1990*. She was Serbia's Assistant Commissioner at the 56th *La Biennale di Venezia* in 2015.

Asta Vrečko

Researcher

Department of Art History, Faculty of Arts,
University of Ljubljana, Slovenia

Internationalisation of the Art System in Slovenia (1945–1963)

In its first years of development, the Federal People's Republic of Yugoslavia (FPRY) looked towards the Soviet Union as a political and cultural reference point. After the political split between the states, the so-called Tito–Stalin Split, Yugoslavia started gradually opening to the West and moving away from Soviet-influenced cultural politics. This led to modernisation,

economic and cultural liberalisation and Yugoslavia slowly stepped onto a new path, the so-called third way. Later on, this shift also reflected in Yugoslavia's leading role of the Non-Aligned movement.

The period between 1948 and 1963, when a new constitution was adopted and the country officially changed its name to the Socialist Federal Republic of Yugoslavia (SFRY), saw a gradual liberalisation in all areas of life. The number of foreign, mostly western, exhibitions of modern art increased greatly. Research shows that more than forty percent of exhibitions have been of foreign, non-Yugoslav art. Throughout the analysed period, the reactions of critics and the public changed markedly under the influence of the changing cultural politics and Yugoslavia's efforts to present itself to the world as a country of the third way that had managed to carve out a space between East and West.

There were many touring exhibition during that period. Some were organised in Belgrade, others were hosted by Ljubljana as a result of good cultural and political connections between the states, while organisation of some exhibitions stemmed from the ambition and vision of the key protagonist of the art scene. One of such very important people was Zoran Kržišnik, the then director of the Modern Galley. He was the driving force behind the first international exhibition of graphic arts in 1955, which included artists from more than twenty different countries ranging from East to West. This became the Biennial of Graphic Arts, quite a phenomenon in the art world in Slovenia, whose importance in the discussed period continued to grow.

These international exhibitions played a significant role. They were used as a political tool for representation of the state's *third way*. Furthermore, they had an educational role for both those artists and art historians who could afford to go abroad, and for the general audience who were introduced to modern art through these exhibitions. Finally, they also placed Slovenian and Yugoslav art in an international, Western art framework.

Asta Vrečko is Researcher at the Department of Art History, Faculty of Arts, University of Ljubljana and an associate of the Institute for Labour Studies, Ljubljana. She is an associate of the Academy of Fine Arts and Design in Ljubljana and a member of the editorial committee of *Borec - Revija za zgodovino, antropologijo in književnost*. Her main research topics are Slovenian and Yugoslav art of the 20th century.

Lucie Rychnová

PhD Student

Department of Art History, Faculty of Arts, Charles University in Prague, Czech Republic

6.A

Jan Hus Monuments in Bohemia – Building a Hero for a Nation

In 1869, a public commemoration of the 500th anniversary of the birth of the Czech reformer Jan Hus took place in Prague. This event had a significant symbolic power in building the Czech national identity in the 19th century. Historians and politicians of the Czech National Revival supported the idea of a strong link between religion and nation – Catholicism was in their eyes pro-Habsburg, *German* and hostile, whereas Protestantism stood for liberty, nation and anything *Czech*. The Hussite period was pronounced the Golden age of the Czech nation and Jan Hus was glorified as a national hero. This view found a strong support also after the formation of the new Czechoslovak state in 1918, therefore it was no surprise that Jan Hus' statement "Truth prevails!" became the official motto of the new Republic and Jan Hus became one of the symbols of independent Czechoslovakia.

These ideas were, naturally, connected to a certain iconography. Just three years after the commemorative events of 1869, the first monument to Jan Hus was erected in the town of Jičín in East Bohemia. Shortly after, other Hus' monuments started appearing in other places in Bohemia. The most famous and most elaborate one was built in 1915, on the 500th anniversary of Jan Hus' death, at Old Town Square in Prague. Memorials dedicated to Jan Hus continued to be built on a massive scale until the 1920s. These numerous monuments were not only manifestation of social and political motives of their creators and builders, but also of the shared historical imagination of people across all social classes which include Jan Hus as a representative of militant nationalism and, paradoxically, though being a cleric, of anticlericalism. The purpose of this paper is to introduce, based on written as well as visual sources, some of Hus' monuments in their cultural, historical and political contexts.

Lucie Rychnová (1984) is a PhD Student at the Department of Art History of the Faculty of Arts at Charles University in Prague. Her dissertation topic is Baroque Landscape Compositions around the Year 1700 in Bohemia and Franz Joseph Schlik's Estates. She studied art history and theology in Prague, London, Vienna, Jerusalem and Munich. Her current research focuses on Baroque Architecture in Bohemia, the relationship between architect and builder at that time, the recatholization process in Bohemia after 1620 and the *Battle of White Mountain* trauma in the Czech national consciousness. She has published several articles on these topics.

Elisabetta Rattalino

PhD Student

School of Art History, University of St Andrews, United Kingdom

6.B

Agriculture as Political Agent? Gianfranco Baruchello and Agricola Cornelia Spa (1973–1975)

Gianfranco Baruchello (Livorno, 1924) paints articulated compositions of minute ink drawings floating on white or transparent plain surfaces and creates found objects *assemblages* to investigate functioning, meanings and values of dreams, contradictions, losses and errors. Recently rediscovered by art critics and scholars, his artistic research is considered a seminal example of postmodernism (Lyotard, 1982), and one the most original reflections on Marcel Duchamp's work. Unlike Duchamp, known for his political disengagement, Baruchello has been a member of the Italian Communist Party, and an active militant artist since his youth. However, the form of his political artistic militancy changed in 1973, when he left Rome and his engagement in organised groups of Political activism, and moved to a countryside villa in Via Santa Cornelia, in the Northern rural area of the capital. This rural life was unusual for Baruchello, whose choice had been triggered by contemporary political tensions and their escalation in terrorism. Yet, these new circumstances soon became an opportunity for the artist to reflect on the relationship between art and political action. This opportunity finds its expression in his project *Agricola Cornelia Spa*.

Agricola Cornelia Spa is the name of a farm, but also of a fully function company that the artist set up with his partner as an art project, and of a think-tank that includes Baruchello's heterogeneous and interdisciplinary thoughts on art, life, agriculture and politics between 1973 and 1981. During these years, the artists continued his activity as a painter, but, at the same time, experimented in new media of artistic expression. Agriculture was one of them, as recognised by the Italian art critic Enrico Crispolti (*Extra Media*, 1978).

This paper will reflect on the early stages of Baruchello's agricultural experiments in Agricola Cornelia. Especially, it will discuss two sub-projects: the occupation and cultivation of the abandoned land

surrounding the artist's villa, and the hypothetical suggestion of alternative tasks (growing potatoes) for artists and critics, as both art and political activism.

Taking into account the artists' self-reflective writings, and comparing these projects with other 1970s farming art projects (such as, for instance, Joseph Beuys's *Paradise Plantation*, and Helen Mayer Harrison and Newton Harrison's *Full Farm*), this paper will question the artistic and political relevance of *Agricola Cornelia Spa* within the context of 1970s Italy. Recently associated with the proto-ecological sensibility emerging at the time (Marco Scotini, 2015), this paper will also reposition Baruchello's work within its contemporary socio-political context, considering it as a Marxist, small-scale, critical response to the capitalist system and its manifestations.

Elisabetta Rattalino is a third-year PhD candidate of the School of Art History at the University of St Andrews, supervised by Dr Alistair Rider. Her thesis, titled *The Seasons in the City: Artists and the Rural World in the Era con Calvino and Pasolini*, examines rural and agriculture-themed artworks and art projects to investigate the unresolved relationship between the city and the countryside in Italy during the 1960s and 1970s. Before starting her PhD, Elisabetta collaborated with *Cittadellarte* (Biella, Italy), *Deveron Arts* (Huntly, Scotland), and *Artway of Thinking* (Venice, Italy), working on socially engaged art projects.

Martina Bratić

Lecturer – Research Assistant

Department of Musicology, Karl-Franzens University in
Graz, Austria

Should Engaged Art Re-engage? Some Perspectives of Yael Bartana's Works

The presentation puts in focus the present status of socially engaged art within the terms of artistic production and global political reality, and will try to detect causes that altered, but also destabilized the position of the contemporary artist.

In the last few years the art world has been debating intensely about *blunt blades* in the field of engaged art, i.e., about its potentially exhausted possibilities for social activity and about the methodological problems of the profession, thanks to which, according to some, engaged art transgressed into the area of the *tried-and-tested formula*. Criticizing engaged art for its lack of novelty or elusiveness and labelling it as predictable presents the contemporary artist with revolutionary tasks and questions.

This radicalization of art and artist might be illustrated best by the words of curator Hans den Hartog Jager who asks: “If one is truly engaged, why make art, why not be an activist or a politician?” In line with something related to this type of reading are the texts of Boris Groys. He assesses (contemporary) engaged art as somehow self-sufficient and confined in the framework of artistic systems and internal networks, without any possibility to have real effect outside of it.

The presentation will, in the light of these words, focus on selected works of the Israeli artist Yael Bartana, whose videos *And Europe Will Be Stunned* (2011) and *True Finn* (2014) question the socio-political history of modern Europe, addressing the issues of identity, homeland, memory, and of social inclusion and exclusion within the (contemporary) European society. The further objective of this presentation is to contextualize Bartana’s works as an expression of the contemporary artist in the global community, and to examine responses and theoretical repercussions that resulted from her artistic activity.

Martina Bratić holds an MA in history of art and musicology. She works at the Division for the History of Croatian Music at the Croatian Academy of Sciences and Arts and holds the position of Academic Assistant of Musicology at the Karl-Franzens University in Graz. She was a curator at the Inkubator Gallery in Zagreb, and has collaborated with artistic associations such as WHW and Residency Unlimited (NYC). She finished a one-year training program in Women’s Studies at the Centre for Women’s Studies in Zagreb. Her area of interest encompasses contemporary art and theory, specifically artistic activism, feminist art, gender and cultural studies and New Musicology.

Marjeta Ciglencečki

Associate Professor

Department of Art History, Faculty of Arts, University of Maribor, Slovenia

Painting as a Diplomatic Gift and its Copy at the Castle Gallery

In 1690 and 1691, Christian (Kristián) Schröder (1655–1702), a court painter and supervisor at Prague’s Royal Gallery, received payment for 43 paintings, copies of famous artworks from the Castle Gallery in Prague. Forty-two paintings were commissioned by Prince Gundaker of Dietrichstein to furnish his renovated castle Libochovice in West Bohemia. His heir, Prince Ferdinand of Dietrichstein who had married Maria Elisabetha born Eggenberg, commissioned the last, forty-third painting. At the beginning of the 20th century, Johann Joseph Count of Herberstein, who at the time owned both the Libochovice

and Ptuj estates, moved 17 paintings from Libochovice to Ptuj in today's Slovenia. The paintings are still kept in the castle, which now forms part of the Ptuj Regional Museum. Twenty-two paintings from the series are still in the Libochovice castle, while four paintings from the collection have never survived. The collection as a whole is an interesting example of how copies were treated in previous centuries. At the same time, the copies, now divided between Libochovice and Ptuj, have provided valuable information about the Prague Castle Gallery, whose collections are based largely on the artworks purchased in 1650 from famous George Villiers, 1st Duke of Buckingham. Some of the bought pieces were incorporated into the Royal Collection in Vienna and some were sold in the 18th century.

The forty-thirds painting from the Libochovice series of copies is now on display at the Ptuj Regional Museum. The original painting that served as the model for the painting at the Prague Royal Gallery, was transported from Prague to Vienna in 1723 and has been kept at the Kunsthistorisches Museum. The topic of the painting is *Divina Sapienza*, modelled on the famous Andrea Sacchi ceiling painting in the Barberini palace in Rome (1629–1631). The painting was a diplomatic gift to Emperor Ferdinand III, presented by Anna Colonna to Johann Anton I, Prince of Eggenberg, an Emperor's missionary in Rome in 1638. Anna Collona, the wife of the influential Taddeo Barberini, Pope Urban VIII's nephew, received important guests of the pope in her apartment in the Barberini palace. The hall with Andrea Sacchi's *Divina Sapienza* wall painting could be seen on the ceiling of the antechamber, where Anna's guests, including Prince Eggenberg, admired it. The copy that is today housed in Ptuj was part of the Libochovice Castle, which was owned by the Dietrichstein family at the end of the 17th century. The paper explains the role of a number of copies of Andrea Sacchi's composition (all of them were diplomatic gifts with a clearly expressed political message) and the role of the copy of the copy in the furnishings of Libochovice castle.

Marjeta Ciglencečki, PhD, Associate Professor at the Faculty of Arts at the University of Maribor, Art History Department. Since 2008, she has represented Slovenia at the General Assembly of the Comité international d'histoire de l'art (CIHA). In 2012, she became a member of the CIHA Bureaux. In 1997, she completed her doctoral thesis at the Ljubljana Faculty of Arts. As a researcher she focuses on castle furnishing, with a particular interest in the 17th-century tapestries preserved in Ptuj and Janez Vajkard Valvasor's collection in Zagreb. Her later research extends to the 19th and 20th century.

Iva Pasini Tržec

Senior Research Associate

Strossmayer Gallery of Old Masters, Croatian
Academy of Sciences and Arts, Zagreb, Croatia**Ljerka Dulibić**

Senior Research Associate

Strossmayer Gallery of Old Masters, Croatian
Academy of Sciences and Arts, Zagreb, Croatia

The Pre- and After- Lives of Transferred Museum Objects: the Exchange of Two Paintings from the Strossmayer Gallery in Zagreb for a Baptismal Font from the Venetian Museo Correr, 1942

The history of the Strossmayer Gallery, one of the oldest museum institutions in Croatia (opened to the public in 1884), mirrors political circumstances of various historical periods of the country, including complex restitution negotiations that occurred in the Alps-Adriatic region in the 20th century. This paper will present a case that exemplifies the process, or processes of cultural transfer that continued from the 19th century to a very specific political situation of the 20th century. In the middle of World War II, the Italian government asked for two paintings by Vittore Carpaccio, acquired in Milan by Bishop J. J. Strossmayer (1815-1905) to be exchanged for the so called Baptismal Font of Duke Višeslav held in the depository of the Museo Civico in Venice. Since the font was an object of symbolic significance, a testament to the centuries of the existence of the Croatian nation, Ante Pavelić, the then leader of the newly established Independent State of Croatia, decided that the exchange had to take place immediately. The paintings were transferred from the Strossmayer Gallery in Zagreb to the Venetian Museo Correr, and the Baptismal Font was transferred to

the Croatian Academy of Sciences and Arts in Zagreb, for whose unveiling the state organized a grand public event and celebration. This was a pompous public display with aim to legitimise the new political regime and its alliance with Fascist Italy.

This exchange took place in the framework of restitution negotiation, although the Baptismal Font had not originally been included into the restitution list, but pushed onto it by political will. On the other hand, Carpaccio's paintings, in Strossmayer's possession since 1872, had never before been the subject of any restitution process. We will explore the broader context of this specific exchange and present archival findings that offer a deeper insight into the long lasting WWI restitution negotiations in the Alps-Adriatic region, which continued into the period of WWII and after.

Much of art history still takes as its focus the initial facture of a work of art. Only recently has it been recognized that there is a need to explore what happens to an artwork after the moment of its making. Various ways in which narratives of earlier provenance and multiple changes in ownership manifest themselves have become an enticing and challenging research subject in the field. They point to an adaptation of an artwork's form and meaning in the process of contextual change, very often politically motivated, and give way to explorations of the impact of often disguised, intertwined and dynamic social interrelations of the lasting possessions of artworks. Whether, in what capacity and how to integrate these alternative narratives into museum interpretation strategies, and especially into museum permanent display presentation, remains an open question, but one whose possible solutions could be discussed only on the firm basis of a comprehensive art historical research, as we intend to point out by presenting this particular case study.

Iva Pasini Tržec, PhD (1978) is Senior Research Associate at the Croatian Academy of Sciences and Arts' Strossmayer Gallery of Old Masters, where she curates the Flemish/Dutch and German Painting Collection. Her main research interests include Flemish/Dutch and German painting in 14th–18th century, history of art collecting, provenance research, and history of the art market. She has received several grants and fellowships for her research. She authored a facsimile edition of Strossmayer's *Book of Hours* and (co) authored several books and a number of journal articles and conference papers, in Croatia and abroad.

Ljerka Dulibić, PhD (1972) is Senior Research Associate at the Croatian Academy of Sciences and Arts' Strossmayer Gallery of Old Masters, where she curates the collection of Italian painting. Her main research interests are 14th–18th century Italian painting, history of art collecting, provenance research, and history of the art market. She has received several grants and fellowships, the most recent by Villa I Tatti – The Harvard Centre for Italian Renaissance Studies. She (co)authored several books and a number of journal articles and conference papers, in Croatia and abroad.

Jasminka Najcer Sabljak

Senior Curator

Museum of Fine Arts, Osijek, Croatia

Silvija Lučevnjak

Curator – Director

Našice Local History Museum, Našice, Croatia

6.C

State Authorities and the Heritage of Eastern Croatia's Noble Families

Before the Second World War, little was written about art collections of aristocrats in Croatia because they were privately owned. The turning point in the history of aristocratic collections occurred during and after the Second World War. In 1943, the Croatian Conservation Institute gave instructions to collectors on how to treat artworks and where to store them during the war. After the war, the most important role in salvaging private art collections was played by the Commission for Collection and Preservation of Cultural Heritage and Antiquities that was established by the Ministry of Education – Department of Culture and Arts in Zagreb (KOMZA) and headed by Vladimir Tkalčić. Composed primarily of experts from Zagreb-based museums the commission took up in June 1945 the task of saving cultural property from total destruction. They made an effort to salvage and collect cultural heritage and antiquities which had been confiscated, sequestered or abandoned by their owners. In Eastern Croatia, KOMZA designated the State Museum in Osijek (present Museum of Slavonia) as a collection point, where the museum staff, among who Dr Danica Pinterović had the most prominent role, became collectors of properties from confiscated and war-ravaged Slavonian castles, manors and palaces. Their work was extremely difficult due to financial hardship, ignorance of the local people about the value of aristocratic heritage, and sometimes due to deliberate obstruction that occurred because of personal interests. After the first phase of collecting cultural assets, they were legally classified as community property and artworks were allocated to various scientific and cultural institutions, primarily libraries, museums and archives. Thus, the salvaged part of the noble families' estates became potentially more available for expert analysis, but simultaneously, it also underwent devastation due to a series of unfavourable

circumstances. Part of the aristocrats' collections was destroyed or stolen, historical documentation perished, and the collected material was transported to spaces with poor storage conditions. Given the situation, it was later difficult to determine to which collection an artwork originally belonged and it was particularly hard to date and attribute artworks and recognize their content (especially portraits). Interesting fact is that none of the people working at KOMZA's collection point in Osijek held a degree in art history. However, owing to great personal efforts and high level of professionalism of the museum staff, the material was saved from further devastation and theft, thus enabling subsequent research and presentation. Most of the confiscated items today form the most valuable part of collections of furniture, decorative arts, prints, sculptures and paintings in the holdings of the Museum of Slavonia and the Museum of Fine Arts in Osijek. The change of attitude of the state authorities towards the issue of noble families' property restitution (1990s – present) creates new challenges for cultural management and the introduction of this part of national heritage to the public.

Jasminka Najcer Sabljak received her PhD from the Faculty of Humanities and Social Sciences, University of Zagreb with the thesis entitled *Art Collections in the Nobility of Slavonia and Srijem*. She works as Senior Curator at the Museum of Fine Arts in Osijek in charge of 18th- and 19th-century art collections. She conducts research into the local cultural heritage, specializing in the provenance research, history of collecting and art collections and acquisition of domestic and foreign noble families in the eastern part of Croatia (Slavonia and Srijem) after the Ottoman Empire in the 18th and 19th centuries.

Silvija Lučevnjak received a degree in comparative literature, art history and librarianship from the Faculty of Humanities and Social Sciences, University of Zagreb. Since 1999, she has worked as Curator and Director of the Local History Museum in Našice. Her interests are research, presentation and popularization of the heritage pertaining to the Našice area, both at the museums where she works and through activities under the aegis of other associations, particularly the local branch of the Croatian Matrix.

Agata Wolska
Independent Researcher
Krakow, Poland

Restitution as Art of Politics – the Case of Veit Stoss's Altarpiece

The paper analyses the circumstances of restitution of Veit Stoss's altarpiece from St. Mary's Church in Krakow from Germany to Poland after WWII.

The altar is recognized as one of the world's most precious Gothic masterpieces and an essential part of European cultural heritage. During WWII, it was looted by the Nazis who claimed it was part of the German national heritage.

After the end of the war, some 600 repositories of art stolen by the Nazis were found in the American zone of occupied Germany. In September 1945, Americans developed a unilateral mechanism of restitution of art to liberated nations. At the same time the idea of returning the main stolen artefacts to their home countries as a gesture of goodwill of the American Army – the so-called token restitution was readily accepted by everyone. This became a very effective tool for American propaganda – creating the image of the victorious Army bringing a new hope to devastated Europe. The altarpiece by Veit Stoss was to be included into this program. However, the restitution of the altarpiece did not happen - it was overshadowed by the beginning of the cold war. Politics fundamentally shaped the subsequent course of restitution. It turned out to be a consequence of an ad interim program and the subject of a diplomatic game involving the Roman Catholic Church in Poland (the owner of the altarpiece), the Polish Government-in-Exile, American authorities and the Soviet-controlled Warsaw Government. All the parties involved tried, though unsuccessfully, to take political credit for returning this symbol of Polish war losses to the city of Krakow.

After its return to Poland in spring 1946, it still proved difficult for it to find its way back to the original church. The altarpiece served the communist propaganda as both a symbol of the worst kind of Nazi looting and plundering of the war, and a symbol of the care for national treasures displayed by the Polish communist government. Its final arrival at the church was a result of a changed political climate in 1957. The restitution appeared to have been a political instrument during the time of the Iron Curtain and the post-war transition of power in the Soviet-controlled country.

The research was based on the material in Polish, American and British archives. It shed a new light on the circumstances of the altar's return and became a pretext for a broader analysis of the political context of the events.

Agata Wolska, PhD, Independent Researcher, Head of the Archives and Collections of St. Mary's Basilica in Krakow, Poland. She also works as guest lecturer at the Jagiellonian University in Krakow and teaches on her main topic - the history of art looting and restitution. She received her MA degree in art history and her PhD degree in history from the Jagiellonian University in Krakow. In her PhD thesis, she analysed the history and the political context of the restitution of the altarpiece of Veit Stoss to Poland. Her research focuses on the history of art looting, restitution and heritage studies.



FRIDAY, 1 JULY 2016

SESSION 7.A

**POLITICAL ENGAGEMENT
OF ARTISTS, CRITICS,
INTELLECTUALS**

SESSION 7.B

**WORKS OF ARCHITECTURE
REPRESENTING IDEOLOGIES**

SESSION 7.C

ART IN MUSEUMS

Collecting and Displaying Policies

Baiba Vanaga
Independent Researcher
Riga, Latvia

Education of Women Artists in Latvia in the Late 19th Century and First Women Sculptors

7.A

In the 19th century, the art scene in the Baltic provinces of the Russian Empire (the territory of present-day Latvia and Estonia) and their largest city, Riga, was rather undeveloped. It was impossible to acquire good art education, first exhibitions were organised in the 1840s, the art market practically did not exist and only a small number of artists educated outside of the Baltics worked here. Because of lack of opportunities for serious professional studies, young artists mostly began their education in the private studios of local artists, continuing in the capital of the Russian Empire, St Petersburg, or such important European art centres as Dresden, Munich, and Paris. The most significant difference between aspiring male and female artists was that the most art academies in Western Europe were closed to women up until the turn of the century and that the nearest art school, the Drawing School of Tartu University (in present-day Estonia), did not admit female students at all. However, in the 1870s, St Petersburg Academy of Arts started to admit a limited number of female students.

In 19th-century Latvia, public attitude towards women artists was dominated by the same stereotypes that were held against women's professional involvement in other fields. Women artists were perceived as amateurs whose work was evaluated according to lower criteria. Even comparatively well-educated and talented women artists were expected to relegate their artistic interests to their social roles and household duties, especially if married.

However, in 1873, the Baltic German artist Elise von Jung-Stilling (1829–1904) opened a private school of drawing in Riga, which was initially to be attended only by women. It was the first art school in the southern Baltic region to be established by a woman and it laid the foundations for art education in Latvia. In the beginning, Jung-Stilling trained students on her own, but later, members of the staff were recruited from within the community of local German artists, including women. Sculpting was taught by the Berlin-educated decorative sculptor August Volz (1851–1926).

19th-century local women artists mostly turned their professional attention to drawing and painting, while the first women working in printmaking and sculpture appeared only at the turn of the century. Among many, most prominent first female sculptors from Latvia include Agi Jürgens (1881–1936) who was Antoine Bourdelle's student and participant in a Paris Salon, Edith Kirstein (1881–1926) who was a former student at the Jung-Stilling's drawing school and sculpture student in Berlin, and Harriet von Rathlef-Keilmann (1887–1933) who was educated in Riga and Germany. Unfortunately, their works can today be studied solely based on reproductions because they have not been preserved at the most significant art collections of Latvia. In 1913, however, the director of the Riga City Museum of Art, Wilhelm Neumann (1849–1919), wrote in his review: "It is significant that, as in painting, here [in sculpture] the women's work outweighs."

Baiba Vanaga studied art history at the Art Academy of Latvia and received her doctoral degree in 2015. She has worked at the Latvian State Archive of Audio-visual Documents, at the Latvian National Museum of Art and the Museum of Romans Suta and Aleksandra Beļcova. Her research interests are women artists in Latvia, Baltic German artists and artistic life in Latvia from the early 19th century until mid-20th century. She has curated several exhibitions, participated in conferences in Riga, Cork and Bremen and written several papers for Latvian, Estonian and German publications.

Maria de Fátima Morethy Couto
Associate Professor
University of Campinas, Brazil

Kinetics, Despite it All: South American Artists in Europe and the Spectator Participation

This presentation will discuss the diffusion of kinetic art in 1960s Europe, and more specifically how the term kineticism served to encompass works of a social and participative nature that revolved around the observer and that were no longer self-exhausting. It will focus on the reception of the work of South American artists who lived in Europe at the time - especially Julio Le Parc, Jesús Rafael Soto and Lygia Clark - who drew on optical and kinetic resources with the aim of promoting spectator participation and other forms of social engagement.

In the late 1950s, kinetic art was well received in Europe, especially in France. One of its first striking exhibitions *Le mouvement*, which featured works by Agam, Bury, Calder, Duchamp, Jacobsen, Soto, Tinguely and Vasarely, was held in 1955 at the Denise René Gallery in Paris. Ten years later, kinetic works invaded museums, occupied urban spaces and won over fans and advocates, including collectors, intellectuals, art critics and merchants in different European art centres. For many, kinetic art represented a new attitude in relation to the future, for different, not always coinciding, reasons. Those most enthusiastic about the emancipatory potential of the relationship between art and technology exalted its parallels with science and other fields of knowledge, as well as its easy integration with architecture and the modern city. Others, however, underlined its political and critical character, its capacity to blur traditional artistic codes, to demystify the role of the artist, to break away from the notion of unique work and trigger new sensations in the spectator.

Several South American artists, who lived in Europe at the time and represented pioneers and leading figures of the movement actively contributing to its formation and international acclaim, include Alejandro Otero, Carlos Cruz-Diez, Julio Le Parc and Jesús Rafael Soto. Others, like Lygia Clark and Sérgio Camargo, had their names temporarily associated with the movement by cultural agents who were genuinely interested in promoting their work.

Some of those artists assumed a critical stance in relation to the art system and its instances of legitimisation, and their practice took on a firmer political outlook. Others achieved great recognition for their work and were disputed within the international commercial circuit. The purpose of my paper, evidently, is not to judge the reception of these artists' work, but rather to discuss how the term kineticism was broadly used and how it served to shelter distinct works intended for spectator participation.

Maria de Fátima Morethy Couto is an Associate Professor in art history at the Institute of Arts (UNICAMP), Brazil. She co-authored the book *ABCdaire Cézanne* (1995), authored the book *Por uma vanguarda nacional: a crítica brasileira em busca de uma identidade artística – 1940/1960* (2004), and co-edited two collection of papers: *Arte e suas instituições* (2012) and *Espaços da Arte Contemporânea* (2013).

Davor Stipan

PhD Student – Teacher

First Grammar School in Split, Croatia

Case Study: Architecture in the Service of Politics on the Example of the Croatian House in Split

7.B

Soon after completing his education the architect Kamilo Tončić (1878, Zadar–1961, Split) moved to Split and began establishing museums and educational institutions. He also designed most important architectural works in the city. His oeuvre has elements of the Viennese Secession, whose echoes come to the fore in two monumental buildings in Split, the Sulphur Bath and the Croatian House. The latter experienced an unpleasant event in World War II when the destructive momentum of fascist ideology substantially purified it and liberated from the mantle of Art Nouveau decorative repertoire.

In 1896, Split's populist cultural, artistic and sport associations, whose number grew bigger at the turn of the century, initiated the idea to build the Croatian House. In 1900, they also supported the establishment of the Literature and Art Club whose members included intellectuals of different profiles who played an important cultural role and, in a short time, helped develop a small provincial town into a remarkable regional cultural centre.

The year of 1905 saw the purchase of a piece of land on which to build the Croatian House, while the next year saw the laying of the foundations of this new nucleus of cultural life in the city. The opening ceremony in 1908 was marked by the *First Dalmatian Art Exhibition* and soon after the establishment of the Croatian Medulić Association was initiated. Therefore, the construction of the Croatian House enabled cultural needs of the city to be met and at the same time stimulated a certain cultural development. In the first half of the 20th century, the building mostly maintained cultural activities until the Second World War and the Fascist occupation of Split.

In 1942, in mindless attempt to misplace Croatian national identity of which the Croatian House was a symbol, the Italian occupiers inhabited the building with a fascist youth association, and at the same time performed a tremendous cultural genocide of the object. In order to emphasize the monumentality of the building in the spirit of the fascist architecture and ideology that promotes rigor

and force, valuable Art Nouveau decoration of facades and interiors was completely destroyed. Also, the building was structurally partly modified by additions and changes of the layout. By those actions, the building lost its original architectural integrity, while the city remained deprived of a valuable cultural asset. The paper takes this building to try to clarify procedures and aspirations of one totalitarian regime that placed architecture in the service of politics.

Davor Stipan was born in 1983 in Split (Croatia). He holds an MA degree in art history and geography from the University of Zadar and is currently a PhD student in art history at the University of Split while employed as a teacher at the First Grammar School in Split. The areas of his research interest include theory of architecture, renaissance and baroque art, and Dalmatian historical art heritage. He publishes in *Peristil*, *Art magazine Kontura*, *Vijenac*, etc, and presents his work at scientific conferences in Croatia and abroad. He is a member of the Croatian Society of Art Historians, Matrix Croatica and Association of Friends of Cultural Heritage in Split.

Daniel Zec

Senior Curator

Museum of Fine Arts, Osijek, Croatia

Oscar Nemon's *Temple of Universal Ethics* Project

The under-researched oeuvre of the sculptor Oscar Nemon (1906 – 1985) within the corpus of Croatian and European sculpture allows for any considerations on the socio-political context of his work to be an important contribution to the knowledge and future research about this artist. Today, Oscar Nemon is known mainly as a portrait sculptor of the British post-WWII political and aristocratic elite. Less known and virtually unexplored is his Brussels period (1925-1936), which takes place in the context of his artistic developments between tradition and modernity. Nemon's career developed in Brussels, and fundamentally, it was a career of a portrait sculptor. However, portrait sculpture, in which realism acts as a substratum, was not Nemon's sole sculptural interest – he was also a part of the modernist movement in Bruxelles. Very important avant-garde progression in Nemon's development came into existence around 1933. This was his grand idea for the Movement of Universal Ethics, an intriguing social-utopian concept whose theoretical postulates Nemon elaborated upon himself, proposing reconciliation of humanity: “the members

of all parties and faiths will be united there, despite everything that divides them, in seeking the common spiritual connection". As the main protagonist of this movement, Nemon conceived an architectural structure – *Temple of Universal Ethics* - which would symbolize all the new ideas and would be the nucleus of the movement's organizational activities. Nemon developed his project through numerous drawings and sketches, and also made a maquette, now preserved only in photographs. It shows very daring modernist architectural ideas, in the wake of his constructivist and expressionist three-dimensional considerations. With his idea, Nemon approached prominent people from various European countries, and did not abandon the project even when he moved from Brussels to London in 1936. Deciding that the structure should be built in England, he presented his ideas in the form of pamphlet which he sent to various individuals in England and Europe. In 1939, he received more than one hundred letters in response to his appeal for the construction of the centre and for the initiation of a new social movement. The idea of the Universal Ethics Movement never came to fruition in a practical sense, and the Centre of Universal Ethics was never built. There is a cosmopolitan universality of Nemon's concept. His humanist idea of a new system and culture was based on a highly moral idea of equality of all races and the reconciliation of different opinions. Not incidentally, this occurred just before World War II, in the period of destruction of human and cultural values by nationalist and racist ideologies. Nemon's project raises numerous questions - about artist's own considerations of avant-garde art as a catalyst of change, about artist's perception of interrelationships of contemporary time, or specific historical moment and contemporary art. Furthermore, it raises questions about his reflections on the meaning, mission and (social) role of art and artist, comparisons of Nemon's project to other similar utopian modernist projects, the morphology and style of the planned architectural structure and influences of Brussel's modernism and avant-garde on Oscar Nemon's work.

Daniel Zec was born in Osijek in 1974. He studied art history and archaeology at the Faculty of Humanities and Social Sciences, University of Zagreb. He was awarded an MA degree from the same Faculty in 2011. He currently attends the final year of the doctoral programme in art history at the faculty. The topic of his dissertation is life and work of Oscar Nemon (1906-1985). He works as Senior Curator at the Museum of Fine Arts in Osijek. His main research interest is sculpture and painting in the first half of 20th century.

Mirna Meštrović

Architect

Development Department, Zagreb City Administration,
Croatia

Goran Arčabić

Senior Curator

Zagreb City Museum, Croatia

7.B

Cold War Scene on *Non-(so)* *Aligned* Terrain: Building the American Pavilion at Zagreb Fair in the mid-1950s

The presence of the United States at international fairs, which was part of a propaganda doctrine carried out by the administration of President Eisenhower (1953-1961) started to be felt from 1956 in the countries behind the Iron Curtain. In addition to creating a positive image of the American way of life, the fundamental objective was to counteract Soviet propaganda by the superior quality and diversity of American industrial products on the territory of the Eastern Bloc. Exhibition design was the embodiment of the ambition to impress visitors abroad by application of new materials and construction techniques.

Socialist Yugoslavia, the hiatus in the initially solid system of Soviet satellites, started to build a relatively independent foreign policy from the early 1950s, based on US economic and military aid. Further (re)actions turned it into a bearer of the system that later emerged as the Non-Aligned Movement. By exhibiting in Zagreb in 1956, at the leading international fair in Yugoslavia, the United States laid the foundation for further appearances in the socialist countries, even in the Soviet Union. A year later, in the American pavilion built at the new Zagreb Fair, the welfare of an average American was presented through models of supermarkets and households equipped with modern domestic appliances which were designed to facilitate work, save time and provide entertainment.

Renowned architects, selected to design the exhibitions, guaranteed the high quality of the US exhibition spaces. The ellipsoidal dwelling of sprayed concrete (the so-called pumpkin), designed by the architect John Johansen especially for the Zagreb Fair 1956 presented the application of new building techniques in housing construction. For the following event in 1957, the first American pavilion was designed and built by the versatile designer and architect Walter Dorwin Teague and it was the largest US exhibition building erected abroad.

In the turbulent 1950s and at the beginning of the 1960s, when the Cold War intermittently culminated on the European continent, every success had to be measured. The exhibited presentations of everyday life, which were supposed to represent the American dream proved to have neither the power to modify the Yugoslav regime in respect of the shift to democracy and capitalism, nor any economic viability. However, the second half of the 1950s saw the development of the consumer society in Yugoslavia, despite the high post-war government investment in the reconstruction of the country and the formation of a socialist economy at the expense of the living standard of its citizens. In these circumstances, the designed presentations of abundance and insouciance in the American pavilion at the Zagreb Fair (in addition to the undeniable architectural value of the object) became a place of desire for an average visitor, thus fulfilling the fundamental objective of the creators of the American propaganda.

Mirna Meštrović (Zagreb, 1973) MArch, PhD student. Since 2008, she has worked as Head of Section for Strategic Plans and Development Decisions at the Strategic Planning Department of the City of Zagreb. She is a member of the research project *Heritage Urbanism*. The area of research relates to urbanism, spatial and landscape planning, protection of cultural heritage, villas/summer houses.

Goran Arčabić (Zagreb, 1977) works as Senior Curator at the Zagreb City Museum. He completed graduate studies and enrolled in the PhD programme in history at the Faculty of Humanities and Social Sciences, University of Zagreb. He has headed the project *Zagreb Industrial Heritage: History, State-of-Affairs, Outlook*. His professional interests include economic and social history, history of institutions, heritage protection.

Nóra Veszprémi

Research Fellow

Department of Art History, University of

Birmingham, United Kingdom

A Pantheon of National Art: the Picture Gallery of the Hungarian National Museum in the Nineteenth Century

The picture gallery of the Hungarian National Museum first opened in the 1840s, but it was subject to constant reorganisation in the following decades due to political turmoil and financial insecurity. After 1849, the defeat of the Hungarian War of Independence against Austria, the museum was viewed with suspicion by the Austrian government, which took control of the institution's budget and closely supervised its (severely restricted) activities. After the 1867 Austro-Hungarian Compromise, the situation changed. The museum became a key site for the self-representation of the now semi-independent Hungarian state and was consequently subsidised – which, however, also entailed governmental control. These were the circumstances under which curators of the gallery set up new displays, which meant constructing and reconstructing definitions and narratives of Hungarian art, as well as canonising certain artists through arrangements aimed at celebrating specific artistic achievements. At a time when no comprehensive history of recent Hungarian art had yet been written, from either a scholarly or a more popular perspective, the account offered by the museum had a fundamental significance. At the same time, it was necessarily fragmented due to the limited array of objects available to the curators, as well as to the limits set by the capacity and character of the exhibition space. Moreover, the museum's dual function as an educational/scholarly institution and a national pantheon decisively influenced the way the exhibitions were conceived. This paper will examine how the museum's changing displays formulated Hungarian art history, representing and shaping its emerging canon. Drawing comparisons with other galleries in the Empire, it will ask how art historical curatorial decisions reflected ideas of national identity in a changing political climate.

Nóra Veszprémi is presently a Research Fellow at the Department of Art History, Curating and Visual Studies at the University of Birmingham, where she is taking part in a research project entitled Promoting National and Imperial Identities: Museums in Austria-Hungary 1864–1918. She came to Birmingham from Eötvös Loránd University (ELTE) in Budapest, where she worked as lecturer. Previously, she was curator of 19th-century paintings at the Hungarian National Gallery. Her research focuses on nineteenth-century Hungarian and Austrian visual culture, with a particular focus on the connections between art and national identity.

Eva March

Professor

Department of Humanities, Faculty of Humanities,
Pompeu Fabra University, Barcelona, Spain

Isabel Valverde

Professor

Department of Humanities, Faculty of Humanities,
Pompeu Fabra University, Barcelona, Spain

An Incarnation of the Nation's Essence: the Case of Romanesque Mural Paintings at the National Museum of Catalonian Art (Barcelona)

This paper examines the parallel emergence of three phenomena in Catalonia in the late 1910s and 1920s: the consolidation of political nationalism, the establishment of a museum of fine arts based on the implicit ambition to turn it ultimately into a national museum, and the promotion of Romanesque art as the epitome of Catalan national identity.

Catalonia's self-consciousness as a nation with a distinctive history and culture had been growing from the mid-nineteenth century, and by 1914, these ambitions had coalesced into a political movement, marked by the constitution of the Mancomunitat de Catalunya (a structure of self-government). In addition, since the early 1910s the press carried a debate on the necessity of a Catalan national museum, which would be the site for the creation, by visible means, of a master-narrative of

the nation based on the political discourse taking shape at this moment.

Wishing to prevent Catalan artistic heritage from ending up in foreign hands, an official campaign started in 1919 to acquire and remove mural paintings from the Romanesque churches in the Pyrenees, in order to exhibit them in newly built galleries of the museum, which eventually happened in 1924. This process implied a significant shift in the meaning of Romanesque painting. From being regarded as artistic production in a definite style and chronology, the object of an aesthetic appreciation, the murals began to be viewed now as representations of a Catalan identity, symbolizing the spirit of its art and the origins of the nation, therefore becoming major depositories/agents of a nationalist discourse. In the shift from the aesthetic to the symbolic and ideological realm, Romanesque murals came to signify most genuine national art. Moreover, the museum was no longer a space reserved only for preservation and exhibition of national art. It contributed, just as the works themselves, to the political construction of the nation. As the shrine that preserved relics of the nation, the museum was imbued with an aura of sacredness which, in turn, it projected onto the artworks it enshrined: it was a national museum for the national art.

This case study allows us to show how the rise of the national museum and national art functioned as constructions of a nationalist ideology closely aligned to the evolution of nationalism in the Catalan society and politics of the early twentieth century.

Eva March holds a PhD in art history from the University of Barcelona. She is Associate Professor at the Faculty of Humanities, Pompeu Fabra University (Barcelona). She was the scientific co-coordinator of the international seminars *Biographical Narratives in Art History* (2011) and *Identity, Power and Representation: Nationalisms in Art* (2014). Her field of study are the public and private collections in Catalonia during the first half of the twentieth century. She authored the book *Els museus d'art i arqueologia de Barcelona durant la Dictadura de Primo de Rivera 1923-1930* (2011). Her current research focuses on methodological issues related to patterns of artistic reception.

Isabel Valverde studied art history and French literature and she holds an MA degree from the City University of New York and a PhD from the Kunsthistorisches Institut of the Freie Universität Berlin. In 1996, she joined the Universitat Pompeu Fabra of Barcelona where she teaches European art of the nineteenth century and modern art theory and criticism. She has lectured in France, Italy, Holland and United Kingdom. Prof. Valverde has been visiting professor at the Centre Allemand d'Histoire de l'Art and visiting researcher at the Institut d'histoire de l'art both in Paris. Her current research focuses on cultural transfers between Barcelona and Paris.

Katja Mahnič

Assistant Professor

Department of Art History, Faculty of Arts, University of Ljubljana, Slovenia

7.C

Josip Mantuani on the Role of Art Collection within the Modern Museum

The beginning of the 20th century brought important changes in the organisation and professional standards in the field of heritage preservation in the Austro-Hungarian Empire. The key focus of the 1911 reform of the Royal and Imperial Central Commission for the Research and Preservation of Artistic and Historical Monuments was the establishment of a new, scientific base for heritage research and preservation. With the new statute of the commission, the Art History Institute was founded. Its domain was not only the study of immovable heritage but it was also in charge of professional supervision over the state-funded museums. In the same year Max Dvořak, the principal conservator, published a text in which he outlined the organisational and operational framework for local museums according to which they needed to raise their operation from the amateur to a more professional and scientific level. In the next decades, the text was regarded as the source of valid guidelines for purposeful museum work.

In 1908, art historian Josip Mantuani was asked to propose a modernization programme of the Provincial Museum of Carniola in Ljubljana. His programme was accepted and in 1909, he was appointed museum director. An important part of his modernization campaign was the organisation and presentation of the museum's art collection. As part of its overhaul, he planned the organisation and presentation of the artworks already owned by the museum as well as thoughtful acquisition of new ones. He was led in his plan by two ideas: the organisation of the collection should provide a unique opportunity for creating a narrative about the development of art in the region whereas the acquisition of new artworks would ensure the preservation of many artworks that could otherwise end up in foreign hands or get lost. The planned representation of the collection would be based on the modern principles and would enable everyone to access the artworks.

Mantuani never managed to realize his vision of the museum's art collection. Nevertheless, it is possible to create a partial reconstruction

of the collection from that period. After more than a decade of efforts Mantuani published a catalogue of paintings accompanied by a brief description of the nature of this collection. Furthermore, his views on why the art collection was so crucial for the modern museum can also be reconstructed from drafts of two of his texts kept in the Archives of the Republic of Slovenia. In the first, he outlined the history of the provincial museum and in the second, he explained his understanding of the purposes of a modern museum which was the basis of his own modernization campaign. The paper will present Mantuani's ideas about the modern museum in general as well as the political factors which influenced his endeavours to modernize the Provincial museum of Carniola and establish its art collection.

Katja Mahnič is Assistant Professor at the Department of Art History, Faculty of Arts, University of Ljubljana where she teaches an introductory course on art history and two courses on museology. She is a member of a joint research group formed by researchers from Faculty of Arts, University of Ljubljana and the National Museum of Slovenia. Her research interest are interpretation of visual culture, material culture, history of heritage research and conservation, museums and equal access to heritage.

Marina Bregovac Pisk

Museum Advisor

Croatian History Museum, Zagreb, Croatia

Collecting Paintings, Prints and Sculptures at a National Museum from the 19th to the 21st Centuries

The middle and the second half of the 19th century in Central Europe were marked by the formation of nations and national programmes. This period in Croatia, socially and politically characterised by the National Revival, the rule of Ban Jelačić, and the Bach regime, saw the foundation of numerous societies, associations and scientific and cultural institutions. The National Museum, the predecessor of today's Archaeological Museum, the Croatian Natural History Museum and the Croatian History Museum was founded in 1846, its Statute and Organization submitted to Franz Joseph I in 1861 and approved by him in 1866. In 1858, the museum had a Historical

Collection which consisted of 146 paintings, mostly portraits. They were collected mostly according to the relevance of depicted persons and events for Croatian social and cultural history. The collection grew and around 1868 numbered 230 paintings. Until the beginning of the 20th century paintings were mostly donated to the museum by individuals and various state institutions, rarely bought. As soon as the Museum opened, donations started to come in. One of the best-known mid-19th century portraits in Croatia, *Roman Lady with Mandolin* by the first Croatian schooled painter Vjekoslav Karas was donated to the Museum in 1847.

Bishop of Zagreb, Juraj Haulik, prompted by Ivan Kukuljević Sakcinski, in 1851 donated to the Museum 18th century portraits of the donors of the Pauline monastery in Remete. One of the early gifts, the unique Gallery of Hungarian and Croatian kings numbering 46 portraits, together with 18 portraits of various family members was donated in 1854 by Countess Josipa Kulmer nee Oršić. Some of the paintings were specifically commissioned for the Museum and paid for by raising public funds (e.g. Portraits of Emperor Francis Joseph I, Croatian Ban Jelačić, bishop Haulik and Dragutin Rakovac, all by Ivan Zasche), or bought for the Museum by the Croatian Parliament (paintings by J.F. Mücke depicting scenes from early Croatian history). During the third quarter of the 19th century paintings, mostly portraits, were also collected for the Museum through Society for South Slav History and Antiquities chaired (Društvo za povjestnicu i starine Jugoslavenske) at that time by Ivan Kukuljević Sakcinski. Around 1900, the collection numbered over 300 paintings. By the end of the 19th century, the Museum had also received donations of a couple of portrait busts and that part of the collection started to be formed. At the beginning of the 20th century, some items for the collection, mostly prints depicting various parts of Croatia or battles, were bought from antiquaries in Vienna, Linz, Amsterdam and Antwerp. In the period leading to WWII, numerous prints were individually donated to the Museum, some by prominent Croatian intellectuals such as Prof. J. Brunšmid, the director of the Archaeological Department of the National Museum until 1946. The museum moved through various buildings, from the Upper Town to the basement of the newly-built Academy of Arts and Sciences. It finally dissolved into three museums - Archaeological Museum, Croatian Natural History Museum and Croatian History Museum. The History Museum and its numerous collections, one of them the Collection of Paintings and Prints, temporarily moved to the baroque Vojković – Oršić – Kulmer – Rauch palace in the Upper Town in 1959 and has ever since been housed there. The collection today holds over 1100 paintings, more than 7000 prints and drawings and 125 sculptures collected from mid-19th century onwards. Basic guidelines

for collecting objects for the collection date from the mid-19th century, the governing criteria being the relevance of depicted persons and events for our social and cultural history, while the artistic value of the works was of secondary importance. These guidelines permanently marked the development of the collection. Lately, the criteria for collecting have been somewhat changed, the focus shifting more towards various themes linked with the new permanent display that the museum hopes to put up in the near future.

Marina Bregovac Pisk (Zagreb, 1956) graduated from the Faculty of Humanities and Social Sciences, University of Zagreb, Croatia, where she also received her Master's (2003) and PhD degree (2012 in art history). Since 1982, she has curated the Collection of Paintings, Prints and Sculptures at the Croatian History Museum in Zagreb. Some of the collection/exhibition catalogues she authored include *Events of 1848 and 1849 in Prints* (2000), *Portraits in the Print Collection of the Croatian History Museum* (2009), *Ferdinand Quiquerez* (1995), *Life in the Palace* (2004), *Isidor Kršnjavi* (2012), *Images of the Great War* (2014).

Unknown painter
King Bela IV, mid-18th century
Croatian History Museum, Zagreb



Béla IV. Rex Hungariae XX^o Andrea I^o

Filius, et in Regno successor. Accessit ad 1225. die 14^o 8^o m^o illis
afflictus incommotis, quippe regnante Rege Matias Hungaricum devastavit
et Regem ad Mare in Balatiam persequens. Et sic Rege Curmanis Intracto cum
Cathena Rege suo pater in Hungariam venit. Cum Rege hujus cum
pater, quare etiam de conventionibus Danubii et Tibris, pelagum inlethum, acce-
perunt, ubi inlidium pervenit. Mortuus demum Anno 1270. 11. Julii
Sepultus in Regia apud Featres Mineres. Decreta multa edidit. Quibus
suis Regibus servavitur.



Lea Ukrainčik, Josip Broz Tito and Frano Kršinić at the
exhibition opening in Umjetnički paviljon, 1968
Museum of Yugoslav History, Belgrade

FRIDAY, 1 JULY 2016

SESSION 8.A

**ART, ARCHITECTURE AND
EXHIBITION PRACTICES
ELICITING CHANGES**

Artist in Opposition

SESSION 8.B

**ROLE OF POLITICS IN
PROTECTION, PRESENTATION
AND USE OF ARTISTIC AND
ARCHITECTURAL HERITAGE**

State and Cultural Policy

SESSION 8.C

ART IN MUSEUMS

Politics and Museums

Ivo Dulčić
Christ the King of Heaven and Earth in the Church of Our
Lady of Health in Split, 1962
Photo Archives of Conservation Department in Split, Split

Elizabeth Kajs

PhD Student

University of Bristol, United Kingdom

8.A

The Origins of an Identity: Käthe Kollwitz's Early Explorations of the Public and Private

As one of Germany's most significant graphic artists and sculptors of the twentieth century, Käthe Kollwitz has become a popular figure of study within art historiography. As an artist, Kollwitz worked during a remarkable period of history, which not only witnessed the creation of a united Germany, but also the re-definition and expansion of the role of the female citizen. Events such as the Women's Rights Movement and World War I introduced new opportunities for women to venture outside the private sphere and into the public realm. Yet, the core of women's identity continued to be rooted within the private sphere through the prescribed roles of wife and mother. Kollwitz's self-portraits reveal a personal evaluation of the emerging, modern female citizen. Through these works, she attempts to make sense of the two oppositional dimensions of womanhood: private and public. This paper addresses the following questions through the context of Kollwitz's early self-portraits: What are the public and private roles of the female citizen during late-nineteenth-and-early-twentieth century Germany? What rights do women have? How much of a women's identity is tied to her performance as a citizen of the state? How was Kollwitz, as a woman, able to successfully forge a career as a public artist? And, what role does gender play in Kollwitz's practice? Kollwitz's early self-portraits illustrate how she was at once both traditional and radical, conservative and progressive. This ambivalence not only demonstrates an unresolved, and often overlooked duality within her artistic career, but also highlights issues which contemporary women still struggle with today. Three types of information are used to frame my argument: biographical sources, such as Kollwitz's personal letters, diary entries, and the visual analysis of her artistic works; German national law and contemporary political theory, and debates, which circulated throughout 1900s Germany, concerning gender and creativity, and the plausibility of women being able to successfully perform a dual role as biological and as intellectual producers. The degree to which these materials can provide new,

crucial insights into the reading and understanding of Käthe Kollwitz's self-portraits is an additional question which this chapter seeks to address.

Elizabeth Kajs is PhD Student and Tutor at the University of Bristol. Her doctoral thesis *Private and Public: The Construction of the New Female Citizen in the Work of Käthe Kollwitz* explores gender, the family, and the evolution of modern German womanhood in Kollwitz's self-portraits, images of working-class women, and political posters. She received her MLitt with distinction in history of art from the University of St. Andrews in Scotland and her BA with honours in history of art and German language from Southwestern University in Texas. She recently published the academic paper *The Tools of War and Industry: The Erasure of the Family in Käthe Kollwitz's Der Krieg*.

Orsolya Danyi

Visiting Lecturer

McDaniel College Europe, Budapest, Hungary

A European among Hungarians. An Interwar Battle between Modern and Conservative Art in Hungary

The art history of the Hungarian interwar period traditionally distinguishes three major groups of artists: 1. conservatives, who are mostly associated with Novecento, 2. Avant-Gardes, who were usually influenced by Cubism, Constructivism, or Symbolism, and 3. moderates, who related to Expressionism, Ecole de Paris, and Art Deco styles.

Although, the scene was obviously more diverse and complex, it was the latter whose response proved to be the most wide-ranging when cultural politics transferred art debates and artistic qualities to the ideological framework of patriotism and truthfulness.

My paper will focus on János Vaszary, an apolitical artist and professor at the Budapest University of Fine Arts, who was forced to retire in 1932 after taking a strong stance in a public art debate against the newly introduced rule, which made it mandatory to cover up models' private parts at the university. Even though he had a Catholic background and worked in a moderate painterly style, a commercially successful version of Expressionism and Art Deco, he was a member of the reform generation at the university. His liberal and experimental teaching methods were inspired by his studies at Académie Julian and

congenial to those of the Bauhaus, and he promoted the avant-garde ideal of continuous progress. As the successive governments and officials were more and more normative, for the likes of Vaszary it was becoming harder and harder to keep their integrity.

To analyse his battle with the authorities I will review the changing ideals, theories, and attitudes of Hungarian cultural politics as well as Vaszary's ideas and the statements made in his articles.

Orsolya Danyi is a Visiting Lecturer in Art History at McDaniel College Europe (Budapest, Hungary). She received her MA in art history at Eötvös Loránd University (Budapest) in 2005. Following her graduation, she worked for five years as an editor of art books at Corvina Books. In 2012, she co-curated the Lajos Tihanyi exhibition with Professor Krisztina Passuth at Kogart (Budapest). She is currently working on her PhD about János Vaszary at Eötvös Loránd University.

Marin Ivanović

Assistant

Art History Department, Faculty of Humanities, University of Mostar, Bosnia and Herzegovina

Art of Ivo Dulčić and Politics in Yugoslavia from 1959 to 1975

According to their scope, artistic quality and technical diversity the religious works of Ivo Dulčić (1916-1975) are one of the most valuable contribution to religious art in Croatia in the second half of the 20th century. Given the political system of the country at the time which was averse to the religious art, Dulčić was often in conflict with the authorities, and this paper deals with the causes, course and consequences of said conflicts and their impact on Dulčić's artistic creation. A large fresco entitled *Christ, the King of Heaven and Earth* in the church of Our Lady of Health in Split which he finished in 1959 caused an unprecedented controversy, not only because of the pressure from state authorities, but also due to the fact that the clergy were far from unanimous in their opinion concerning its appearance. What was particularly interesting was Dulčić's toying with the character of Cardinal Alojzije Stepinac, who was convicted in 1946 for alleged collaboration with Fascist Independent State of Croatia. Dulčić portrayed him on several occasions, namely in the painting at the chapel of St. Mary of the Croatian Catholic Mission in Essen (1967), the painting of the Crucifixion of Jesus Christ located in the Pontifical Croatian College of St. Jerome in Rome (1969) and on the stained glass in the collegiate church of St. Blaise in Dubrovnik (1972). The rest of his work also caused conflicts with the authorities, for example, the mosaic in a lunette

of Saint Michael's Church in Lapad in Dubrovnik which shows Saint Michael slaying the Red Devil. Dulčić uses those motifs as indirect provocations, as recorded by his contemporaries, although he gave up on depicting protagonists of political and religious conflicts such as Stepinac.

Marin Ivanović was born in Dubrovnik. He graduated in art history and museology at the Faculty of Humanities and Social Sciences in Zagreb. So far he has written ninety professional papers published in various publications focusing on contemporary Croatian fine arts and several scientific papers, two books and one chapter in a book. He underwent professional training at the Guggenheim Museum in Venice and currently works as curator at the University Gallery in Mostar and at the House of Marin Držić in Dubrovnik. Since October 2015, he has been working as Senior Assistant at the Art History Department of the Faculty of Humanities in Mostar.

Snježana Pintarić

Curator – Director

Museum of Contemporary Art, Zagreb, Croatia

Artists' Studios and Cultural Policy

In addition to their basic function of art production sites, artists' studios represent the social status of artists in society. They have had an important role throughout the history of art education and the formation of the art market. As places that generate the change of artistic paradigms, they are also unavoidable in surveys of historical styles and phenomena. In the period from the end of the 19th century to the 1990s, several projects were undertaken in Zagreb with the aim of building artists' studios or supporting artists in seeking working places for themselves. This paper will especially focus on examples of good practices in cultural policies – the first period was the one following the Second World War during which master workshops in Jabukovac, Zmajevac and Zamenhoffova street were built, and the second period was the one between 1970 and 1980 during which the local government developed a wide range of supporting models. The idea behind these activities, as a part of the state cultural policy, was to accomplish the mission of building a socialist culture. The analysis of these models shows that the system was mismanaged and unsustainable, and could not be applied in the post-1990 neoliberal society.

Snježana Pintarić, MA, graduated in art history and German language and literature in 1983 in Zagreb. She received her master's degree in art history in 1993. From 1983 to 1993 she was a Curator and the Director of Antun Augustinčić Gallery in Klanjec. From 1993 to 1998 she worked as a consultant for the museum and gallery activities and the protection of monuments in the City Office for Culture of the City of Zagreb. Since 1998, she has held the position of the Director of the Museum of Contemporary Art in Zagreb.

Alina Popescu

Associated Researcher

CEREFREA – Villa Noël in Bucarest, Romania

8.B

The Union of Artists and the *Etatization* of Arts in Romania in the 1950s

At the end of the Second World War, Romania fell under Soviet influence and became a people's republic, governed by a unique political force, the Communist Party. As an immediate consequence of this historical upheaval, cultural life underwent a radical reorganization in order to meet the needs of the new political regime. Creative unions were thus established in several domains of cultural activity: literature, cinema, theatre, music, architecture. Inspired by the Soviet model, these unions were designed to gather all creative forces into a single institutional force, to shape new forms of cultural expression and to define a different professional ethos. In 1950, such major transformation took place in the artistic sphere as well, when the Union of Artists was created. Using archival documents that have not been researched previously, this paper gives an overview of the way in which the Romanian Union of Artists functioned during its early stages, in order to understand how it contributed to the etatisation of arts, that is to say, how political control was imposed on arts (and with what resistance). To explore how this actually happened, the successive national and internal organizational efforts made in the 1950s must be analysed. This was a period of administrative consolidation, which did not suffer major challenges during the following decades. The monopolistic and political character of such an organization are eventually highlighted, as well as the extent to which the Romanian Union of Artists succeeded in its purpose to administer the entire artistic life.

Alina Popescu received her PhD degree from the University Paris Ouest Nanterre la Défense, with a thesis on the phenomenon of censorship in Romanian Cinema during Nicolae Ceausescu's regime (1965-1989). She is Fellow of the Marc Bloch Center in Berlin and Associated Researcher at CEREFREA - Villa Noël in Bucarest and she is currently involved in the research project *From the state artist to the artist dependent on the state: The Union of Visual Artists (of Romania) (1950-2010) - the Bucharest branch*. Her research interests focus on East European cinema, censorship, social and cultural history of Communism, art during the Cold War.

Maro Grbić

Independent Researcher
Zagreb, Croatia

8.B

Tito's Diplomatic Instrument: Intimate Sculptures

In international affairs Tito excessively relied on the very common diplomatic practice of gift exchange. In the period ranging over 25 years he donated 258 sculptures in total, a great part of which (121 pieces) were works of the Croatian sculptor Frano Kršinić. There are 33 unique sculptures by this artist chiselled in stone and marble, while others are bronzes. Preserved records from Tito's cabinet (now in the Museum of Yugoslav History in Belgrade) provide a useful insight into how experienced diplomats chose their gifts and how artists of special confidence assisted them in this activity. Why did Tito donate so many sculptures and what was his method of picking out the right gift? He was very keen on preserving both the equidistance to East and West and his authoritative position in the Non-Aligned Movement, while retaining a good relationship with the Soviet leaders.

Another interesting fact about Tito's donating practice is his obvious sympathy for the works of Frano Kršinić. He had a plenty of Kršinić's sculptures around him, mostly donated to him on the occasion of various anniversaries. There is a dozen of Kršinić's sculptures in the interiors (four marbles) and five large bronzes in the gardens of Tito's Belgrade residences. When one analyses the list of gifts some interesting questions arise. Why did Soviet leaders receive the best marbles, significantly more in comparison with the Western leaders? Why did female nudes dominate sculptural gifts? Some donation patterns seem paradoxical: nudes went to Muslims, intimate sculptures to dictators, natural size figurative work for private use, fine marble girls for the most rigid Soviet communist leaders. Since it is quite common to relate diplomatic gifts with the sentimental weakness of leaders, it seems plausible that Tito deliberately used the aesthetic neutrality of Kršinić's sculptures to facilitate his negotiations.

The donation records also reveal some other surprising patterns: the majority of donated sculptures were made by Croatian artists, communist leaders were typically given sculptures of most intimate subjects (female nudes, mothers with children), while very few of them got pieces on revolutionary subjects (uprisings, partisans, soldiers etc.). Most interestingly, there were no gifts depicting typical social realist subjects (workers, heroes, brave men etc.).

All this indicates that Tito was well aware of the fact that a sculpture representing a sentimental subject can convey a more powerful message than one with an ideological theme. There is at least one example confirming this conclusion: a marble *Girl* seems to have had a significant impact on Khrushchev during his 1955 visit to Belgrade – it served the purpose of normalizing the relationship with Tito’s Yugoslavia.

The continuity of Tito’s method for selecting diplomatic gifts attests to the appropriateness of this method - reactions to donated sculptures were typically positive, finally resulting in a huge collection of counter-gifts to Tito, now at the Museum of Yugoslav History. Tito’s gift records confirms the old truth that the language of art is sometimes more powerful than diplomatic phrases.

Maro Grbić was born in Zagreb in 1961. He graduated philosophy and art history from the Faculty of Humanities and Social Sciences of the University of Zagreb. Since 1981 he is engaged in the preservation of the legacy of Croatian sculptor Frano Kršinić. These activities include exploring archives and collections, as well as preserving and presenting sculptures and documents. His primary theoretical interests focus around problems of preservation and presentation of plaster sculptures by means of different reproduction and restoration techniques. His practical skills include photography, plaster and stone conservation and stone masonry. He lives in Zagreb as an independent researcher and art collector.

Markian Prokopovych

Leverhulme Research Fellow

Department of Art History, University of Birmingham,
United Kingdom

The City, Its Art, and Its Publics: Krakow’s Art Collections in the Long Nineteenth Century and Their Public Reception

Krakow, the city seen by most of the Poles in all the parts of the partitioned Poland as their spiritual and cultural capital, was facing a particular challenge in the late nineteenth century when most of the nations of Central Europe were engaging in developing national cultures and local museums of art. A city in a precarious state, whose development was hampered by numerous restrictions imposed by the government in Vienna, Krakow needed

to demonstrate not only to Vienna but also to its fellow Polish cities, especially the Galician capital Lemberg, that it was worthy of a respectable collection and museums of art and design. The three major public art collections that dominated the art scene at the turn of the twentieth century - the Czartoryski Museum, the National Museum and the Museum of Art and Design - dealt with this challenge in a differentiated way, thereby highlighting the role of the official city representatives and the urban public in several distinct ways. The Czartoryski Museum, the collection of which was not originally in Krakow but intended for the city due to a specific decision of its owner and benefactor, Count Włodzimierz Czartoryski, was in a much more privileged position to negotiate specific terms of building lease as well as other conditions of functioning of the museum in the city. The National Museum was a much more an initiative of the municipality itself, dominated by the conservative yet loyal to Vienna Cracow Conservatives, the Stanczyk Party, which aimed to legitimise its political programme and use Krakow's central building, the Cloth Hall (Sukiennice), for the museum's collection. Finally, the Museum of Art and Design was an initiative of the industrialist circles that pursued their own agenda of promoting the aesthetics of industrial design and popularising it amongst the public, and yet the failure of construction, resulting in the partial collapse of the new museum building in 1911, shed light on an intricate relationship between the municipal representatives, the industrialist lobby, the public, and the press. This highlighted the complex functioning of diverse urban institutions in the public sphere and problematised the public function of art collections in the turn-of-the-century metropolis.

Markian Prokopowych (PhD, Habil.) is a cultural and urban historian of Eastern and Central Europe of the *long nineteenth century* with an interest in architectural and musical history, museology, history of science and technology and migration. He is currently Leverhulme Research Fellow at the University of Birmingham (UK), where he is involved in the research project *Promoting National and Imperial Identities: Museums in Austria-Hungary*. His publications include *In the Public Eye: The Budapest Opera House, the Audience and the Press, 1884-1918* (Böhlau, 2014) and *Habsburg Lemberg: Architecture, Public Space and Politics in the Galician Capital, 1772-1914* (Purdue University Press, 2009).

Antonija Mlikota

Assistant Professor

Department of History of Art, University of Zadar, Croatia

8.C

The Case of Vanished Museum in Zadar and a Need for Provenance Research

Zadar is a city on the Croatian side of the Adriatic Sea with a turbulent history. It was built by the Romans in the first century and because of its geopolitical importance the city has had a very turbulent past. It formed part of the Roman Empire, Croatian Kingdom, Venetian Republic, Austro-Hungarian Empire and the French Empire. After the First World War, in 1920, Zadar became a part of Italy, in 1943 after the capitulation of Italy, it was occupied by Germans. During 1943 and 1944 the city was heavily bombed by the Allies. Because of the position of the harbour (the old city was built on a peninsula), the historical centre was heavily damaged. Legally, Zadar was still a part of Italy and the city was partially governed for six months after the war by the English Army. It officially became part of Yugoslavia after the 1947 Peace Agreement. During World War II (in April 1944), almost the entire moveable collection of the Museum of St. Donaus was removed from Zadar and was never brought back. The documentation from the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas (the Roberts Commission), 1943–1946 which has been kept at the National Archives and Records Administration in Washington has shown some important insights on this collections and its destiny. Since this was a case of state property according to the Peace Treaty all state property in the annexed areas, including that taken after the capitulation of Italy in 1943, went to the successor country, in this case Yugoslavia. According to these provisions, the restitution of the taken museum, archive and library material from Zadar was unquestionable. Italians stopped the shipment of the material from the Museum of St. Donatus in September, asking for four imperial sculptures in return, which were according to them only deposited in Zadar. They changed their tactics and transferred the negotiations regarding the annexed territories to the ministry meetings and interstate negotiations, requesting that the direct negotiations of our experts with the representatives of their subject ministries be avoided without

the approval of their Ministry of Foreign Affairs. In addition, the Yugoslav side had a counterargument, stating that the sculptures were registered in the museum catalogue as part of the inventory under numbers 1 to 4, and as such could not be claimed since, based on that, they were also part of the pre-war museum inventory. Even though they were examined, formally taken over, verified and packed for shipping, the holdings of the Zadar Museum remained in Venice and the negotiations over their destiny were transferred to the interstate level and were left for the politicians. Fourteen years after signing the Peace Treaty of 1947, a new contract between the Italian Republic and the Federal People's Republic of Yugoslavia was signed on 15 September 1961, where the first Article regulated the exchange of four sculptures from Nin located in Zadar for the archaeological material of the Zadar Museum located in Venice.

Antonija Mlikota works as Assistant Professor at the Department of Art History, University of Zadar in Croatia. She received her PhD in art history, history of architecture and urbanism from the University of Zagreb with the thesis *Renovation and Construction of the Historic Centre of Zadar after the Devastation in World War II* (under supervision of Professors Julija Lozzi Barković, University of Rijeka and Pavuša Vežić, University of Zadar). In the past years, she taught several courses to undergraduate and graduate students related to 19th- and 20th-century art and architecture in Europe and Croatia.

A

Ansel, Elisabeth
Elisabeth.Ansel@tu-dresden.de
Antolković, Viktorija
vantolkovic@gmail.com
Arčabić, Goran
goran.arcabic@gmail.com

3.C 72 – 73
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B

Babić, Jasminka
babic.jasminka@gmail.com
Bjažić Klarin, Tamara
tbjazic@ipu.hr
Bogdanović, Ana
ana.bogdanovic@f.bg.ac.rs
Borić, Tijana
tijanaboric@hotmail.com
Borožan, Igor
borozan.igor73@gmail.com
Bračun Sova, Rajka
rajkabracun@gmail.com
Bratić, Martina
martina.bratic@uni-graz.at
Bregovac Pisk, Marina
m.pisk@hismus.hr
Bulimbašić, Sandi
sbulimbasic@gmail.com

4.C 90 – 91
4.A 83 – 84
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4.C 86 – 87

C, Č, Ć

Ciglenečki, Marjeta
marjeta.ciglenecki@um.si
Cvetnić, Sanja
scvetnic@ffzg.hr
Čačinović, Nadežda
ncacinov@ffzg.hr
Čorić, Franko
fcoric@ffzg.hr

6.C 117 – 118
1.B 27 – 28
4.B 84 – 85
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D

Damjanović, Dragan
ddamjano@ffzg.hr
Danyi, Orsolya
orsi.danyi@gmail.com
Dmitrieva, Marina
dmitriev@uni-leipzig.de
Dulibić, Frano
fdulibic@ffzg.hr
Dulibić, Ljerka
ldulibic@gmail.com

2.A 40 – 41
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F

Fuhrmeister, Christian
C.Fuhrmeister@zirkg.eu

KL 14

G

Gaumy, Tiphaine
tiphaine.gaumy@orange.fr
Goźzelik, Jerzy
jerzy.goźzelik@us.edu.pl
Goss, Vladimir Peter
vgoss@aol.com
Grbić, Maro
maro@marogrbc.com
Gudelj, Jasenka
jgudelj@ffzg.hr

3.B 64 – 65
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H

Hajdu, Ada
ada.hajdu@yahoo.com
Hetrick, Jay
jhetric@aud.edu
Hnídková, Vendula
hnikkova@udu.cas.cz

1.C 31 – 32
4.B 85 – 86
1.C 35 – 36

I, J

Ignjatović, Aleksandar
aleksandar.i@arh.bg.ac.rs
Ivanović, Marin
mivanovi3@gmail.com
Ivanuš, Martina
martina.ivanus@zg.t-com.hr
Juocevičiūtė, Eglė
egle.juoceviute@gmail.com

2.C 50 – 51
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K

Kadijević, Aleksandar
aleksandarkadije@sbb.rs
Kajs, Elizabeth
ek14299@bristol.ac.uk
Kučeković, Aleksandra
akucekovic@gmail.com

3.A 63
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L

Lučevnjak, Silvija
silvija@zmn.hr
Łupienko, Aleksander
ollup@wp.pl
Luse, Emilie Anne-Yvonne
emilie.luse@duke.edu

6.C 121 – 122
3.A 59 – 60
5.B 98 – 99

M, N

Magaš Bilandžić, Lovorka
lmagas@ffzg.hr
Mahnič, Katja
katja.mahnic@gmail.com
Maković, Zvonko
zvonkomakovic@gmail.com

3.B 67 – 68
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March, Eva eva.march@upf.edu	7.C	135 – 136
Meštrović, Mirna mestrovic.mirna@gmail.com	7.B	132 – 133
Miklošević, Željka zmiklosevic@gmail.com	4.C	89 – 90
Milosavljević-Ault, Angelina angelina.milosavljevic@fmk.edu.rs	4.A	80 – 81
Milovanović, Jovana jovana.milovanovic892@gmail.com	1.A	23 – 24
Minea, Cosmin CTM570@student.bham.ac.uk	1.C	34 – 35
Mlikota, Antonija antonija. mlikota@gmail.com	8.C	152 – 153
Mohar, Katarina KMohar@zrc-sazu.si	3.B	70
Morethy Couto, Maria de Fátima fmorethy@uol.com.br	7.A	127 – 128
Munk, Ana amunk@ffzg.hr	2.B	47 – 48
Najcer Sabljak, Jasminka jasminka.najcer@gmail.com	6.C	122 – 123

P

Panić, Ana ana.panic@mij.rs	3.B	68 – 69
Papp, Gábor György Papp.Gabor@btk.mta.hu	1.C	32 – 33
Pasini Tržec, Iva ipasini@hazu.hr	6.C	119 – 120
Pastor Vila, Santiago spastor@spastorvarquitecto.com	5.C	105 – 106
Penkala, Anna penkala.anna@gmail.com	1.A	22
Petroni, Nikki nikkipetroni@gmail.com	5.B	99 – 100
Pintarić, Snježana snjezana.pintaric@msu.hr	8.B	147
Popescu, Alina popescualinaa@yahoo.fr	8.B	148
Prančević, Dalibor prancevic. dalibor@gmail.com	2.C	52 – 53
Prokopovych, Markian m.prokopovych@bham.ac.uk	8.C	150 – 151
Prosoli, Iva ivaprosoli@gmail.com	3.C	75 – 76
Pszczółkowski, Michał mipszcz@gmail.com	3.A	61 – 62

R

Rampley, Matthew M.J.Rampley@bham.ac.uk	KL	15
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Rattalino, Elisabetta er54@st-andrews.ac.uk	6.A	115 – 116
Rychnová, Lucie rychnova.lucie@gmail.com	6.A	114
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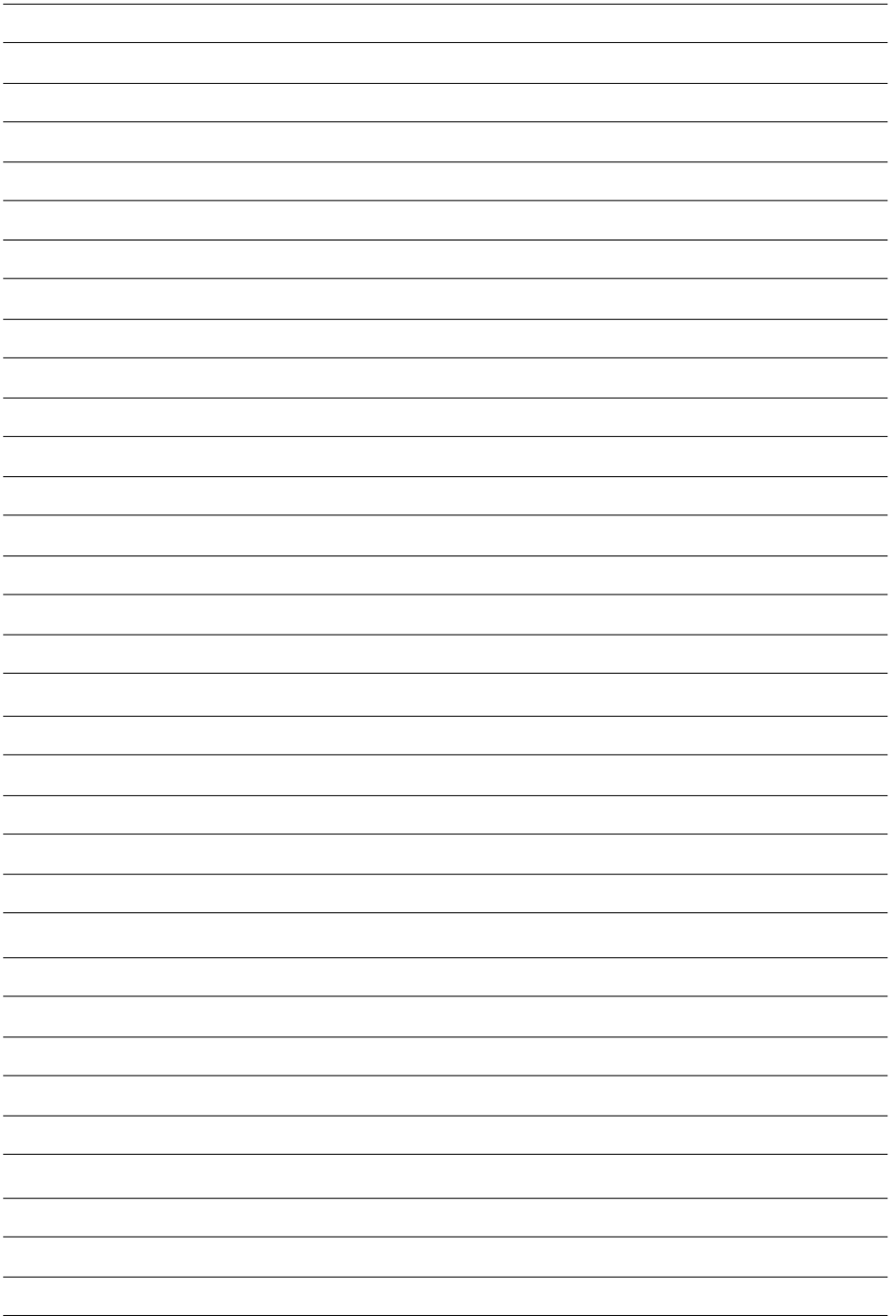
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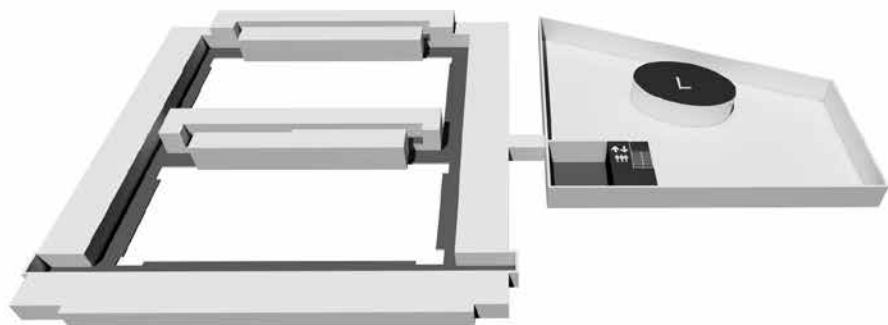
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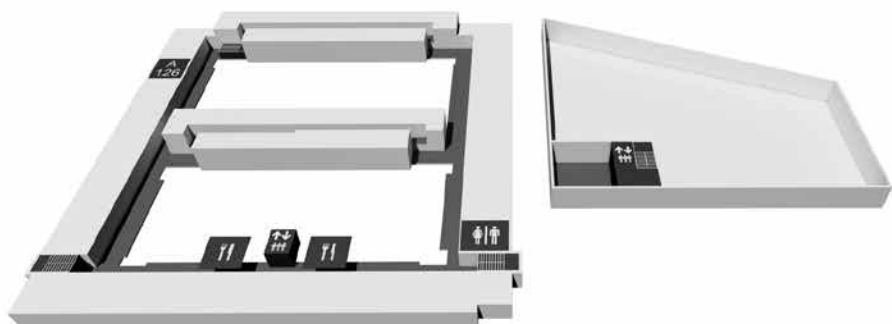
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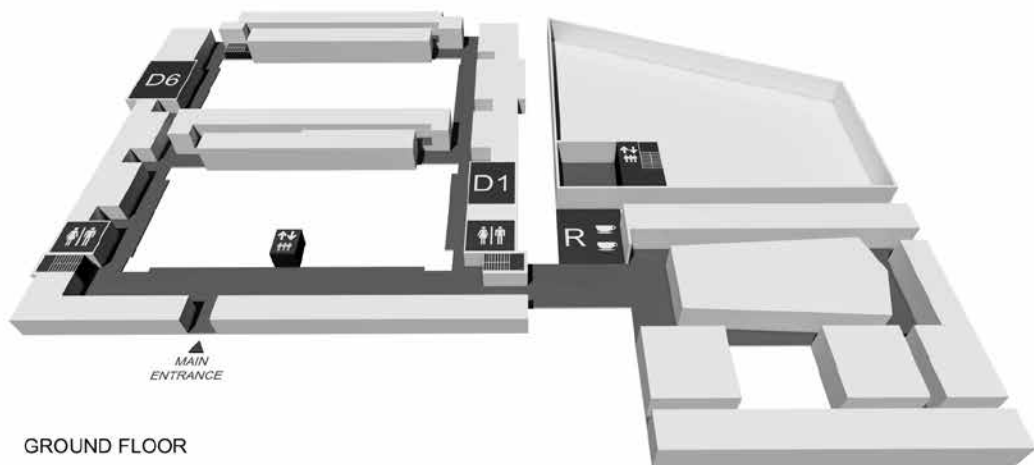




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