

Art and the State in Modern Central Europe

30 June – 3 July 2021, Zagreb, Croatia

Faculty of Humanities and Social Sciences, University of Zagreb



INTERNATIONAL CONFERENCE

ART AND THE STATE IN MODERN CENTRAL EUROPE (18TH – 21ST CENTURY)

Faculty of Humanities and Social Sciences, University of Zagreb

Ivana Lučića 3, Zagreb, Croatia

30 June – 3 July 2021

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Enlightenment to the Present*



INTERNATIONAL CONFERENCE



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in Modern Central Europe
(18th – 21st Century)**

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Programme and Book of Abstracts

ART AND THE STATE IN MODERN CENTRAL EUROPE: AN INTRODUCTION

Numerous researchers in various academic disciplines, including art history, history, anthropology, sociology and education, have for decades explored and attempted to define in greater detail both the synchronic and diachronic relationships and mutual influences between state bodies and art production, communication, education and reception. This conference aims to provide insight into the current field of knowledge about and interpretations of these relations from the 18th century to the present day – in other words, beginning from the period in which European states went through intense centralization, leading to the growth of their influence on artistic production, public, cultural and artistic institutions and education. In all of these contexts, the term “state” is taken to stand for a political project to assert sovereignty over a specific territory and its inhabitants, with ineluctable effects on economic, social, and cultural life within this territory.

Whether they were monarchies, republics, federations or centralized bureaucracies, states played an extremely important role in the production of art and in the institutionalization of knowledge, culture and aesthetic practice in all parts of Europe throughout the aforementioned period. By fabricating their visual identity, commissioning works from particular artists and censoring those spheres of art production that they judged potentially dangerous to their survival, states have shaped art scenes in all parts of Europe. Additionally, cultural and educational policies have influenced, and continue to affect, the formation of knowledge about the arts and educational content in the field of art (history) at all levels of education.

These phenomena and topics pertaining to the broadly defined field of art history (painting, sculpture, applied arts, graphic design, photography, architecture, urban planning, curricula and study programmes in art history, etc.), but also to other related disciplines, will be explored at this conference by 81 participant, including the two keynote speakers: Andreas Nierhaus, a curator at the Wien Museum and Mirko Ilić, a New York-based graphic designer. Our participants come from Austria, Belgium, Bosnia and Herzegovina, Czechia, Germany, Hungary, Italy, Israel, Latvia, Lithuania, North Macedonia, Poland, Romania, Russia, Serbia, Slovenia, Ukraine, the United States of America, and Croatia.

The conference sessions have been organised thematically and chronologically in order to adapt as much as possible to the interests of the presenters. Several conference papers will provide insights into the situation in the Habsburg Empire in the 19th and early 20th centuries, when this polity played a significant role in the birth of modernism. The largest number of presenters will examine developments in 20th-century art, particularly art from the period between the two World Wars, which was marked by the collapse of great empires and the creation of national states (often in conflict with one another), the period of the Second World War, and the post-war division of Central Europe into communist and capitalist countries. Frequent changes of borders, wars and social experiments across Central Europe make the 20th century extremely fruitful for studying the relationship between the state and artistic production. Separate sessions are dedicated to topics dealing with cultural policies; protection of monuments; the relationship between church and state in artistic domains; contemporary influences of reactionary regimes on art; art in transition periods; and the various ways that countries and states have presented themselves to the world through exhibitions. The abstracts for our conference reflect a multitude of different methodological approaches and a wealth of research biographies ranging from senior, more experienced researchers to doctoral students, a diversity that will certainly contribute to intergenerational cooperation and the transfer of knowledge at and through the conference.

Art and the State in Modern Central Europe is the first conference with this many presenters to be held at the Faculty of Humanities and Social Sciences in Zagreb in a hybrid way (a total of 43

presentations will be held in lecture halls, with the remaining 31 delivered online) after multiple lockdowns imposed due to the coronavirus pandemic in 2020–2021, as well as the effects of the two earthquakes that hit Zagreb and northwestern Croatia on 22 March and 29 December 2020. Despite these challenges, the conference will take place due to the support of the Croatian Science Foundation, the University of Zagreb and the Faculty of Humanities and Social Sciences in Zagreb. In the light of these unfortunate circumstances and challenges, we would like to think of this conference as an indicator of the resilience of both art history and the humanities. Accordingly, we also hope to create links to the current situation in the city and the conference topic. This is why the Zagreb City Center Tour scheduled for the last day of the conference will focus on the buildings and parts of the city that suffered the most in the 2020 earthquakes. Our tour will not only provide the participants with insight into the extent of heritage damage, but will also to point out the approaches and problems that have arisen, and will continue to arise for years to come, concerning their renewal.

Although coronavirus measures are still in place, we decided on a hybrid model for the conference because we believe that when sharing the same physical space, the connection among researchers is the most fruitful, and enables the most efficient dissemination of knowledge and methodologies. In-person interactions also facilitate networking and pave the way for new joint projects, publications, conferences, meetings, and the like.

We are planning to publish the conference proceedings in the next two years. Given the thematic, geographical and chronological diversity of the papers, this publication will assemble a cross-section of the current state of research and a variety of methodological approaches in the field of art history and other humanities. Furthermore, it will significantly expand collective knowledge about various artistic developments spanning the period from the late 18th century to the present day in the area stretching from the shores of the Mediterranean, to the Baltic and North Sea.

Josipa Alviž

Dragan Damjanović

Lovorka Magaš Bilandžić

Željka Miklošević

Jasmina Nestić

Patricia Počanić

Jeremy F. Walton

9.00 – 10.30 **REGISTRATION (Foyer)**

10.30 – 11.00 **CONFERENCE OPENING (D5)**

11.00 – 12.30 **KEYNOTE LECTURE (D5)**

Andreas Nierhaus, curator, Museum of the City of Vienna, Austria
Modern – Baroque: State Representation, Nation-Building and the Visual Arts in Austria
 1898–1938

12:30-14:00 **LUNCH BREAK**

SESSION 1 (D5)

ARCHITECTURE – WEST AND EAST SIDE STORIES

Chair: Dragan Damjanović, University of Zagreb, Croatia

14:00 – 14:15

Igor Marjanović, Katerina Rüedi Ray

Architecture Master Workshops and Communist Elitism (online)

14:15 – 14:30

Christiane Fülischer

Architecture as a Tool of Diplomacy. German Missions Abroad after 1945 (online)

14:30 – 14:45

Patricia Počanić

Statecraft: Artwork and Projects for Villa Zagorje in Zagreb

14:45 – 15:00

Carmen Sârbu

Architectural Image and State Power: Bucharest's Preparation to Host the Fourth Edition of the 1953 World Youth and Student Festival (online)

15:00 – 15:15

Martina Malešič

Building the New Socialist Countryside: A Statewide Project of Cooperative Centres in Slovenia Between 1947 and 1950

15:15 – 15:30

Raimondo Mercadante

Architectural and Landscape Design in Mariborsko Pohorje: Between Leisure Planning and Tourism Development During Yugoslav Socialism (1948–1980)

15:30 – 16:00 **Discussion**

16.00 – 16.30 **COFFEE BREAK**

**SESSION 2.A (D4)
ART, ARCHITECTURE AND
CULTURAL POLICIES**

Chair: Ivan Kokeza, Croatian History Museum,
Zagreb, Croatia

16:30 – 16:45

Laura Gioeni

*The Duomo Square in Milan: A Symbol for a
New Political and Economic Order* (online)

16:45 – 17:00

Darko Kahle

*Architectural Legislative Jurisdictions of the
Banovina of Croatia (1939–1941) and the
Independent State of Croatia (1941–1945)*

17:00 – 17:15

Željka Miklošević

*Art/Ists and Museums Within Croatia's
Cultural Policy*

17:15 – 17:30

Ivan Ferenčak

*Ante Topić Mimara and His Art Collection in
the Years of Disfavour (the 1950s and 1960s)*

17:30 – 17:45

Jasminka Babić

*Artistic Archival Practices as Institutional
Correctives*

17:45 – 18:00

Borka Bobovec

*The Importance of Post-2020 Architectural
Policies in the Context of Safeguarding Author's
Architecture*

18:00 – 18:30 **Discussion**

**SESSION 2.B (D5)
BIRTH OF MODERN
CENTRAL EUROPE**

Chair: Franci Lazarini, University of Maribor,
Slovenia

16:30 – 16:45

Richard Kurdiyovskiy, Anna Stuhlpfarrer

*Continuities and Breaks? Public Buildings
and Their Agencies in the Austro-Hungarian
Monarchy and the First Republic of Austria
(online)*

16:45 – 17:00

Mirjam Rajner

*Art and National Identity in a Stateless
Condition: The Case of Poles and Jews in Fin-
de-Siècle Europe* (online)

17:00 – 17:15

Jasenska Ferber Bogdan

*State Scholarships and Grants: Supporting the
First Generations of the Higher School of Arts
and Crafts in Zagreb
(online)*

17:15 – 17:30

Dragan Damjanović

*Art Nouveau and Public Architecture in
Fin-de-Siècle Croatia*

17:30 – 17:45

Nikola Tomašegović

Secession and Patriotism

17:45 – 18:00

Antonia Tomić

*The Echo of Ivan Meštrović's Participation in
the International Fine Art Exhibition Held in
Rome in 1911 in His Homeland*

18:00 – 18:30 **Discussion**

8.30 – 9.00 **REGISTRATION (Foyer)**

**SESSION 3.A (D4)
CENTRAL EUROPE IN INTERWAR
PERIOD – ARCHITECTURE**

Chair: Dubravka Botica, University of Zagreb,
Croatia

9:00 – 9:15

Elvira Ibragimova

*Architectural Ideas and State Demands in the
Kingdom of SHS / Yugoslavia*

9:15 – 9:30

Tamara Bjažić Klarin

*Architecture Competition as an Instrument of
Cultural Policies –Yugoslavia Practices*

9:30 – 9:45

Sandi Bulimbašić

*Architecture Tenders in Interwar Split: the State
and the Identity of the City*

9:45 – 10:00

Tijana Borić

*In the Service of Dynastic Glory, Continuity,
and Prestige: The Wine Tasting Room of the
Royal Palace in Dedinje, Belgrade (online)*

10:00 – 10:20 **Discussion**

**SESSION 3.B (D5)
ARTS, CHURCH AND THE STATE**

Chair: Palmira Krleža, University of Zagreb,
Croatia

9:00 – 9:15

Aleksandra Čelovski

*Public Image and Political Communication in
the 18th Century Habsburg Monarchy: Johann
Donat's Portrait of Metropolitan
Mojselj Putnik*

9:15 – 9:30

Vanja Stojković

*Education, Arts and Politics: The Altar of Saint
Stephen at the Piarist Gymnasium Chapel in
Nagybecskerek*

9:30 – 9:45

Marcus van der Meulen

*Construction and Re-Construction of Saint-
Alexander's Church in Warsaw: Building a
State Identity*

9:45 – 10:00

Darija Alujević

*The State and the Church: Sculptural Projects
for the Croatian Sanctuary Marija Bistrica
During the Independent State of Croatia
(1941–1945)*

10:00 – 10:20 **Discussion**10:20 – 11:00 **COFFEE BREAK**11:00 – 12:30 **KEYNOTE LECTURE (D6)**

Mirko Ilić, graphic designer, illustrator and cartoonist, New York, USA
Subversive Design and the Decoding of State Discourses in East and West

12:30 – 14:00 **LUNCH BREAK**

**SESSION 4.A (D4)
SOCIALIST/COMMUNIST STATES
AND ARTS**

Chair: Marko Špikić,
University of Zagreb, Croatia

14:00 – 14:15

Josipa Alviž, Jasmina Nestić

National Art in the University of Zagreb's Art History Programme from Its Foundation to the 1970s in the Context of Political, Cultural and Educational Reforms

14:15 – 14:30

Rita Ľegčijina-Broka

Unrevealed Landscape. Latvian Textile Art in the Period of Late Socialism (online)

14:30 – 14:45

Dorotea Fotivec Očić, Ivana Janković

Examples of Experimental Art Practice and International Cultural Collaborations during the 1960s and 1970s on the Territory of Former Yugoslavia and Socialist Countries Behind the Iron Curtain (online)

14:45 – 15:00

Giovanni Rubino

Looking at Zagreb: The Italian State as a Popularizer of Contemporary Art

15:00 – 15:15

Agita Gritāne

Silent Protest of Propaganda Art: A Case Study of Latvian Artist Jekabs Bine during 1945 – 1951 (online)

15:15 – 15:30

Marko Jenko

The Waiting Room Fantasy, or, Art as Symptom (online)

15:30 – 16:00 **Discussion**

**SESSION 4.B (D5)
ARTS IN THE HABSBURG
CENTRAL EUROPE**

Chair: Franko Ćorić, University of Zagreb,
Croatia

14:00 – 14:15

Dubravka Botica

Creating the Monarchy Style in the Time of Emperor Franz I – the Role of Urban Decorations and Public Monuments in Croatia and Central Europe

14:15 – 14:30

Marina Bregovac Pisk

Ferdinand I – the Forgotten Ruler (online)

14:30 – 14:45

Mario Pintarić

“Ricordo per l'inaugurazione della pubblica monumentale fontana Francesco Giuseppina”: The Fountain of Emperor Franz Josef I in Rijeka (online)

14:45 – 15:00

Jeremy F. Walton

Peripheral Palatial: Thinking Post-Imperially at Miramare

15:00 – 15:15

Matea Brstilo Rešetar

The Gallery of Rade Gerba: A Historical Anachronism in the Twilight of the Monarchy

15:15 – 15:30

Ljiljana Dobrovšak

World War I Memorials and the State

15:30 – 16:00 **Discussion**

16.00 – 16.30 COFFEE BREAK

**SESSION 5.A (D4)
PROTECTION OF MONUMENTS**

Chair: Željka Miklošević, University of Zagreb,
Croatia

16:30 – 16:45

Chiara Mannoni

*The Age of Reason and the Tutelage of the Arts:
The Rise of Legislation on Heritage Protection in
18th-Century European States (online)*

17:00 – 17:15

Silvija Lučevnjak, Jasminka Najcer Sabljak

*The Committee for the Collection and
Preservation of Cultural Monuments and
Antiquities and Noble Families' Art Collections
of Eastern Croatia*

17:15 – 17:30

Bartol Fabijanić

*The Musealization of Artworks in Croatia in the
Aftermath of the Second World War*

17:30 – 17:45

Sanja Zadro

*From Bosnian Style to Functionalist
Traditionalism in the 20th-Century
Architecture of Bosnia-Herzegovina – A Case
Study Of Mostar (online)*

17:45 – 18:05 **Discussion**

**SESSION 5.B (D5)
TRANSITIONAL PERIODS AND ARTS**

Chair: Lovorka Magaš Bilandžić,
University of Zagreb, Croatia

16:30 – 16:45

Karolina Rybačiauskaitė, Marcel Tomášek

*Continuity and Homogeneity in Contemporary
Art? Current Institutionalization of Canons in
CEE (online)*

17:00 – 17:15

Frano Dulibić

*Censorship and Self-Censorship in Graphic
Cartoons and Caricatures from 1945 to 2015
in Croatia*

17:15 – 17:30

Lina Birzaka-Priekule

*Trends in Latvian Contemporary Art Scene
1980–2020: Examples of Socio-Political
Activism and Criticism as a Social Change
Catalysator (online)*

17:30 – 17:45

Lana Lovrenčić

Turistkomerc Photo Archive

17:45 – 18:05 **Discussion**

VISIT TO EXHIBITION

18:30 – 19:30

Milan Vulpes: Decoding, Museum of Arts and Crafts, guided by Koraljka Vlajo, museum advisor
and the author of the exhibition

19:30 – 22:00 CONFERENCE DINNER

9.30 – 10.00 REGISTRATION (Foyer)

SESSION 6.A (D4)
NATIONALISTS AND LEFTISTS – ART
IN CENTRAL EUROPE BETWEEN
VERSAILLES AND YALTA

Chair: Patricia Počanić, University of Zagreb,
 Croatia

SESSION 6.B (D5)
BETWEEN COLOSSUS AND PLEČNIK –
PUBLIC MONUMENTS IN (CENTRAL)
EUROPE

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

10:00 – 10:15

Julia Harasimowicz

Shaping National Identity: The Ministry of Art and Culture in the Post-War Second Polish Republic (online)

10:15 – 10:30

Heidi A. Cook

Folk Heritage and a Century of Shaping Croatian National Identity (online)

10:30 – 10:45

Dragan Čihorić

Art as an Anti-Systemic Attitude. Milan Selaković in Pregled

10:45 – 11:00

Sniedze Kāle

Torn Between Two States: Leftist Latvian Artists in Latvia in the 1920s and 1930s (online)

11:00 – 11:15

Lovorka Magaš Bilandžić

The Competition for the Decoration of the National Assembly of the Kingdom of Yugoslavia in Belgrade (1936) and Croatian Artists

11:15 – 11:30

Sára Bárdi

Political Iconography in Hungarian Art Between the Two World Wars. Case Study: Károly László Háry's History Fresco Plan (1942) (online)

10:00 – 10:15

Francesco Del Sole

Monstrum and Imperial Power: The Archetype of Colossus (online)

10:15 – 10:30

Tomáš Valeš, Jan Galeta

Homage to a Great Man: Memorials to President Masaryk in Interwar Czechoslovakia

10:30 – 10:45

Zoltán Suba

Monumentalism: Sculptural Means of Interwar Political Representation in Hungary (online)

10:45 – 11:00

Franci Lazarini

Alexander's Propylaea: Plečnik's Unexecuted Plans for the Monument of King Aleksandar I in Ljubljana

11:00 – 11:15

Jovana Milovanović

Adventus of the Monarch Shaped for Eternity: The Relief of King Petar I Karađorđević on the City Walls of Dubrovnik

11:15 – 11:30

Zvonko Maković

Celebrating the Red Army's Military Victories after 1945

11:30 – 11:45

Jānis Kalnačs

How Relevant is It to Compare Art in Soviet and Nazi-Occupied Latvia? Art Life in Latvia, 1940–1945

11:45 – 12:00

Ivan Kokeza

Fresco of Krsto and Željko Hegedušić in the Palace of the Croatian Institute of History on 10 Opatička Street From the Year of 1943: History Painting in the Context of the Independent State of Croatia

12:00 – 12:40 **Discussion**11:30 – 12:00 **Discussion**12.40 – 14.30 **LUNCH BREAK**

**SESSION 7.A (D4)
EXHIBITION POLICIES AND NATIONAL
REPRESENTATION**

Chair: Sandi Bulimbašić, Ministry of Culture and Media, Conservation Department in Split, Croatia

**SESSION 7.B (D5)
CONTEMPORARY DILEMMAS**

Chair: Jeremy F. Walton, Max Planck Institute for the Study of Religious and Ethnic Diversity, Göttingen, Germany

14:30 – 14:45

Sanja Žaja Vrbica

The Imperial-Royal Austrian Exhibition in London 1906: Representing Dalmatia

14:30 – 14:45

Snezhana Filipova

The Case of the Project Skopje 2014, 10 Years Later (online)

14:45 – 15:00

Samuel D. Albert

Curating a National Image: An American and Hungarian Bilateral Exhibition in the Interwar Period (online)

14:45 – 15:00

Silva Kalčić

Trauma and Identity: Medialisation and Construct

15:00 – 15:15

Irena Kossowska

The Strategy of Self-Presentation: The 1930s Official Exhibitions of Austrian and Hungarian Art in Warsaw (online)

15:00 – 15:15

Jakub Dąbrowski

Prohibitions are not Enough – Building Right-Wing Cultural Hegemony in Poland after 2015 (online)

15:15 – 15:30

Ana Ereš

The Problem of Official Representation of Art: Radoslav Putar and Yugoslav Exhibitions at the Venice Biennale (online)

15:15 – 15:30

Viktoriia Myronenko

Ukrainian Photography in the 1990s: From Paradigm Shift to the New Visual Statement

15:30 – 15:50 **Discussion**15:30 – 15:50 **Discussion**15:50 – 16:30 **COFFEE BREAK****SESSION 8 (D5)****PANEL: HOW THE POLITICAL REORGANISATION OF EUROPE AFTER 1918 AND THE CREATION OF NEW STATES IN CENTRAL EUROPE WAS REFLECTED IN AND COMMENTED ON IN ART, ARCHITECTURE AND EXHIBITIONARY PRACTICES**

Chair: Frano Dulibić, University of Zagreb, Croatia

16:30 – 16:45

Christian Drobe*State Propaganda and Gender Representation. Border Conflicts of the First World War and Their Artistic Aftermath in Central Europe*

16:45 – 17:00

Marta Filipová*Displaying the 'Legacy of the National Endeavour': Czechoslovakia at the Century of Progress Exposition, 1933.*

17:00 – 17:15

Julia Secklehner*Regionalism, Nationalism, State Representation: Homeland Photography in Austria and Czechoslovakia*

17:15 – 17:30

Nóra Veszprémi*Place, History and Identity in Hungarian Anti-Trianon Propaganda (online)*17:30 – 18:00 **Discussion**18:00 – 18:30 **FINAL DISCUSSION (D5)****9:00 – 11:30 ZAGREB CITY CENTRE TOUR**

9.00 – 11.30 Visit to the Archbishop's Palace, Zagreb Cathedral and the City Centre

11.30 – 13.00 **LUNCH BREAK****13:00 – 17:00 VISIT TO EXHIBITIONS**13.00 – 14.00 *The Art of the Slavonian Nobility – Masterpieces of European Heritage*, Klovičevi dvori Gallery, guided by Jasminka Najcer Sabljak and Silvija Lučevnjak, authors of the exhibition15.00 – 16.00 *Ivan Kožarić: Retrospective – One of 100 Possible Ones*, Museum of Contemporary Art, guided by Iva Rada Janković, senior curator and the co-author of the exhibition



**KEYNOTE
LECTURES**

ANDREAS NIERHAUS

Curator

Museum of the City of Vienna, Austria

MODERN – BAROQUE. STATE REPRESENTATION, NATION-BUILDING AND THE VISUAL ARTS IN AUSTRIA 1898–1938

The lecture sheds light on the continuities and breaks in state representation and art politics in Austria between the last years of the Habsburg monarchy and the annexation into Nazi Germany in 1938 alongside major national and international exhibitions, from the Jubilee exhibition and the opening of the Vienna Secession building in 1898 to the Paris World's Fair in 1937. Within this context, the terms “modern” and “baroque”, as used in the title of the lecture, are not put into opposition, but are rather seen as two closely intertwined and at the same time contradictory traces of artistic discourse and political instrumentalization: at the exhibition in Vienna 1898 modernism was celebrated as a “new style” to represent the state, whereas two years later in Paris the Empire erected a “typical austrian” baroque palace that housed interiors in the style of the Secession. In contrast, the following international presentations (Rome 1911, Cologne 1914, Paris 1925) showcased Austria as a pioneering state for modern architecture, painting and the arts and crafts. The young republic after 1918 was still in search of an identity of its own, when it was replaced by the authoritarian “Ständestaat” (corporate state) in 1934, which put itself in opposition to the Third Reich. Now, official art politics relied again on the baroque tradition, thus interpreted as the real basis of modern Austrian culture – a concept that would be taken up again after 1945. What becomes visible here, especially when compared to the other “successor states” of the Habsburg monarchy, is a complex “baroque modernity” that characterizes the process of nation-building in Austria in the interwar period and beyond.

Andreas Nierhaus studied Art History and History at the University of Vienna. From 2005 to 2008 he worked at the Austrian Academy of Sciences, since 2008 he is curator for architecture at the Wien Museum (Museum of the City of Vienna), since 2017 also curator for sculpture. In 2019, he held a visiting professorship at the University of Frankfurt/Main. His curatorial work includes major exhibitions such as *Werkbundsiedlung Wien 1932* (2012), *Der Ring. Pionierjahre einer Prachtstraße* (2015), *Otto Wagner* (2018) and *Richard Neutra* (2020). Upcoming exhibitions will feature the work of the viennese Bauhaus designers Franz Singer and Friedl Dicker (2022) and baroque architect Johann Bernhard Fischer von Erlach (2023). His research and publications focus on the history of architecture since 1800, Otto Wagner and his school, architecture and the media, architectural drawings and architectural photography as well as the relationship between architecture and sculpture. Recent publications: *Ein Architekt als Medienstrategie. Otto Wagner und die Fotografie*, 2020; *Los Angeles Modernism Revisited. Häuser von Neutra, Schindler, Ayn und Zeitgenossen*, 2019; *Otto Wagner* (editor, together with Eva-Maria Orosz), 2018.

MIRKO ILIĆ

Graphic Designer, Illustrator and Cartoonist
New York, USA

SUBVERSIVE DESIGN AND THE DECODING OF STATE DISCOURSES IN EAST AND WEST

The Yugoslav policy of open borders, market socialism and favourable economic development in the 1960s opened the door for the influx of western popular culture, while a gradual liberalisation led to cultural and, to a certain extent, political pluralism. The situation temporarily changed in the late 1960s and early 1970s when political turmoil in Croatia and Serbia resulted in considerably strong control over culture by the communist party. The control again weakened in the second half of the 1970s, and especially in the 1980s. This allowed artistic criticism of the regime, which was particularly strong in the 1980s at the time of the economic crisis that significantly lowered living standards in most parts of Yugoslavia.

Insight into the ways in which an artist coped with these socio-cultural and political tendencies, popular and liberal and at the same time controlling and censorial, will be given in the presentation by Mirko Ilić, a graphic designer, illustrator and cartoonist. His career in Yugoslavia spanned the period between the early 1970s, when he created his first works and 1986, the year when he moved to New York, his present home and place of work. In that period, there were several occasions when Ilić had to face censorship of his work, which led him to develop different subversion tactics. As a member of the *Novi kvadrat* art collective and a member of the new wave generation and punk subculture, he interpreted contemporary social reality in his works. His subversion of public media, such as youth publications and fanzines, and graphic designs for the music industry helped to shape the iconography of everyday life for a generation that developed a rebellious and radical attitude to the regime. In comic books and illustrations, LP covers, and front pages of then popular magazines such as *Danas*, *Start*, *Pitanja*, *Polet* and *Studentski list*, he creatively toyed with the codes of both popular and official culture. He also playfully referred in his designs to otherwise untouchable people from Yugoslav political life, president Tito for example, pointing out the political and economic crisis in the country. In the late 1970s and during 1980s, he artistically dealt with the topics of Goli Otok (the infamous prison for persons considered the greatest enemies of the Yugoslav communist regime), police repression, the corruption of the communist establishment, and the stratification of communist society in which some individuals began to accrue considerable wealth.

In addition to his own production while living and working in Yugoslavia, Ilić will also show in his presentation the ways in which he and other artists from ex-communist countries and the USA developed personal subversion strategies within different political regimes, thereby illustrating the complex relationships between the states and artists, and the state and art in general.

Mirko Ilić is a graphic designer, illustrator and cartoonist. He graduated from the School of Applied Arts and Design in Zagreb in 1976. The same year, he became the editor of comics and illustrations for *Polet* magazine and the following year, he founded the *Novi kvadrat* group of cartoonists. In the 1970s and 1980s, he worked as an illustrator in the *Start* magazine (1978–1985), as a graphic designer at the &TD Theater, and worked on a number of design commissions for LP covers. Between 1982 and 1985, he authored more than 150 covers of the political weekly *Danas* in collaboration with the photographer Luka Mjeda, with whom he founded *SLS Studio* (Slow, bad, expensive). He moved to the United States in 1986 and has worked as an illustrator for numerous magazines and newspapers. In 1991, he became the art director of *Time Magazine* for which he achieved a number of award-winning covers, while in 1992 he became the art director of the Op-Ed pages of the *New York Times*. The following year, Ilić and Alejandro Arce founded *Oko & Mano*, a studio for design and illustration, 3D graphics

and animation. In 1995, he started working independently in the newly founded *Mirko Ilić Corp* studio, and has since created a number of internationally recognized designs for diverse organizations and companies. In the 2000s, he worked on a number of commissions in Croatia, and participated as an exhibitor and/or jury member at design events and exhibitions. His works today form collections of the Smithsonian Museum, SFMOMA in San Francisco, MoMA in New York. He has held advanced design classes at Cooper Union with Milton Glaser, and taught illustration to graduate students of the School of Visual Arts in New York City.



WEDNESDAY
30 June 2021

SESSION 1
ARCHITECTURE – WEST
AND EAST SIDE STORIES

IGOR MARJANOVIĆ

Architect / Professor

Washington University in St. Louis, Chicago, USA

KATERINA RÜEDI RAY

Professor / Director Emerita

School of Art, Bowling Green State University, Ohio, USA

ARCHITECTURE MASTER WORKSHOPS AND COMMUNIST ELITISM

In a socialist state, the education of artists, architects and designers was of paramount importance for the production of new symbolic forms for political regimes. After the communist takeover of East-Central Europe in the 1940s, traditional technical university and art and crafts schools survived and even thrived – not surprising given the need to collectivize, industrialize, and placate the citizenry with aesthetically pleasing consumer goods. However, the survival and ultimate resurgence under communism of the bourgeois atelier model are less obvious. Generally founded earlier than technical universities as elite institutions defining symbolic capital for merchant princes and absolutist monarchs, art academies became associated with the Beaux-Arts atelier tradition where select students were led by a single, male master artist or architect. Despite their history of elitism, communist regimes quickly appropriated art academies as postgraduate institutions. The appeal of this model initially owed something to its compatibility with the formal aspirations of the academicist Stalinist style. Yet it owed even more to its capacity to produce a strictly controlled symbolic form representing new communist ideals of social progress. Ranging from Socialist Realism to Late Modernism, this language evolved with the larger political climate and its shifting ideological messages. These post-graduate academies were sometimes called master schools or even more commonly master workshops – we use the latter to describe all of them as a type – nurturing design leaders deeply invested in building a new communist “civilization.” Institutions offering such elite architectural education included the Academy of Fine Arts in Prague, Mesteriskola in Budapest and State Master Workshops in Zagreb and other Yugoslav cities. Each enrolled small numbers of students, offering to their competitively selected members highly individualized forms of education with higher cultural status than technical universities or art schools. In the case of architecture, this was conferred through personal mentorship of young licensed professionals already deeply immersed in built work, adding an important layer of symbolic refinement through one-on-one dialogue with and emulation of their revered masters. Their projects were often high-profile commissions – operas, resorts, and housing estates – worthy not only of the socialist state but also intended to impress Western audiences. Yet despite their prominence, many master workshops disappeared even before their sponsor-states disbanded, suggesting that their “emulation of the master” conflicted with other forms of communist authority, foreshadowing also the ultimate dissolution of the political paternalism of the communist state.

Igor Marjanović is the William Ward Watkin Dean of Rice Architecture. Previously he served as the JoAnne Stolaroff Cotsen Professor and Chair of Undergraduate Architecture at Washington University in St. Louis. He was trained as an architect at the University of Belgrade and the University of Illinois at Chicago and completed his PhD at the Bartlett School of Architecture, University College London. He is a scholar of architectural education; his publications include *Drawing Ambience: Alvin Boyarsky and the Architectural Association* and *On the Very Edge: Modernism and Modernity in the Arts and Architecture of Interwar Serbia*.

Katerina Rüedi Ray is Professor and Director Emerita of the Bowling Green State University School of Art. Previously, she directed the University of Illinois at Chicago School of Architecture and taught at Kingston University, University College London and the Architectural Association (AA) in the UK. She was trained as an architect at the University of Dundee and the AA and holds a PhD from the Bartlett School of Architecture, University College London. Her writings link modernism and education in art, design and architecture to critical social theory, and include *Bauhaus Dream-house: Modernity and Globalization*, *Chicago Architecture: Histories, Revisions, Alternatives*, and *Desiring Practices: Architecture, Gender and the Interdisciplinary*.

Igor Marjanović and Katerina Rüedi Ray's current research project focuses on Cold War architectural, art and design education in Central and Eastern Europe, examining the re-envisioning of personal, collective and disciplinary identities in response to the demands of communist culture. They have presented this research at international conferences such as the Architectural Humanities Research Association (Birmingham, 2017), *A World of Architectural History*, (Bartlett School of Architecture, University College London, 2018), and the 2020 Annual Convention of the Association of Slavic, East European, Eurasian Studies (ASEEES). Their essay "Red Carnivals: The Rebellious Body of Architectural Pedagogy," was published in *Architecture and Culture* (2019). Their collaborative book projects include *Marina City: Bertrand Goldberg's Urban Vision* (2010), *The Portfolio and Practical Experience* (2003/2005).

CHRISTIANE FÜLSCHER

Research Associate

Department of History and Theory of Architecture, Technical University of Darmstadt, Germany

ARCHITECTURE AS A TOOL OF DIPLOMACY. GERMAN MISSIONS ABROAD AFTER 1945

Abroad, newly built diplomatic representations enjoy a special attention. As perceptible representations of a state in a structural and material way, they reflect society and its self-conception, although they should consider the local conditions, desires and requirements of the host country, according to the rules of diplomacy at the same time. Consequently, their architectural artistic expression is a relevant component to foreign affairs.

After World War II, architecture was an elementary component for reconstruction in both German states: the Federal Republic of Germany “FRG” and the German Democratic Republic “GDR”. Whilst the FRG followed the example of its western allies in foreign affairs and business environments, the GDR adopted the socialist system of the USSR. However, in the context of cultural policy, architecture attained high significance in both states, especially related to their manifested representation abroad. Certainly, this was characterised by their mutual relationship. The FRG’s policy of non-recognition of the GDR and its persistent target of reunion influenced their general diplomatic relations, the locations of their missions and the architectural shape of the newly built representations.

In the 1950s, the FRG was able to establish new diplomatic relations to western states and soon attained international political acceptance. Beginning in 1954, the state scheduled the first new constructions for diplomatic representations. These buildings were planned by independent architects and followed the International Style in order to make the state’s changed self-conception of a new attitude of modesty visible to outside observers. Up to the signing of the Basic Treaty in 1972, the GDR was only able to establish diplomatic missions to communist states. For a long time, it had no financial resources to erect new constructions for its diplomatic representations. Notwithstanding, its architects, organised in collectives, planned great projects that indicated the state’s approach to socialist realism propagated by the Soviet Union. After Stalin’s death, the GDR tried to connect to the international modernist movement and followed western ideals as well, but without conviction. Nevertheless, depending of the time shift, the forms of adaption differed from the FRG’s pattern. In summary, the early Cold War and the global political positions crystallised at the architecture of the German diplomatic representations.

Christiane Fülcher is an art historian and architect. Her research focus on architectural history and theory since 1800 with a special emphasis on East and West European modern movement and post-war architecture and its cultural as well as socio-political relevance. She obtained her PhD degree in architectural history from the University of Stuttgart and she holds degrees in architecture from the Hamburg University of Applied Sciences and in history of art from the University of Hamburg. After working for numerous architectural offices in Hamburg, Porto Alegre (Brasil) and Darmstadt, Christiane Fülcher was a long-term research associate at the institute of architectural history, Stuttgart University. She was a member of the European network Werkbund Housing Estates, which presented in 2016 six estates of the interwar period at the Museum of Architecture in Wrocław. In addition to scientific papers in publications such as the *Journal of Architecture and Urbanism, Forum Stadt, AIT* and edited volumes, she co-edited the *Stuttgart Architecture Guide*, published in 2017, which presented works of architecture since 1900. After teaching at the Institute of History and Theory of Modern Architecture, Technical University of Darmstadt, in 2019, she started working as research associate at the Institute Architecture Theory and Science. Her doctoral thesis *German Embassies. Between Adaptation and Distinction* just has been published by Jovis Verlag in Berlin. In her current research project, she explores the architectural education in the early 20th century.

PATRICIA POČANIĆ

Assistant

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

STATECRAFT: ARTWORK AND PROJECTS FOR VILLA ZAGORJE IN ZAGREB

Villa Zagorje was built in Zagreb between 1963 and 1964 as the residence of Josip Broz Tito. Today it serves as the official residence of the President of the Republic of Croatia. Its architecture, interior decorations, art commissions and landscape architecture embody the dynamic relationship between state and art, both in the period when the Villa was built and today. In addition to the specific pre-existing elements of architect Drago Ibler's first project (1960-1962), the Villa was built according to Vjenceslav Richter's conceptual design (1963), and ultimately constructed by Richter and Kazimir Ostrogović, both of whom operated within the *Centar 51* architectural bureau. The architecture was determined by numerous requirements and restrictions, but the relationship between state and work of art was also reflected in the process of furnishing the building and equipping it with paintings and sculptures, as well as in its surroundings. In the interior of today's Presidential palace and the subsequently built Annex, there were and still are exhibited over 200 purchased, donated and lent paintings and sculptures, mostly from the second half of the twentieth century, curated in order to reflect current perceptions and cultural politics of the state. This is also the case with the immediate surroundings of the Villa situated within the Pantovčak Park Forest, designed by landscape architects Silvana Seissel and Angela Rotkvić. While the architecture of the Villa has so far been the subject of interest of several researchers, this presentation will primarily focus on two aspects: the influence of the state and cultural policy on decorating the interior with paintings and sculptures during the building's construction, as well as after the collapse of the SFRY, and the exterior project of landscape architecture in the context of Pantovčak Park Forest. The aim of the presentation is to demonstrate the complex relations between art and state, especially in the period of construction in the 1960s. A further goal is to highlight the similarities and differences with comparative examples of Tito's residences in Yugoslavia and to point out the constant dilemmas over purchased and exhibited works of art, as well as the newer projects for landscape architecture and a sculpture park in the contemporary context.

Patricia Počanić received her MA in Art History and Comparative Literature from the Faculty of Humanities and Social Sciences, University of Zagreb. She is currently an assistant and PhD candidate in the Postgraduate Doctoral Programme of Art History at the same Faculty. Her academic focus includes art of the second half of the 20th century, state acquisitions of artworks for public institutions, and intervention practices in public space.

CARMEN SÂRBU

PhD Student

Center of Excellence in Image Studies, University of Bucharest, Romania

ARCHITECTURAL IMAGE AND STATE POWER: BUCHAREST'S PREPARATION TO HOST THE FOURTH EDITION OF THE 1953 WORLD YOUTH AND STUDENT FESTIVAL

Communism subordinates architecture to ideology, like any other totalitarian regime. It imposes control over both education and practice in this field, thereby transforming it into a propaganda tool for a new social order. Bucharest, the capital of Romania, was massively affected by the imposition of the communist project in different phases of its post-WWII history. We refer here to the Stalinist epoch in Romanian Communist architecture (1947–1958), with 1952 as the crucial year for the reassertion of Socialist Realist guidelines in architecture and the adoption of a plan for the Socialist reconstruction of the capital city.

The Fourth World Youth and Student Festival, which was to take place in Bucharest in August 1953, created the opportunity for initiating this project, concentrating all available resources on it. The festival represented a huge propaganda operation overlooked by the Soviet Union, with the aim of gaining the sympathy and adherence of the largest possible number of people, under the slogan of peace and friendship among peoples.

Besides carrying out some urban development projects, new structures were built in support of the festival agenda: Bazilescu Summer Theatre, the movie hall “Fraternity of Peoples”, “23 August” Stadium, and the National Opera House. Since the festival itself was a means of propaganda, all these constructions were meant to serve a specific purpose. In the present study, we intend to analyze the relationship between architecture and state power in the context described above, in particular, the use of architecture as a means of propaganda for projecting the image of a vibrant developing country. The 1952–1953 issues of *Arhitectura*, the official publication of the Union of Romanian Architects, and Michel Foucault’s theory of the power-knowledge binomial, will guide our inquiry.

Carmen Sârbu is a PhD student in Cultural Studies at the doctoral school “Space, Image, Text, Territory,” at the Center of Excellence in Image Studies, University of Bucharest, writing a thesis about the abandoned historical buildings in Romania. Her interests also include: Materiality and Metaphysics, Contemporary Art, and Conservation and Destruction issues. She received a Bachelor’s Degree in Theology – Conservation and Restoration Art from the University of Bucharest in 2006, and a Master’s Degree in Theory and Practice of Image(s) at CESI – Center of Excellence in Image Studies, in 2019. She is currently working as a mixed media artist.

MARTINA MALEŠIČ

Teaching Assistant / Research Associate

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

BUILDING THE NEW SOCIALIST COUNTRYSIDE: A STATEWIDE PROJECT OF COOPERATIVE CENTRES IN SLOVENIA BETWEEN 1947 AND 1950

Agriculture played an important role in the first five-year plan in socialist Yugoslavia. Many operations were implemented at the federal level to modernize and improve it, among them the ambitious project of building cooperative centres in Yugoslav villages. The plan, initiated in December 1947, was to build more than 6000 cooperative centres in Yugoslavia, with over 500 in Slovenia alone. The aim was to modernize agriculture, to strengthen the cooperative movement, and to encourage the cultural development of the rural countryside. Cooperative centres were meant to become the new centres of villages, bringing modernisation, economic growth, welfare and culture.

The project was organized on the federal level, from the hierarchically coordinated structure, organization of the activities at the building side, competitions and awards, newspapers and propaganda movies, to the list of different building types following landscape and agricultural activity. On the other hand, the construction of the centres came from the community itself, in the form of contributions and voluntary work provided by inhabitants of the village and its surroundings. Villagers not only built cooperative centre buildings themselves, but also contributed to the use and the content of them.

By 1950, when the project vanished, more than 140 cooperative centres were built all over Slovenia, from the smallest villages to small towns, and became important meeting places and economic, administrative, agricultural and cultural centres. After 70 years, cooperative centres are still used for diverse community-strengthening activities. These mostly large structures, usually standing in the centre of villages and small towns, represent an important but often neglected architectural heritage. This presentation will offer insight into the structure and organization of the project in the case of Slovenia. The research of the topic has been carried out for the project “The Common in Community: Seventy Years of Cooperative Housing as a Social Infrastructure” which represented Slovenia at the 17th Biennale Architettura in Venice in 2020. The project authors are Blaž Babnik Romaniuk, Rastko Pečar, Martina Malešič and Asta Vrečko, and the commissioner is Matevž Čelik for MAO Slovenia.

Martina Malešič is an art historian, employed as a teaching assistant and researcher associate at the Department of Art History at the Faculty of Arts in Ljubljana. She studied Art History, graduated in 2008 and defended her PhD thesis, *The Significance of Scandinavian Influences for Slovenian Housing Culture*, in 2013 at University of Ljubljana. Her research field covers theory and history of architecture, design, and urban planning of 20th century. She is actively involved in the field of promotion and popularization of modern architecture, by organizing workshops, guided tours, lectures and exhibitions. She has curated several exhibitions, among others *Streets and Neighbourhoods: Vladimir Braco Mušič and Large-Scale Architecture* (co-curators Luka Skansi, Bogo Zupančič) in 2016 at the Museum of Architecture and Design (MAO) and *New Spaces, New Images. The 1980s through the Prism of Events, Exhibitions, and Discourses* (co-curator Asta Vrečko) in 2016 at the Museum of Modern Art (MG) in Ljubljana. She was a member of the curatorial advisory board for the exhibition *Toward a Concrete Utopia. Architecture in Yugoslavia, 1948–1980*, curated by Martino Stierli and Vladimir Kulić in 2018 at MoMA, New York. At the moment she is a member of the group (co-authors Blaž Babnik Romaniuk, Rastko Pečar, Asta Vrečko) working on the project “The Common in Community: Seventy Years of Cooperative Housing as a Social Infrastructure” which represented Slovenia at the 17th Biennale Architettura in Venice in 2020 (commissioner is Matevž Čelik for MAO Slovenia).

RAIMONDO MERCADANTE

PhD Student / Researcher

Department of Architecture and Design, Polytechnic University of Turin, Italy

ARCHITECTURAL AND LANDSCAPE DESIGN IN MARIBORSKO POHORJE: BETWEEN LEISURE PLANNING AND TOURISM DEVELOPMENT DURING YUGOSLAV SOCIALISM (1948–1980)

After World War II, the city of Maribor, Slovenia's second-largest city, was mainly set up as an industrial center, with important factories in the fields of metallurgy, mechanics and chemistry. In the field of urban reconstruction, there were interventions for the reconstruction of the historic center, real estate and production assets. Within this broad planning policy, efforts were made to qualify spaces for leisure and tourism in an architectural and urban sense. In this sense, the city of Maribor offered, with the presence of the river Drava and Pohorje mountain and its surrounding hills a valuable naturalistic heritage. It is particularly important to examine the reasons and characteristics of the Pohorje ski resort planning, where the construction of the cable car was developed as early as 1957, the first on the Balkan peninsula, although signs of interest for the area date back to the 1930s. Major state intervention was required in order to implement the project. In 1953, architect Branko Kocmut had drawn up a plan with six access points to the mountain massif. The architect and urban planner Ljubo Humek, together with the skier and promoter Franci Čop, was the architect of the first regulatory plan for tourism improvement in Pohorje, for which he received the Prešeren prize in 1962. Subsequently, the tourist infrastructures multiplied, with the construction of the Hotel Bellevue (Ivan Kocmut, 1956–1962), the top and bottom stations of the cable car, mountain huts and later of the Hotel Habakuk (Magda and Ivan Kocmut, 1972–1974). The promotion of the ski resort was driven by the establishment of the Ski Klub Polet, then Branik (1951), and the women's slalom competition, Zlata lisica (1964). If this activity of tourist infrastructure and accommodation for the mountain is compared to many similar initiatives undertaken in Slovenia (Kranjska Gora, Bovec, Bohinj) and in other Yugoslav republics (Jahorina, Kopaonik), the integration between the city, with its functions, and the mountain remains almost unique. The case of Mariborsko Pohorje highlights the focus on recreational area planning during the socialist period as a process capable of accommodating local demands.

Raimondo Mercadante received his PhD in Art History at the University of Palermo, and is a member of AISTARCH and AISU. He has given lectures at Centre André Chastel in Paris (where he was *chercheur invité* in 2007, directed by Werner Szambien and Claude Mignot) and at the Milan Polytechnic. He is currently carrying out a second PhD degree in "Architecture. History and Project" at the Polytechnic University of Turin with a thesis titled *Slovenia 1960–1990. From the Neo-avant-garde to the Postmodern: evolution of the architectural debate from the educational and operational project of Edvard Ravnikar to the group of 'AB'* (Tutor: Prof. A. De Magistris (PoliMi) Co-tutors: Prof. Á. Moravánszky (ETH, Zürich), Prof. M Caja (PoliMi)). His publications include: *Messina dopo il terremoto del 1908: la ricostruzione dal piano Borzi agli interventi fascisti*, 2009; the Italian edition of Karl Scheffler's *Die Architektur der Großstadt, L'Architettura della Metropoli e altri scritti sulla città*, 2013; *Facciata, isolato, tipologia e composizione urbana negli scritti di Walter Curt Behrendt (1911–1933)*, 2017 and the Italian edition of Walter Curt Behrendt's *Der Kampf um den Stil, La lotta per lo stile nell'artigianato e nell'architettura. La nascita del design e dell'architettura moderna*, Maggioli 2018.



WEDNESDAY
30 June 2021

SESSION 2.A
ART, ARCHITECTURE AND
CULTURAL POLICIES

SESSION 2.B
BIRTH OF MODERN
CENTRAL EUROPE

LAURA GIOENI

Architect / Independent Researcher

Milan, Italy

THE DUOMO SQUARE IN MILAN: A SYMBOL FOR A NEW POLITICAL AND ECONOMIC ORDER

The triumphal parade of Napoleon III and Vittorio Emanuele II across Milan's central streets on June 1859 marked the liberation of Lombardy from Austrian domination, establishing the first core of the new Italian nation as a unitary state under the rule of the Savoy monarchy. In the following years, Giuseppe Mengoni's project for the new Duomo Square and the Galleria Vittorio Emanuele II would celebrate the historical event of independence and put an end to a long debate on the reconfiguration of Milan's central square, which dated back to the beginning of the 19th century at least, when Giuseppe Pistocchi had dedicated his neoclassical project to Napoleon I, and which regained strength in 1838, when the city council deliberated to consecrate the town main square to the Austrian Emperor Ferdinand I, crowned as monarch of the Lombard-Venetian kingdom.

The urbanistic issue of the irregular space in front of the cathedral, obliquely delimited by two medieval blocks, emerged again in the aftermath of the independence war. Fervid patriotic demands, which pressed for a monumental work to be dedicated to the Savoy king, were confusedly mixed with the issue of the city road system, split in two halves not directly connected through the narrow streets of the city center and unable to sustain the growing volume of urban traffic. Nevertheless, economic reasons predominated: the city center was an agglomerate of wretched houses with low real estate value. The project for a new Piazza del Duomo represented an appetizing opportunity for enhancing real estate quotations and cadastral incomes. So, on one hand, architecture had to play the role of promoting the dream of the Italian unitary state through the symbolic use of elements taken from historical architectural languages able to fully express the national values. On the other hand, Mengoni's eclectic National Style, which mingled medieval and Renaissance characters, took shape in close connection with the advancement of building technology: traditional brick construction was joined to cast-iron and steel structures and glass ceilings. The result was a modern architecture which had to become the recognizable symbol of a new national political order dominated by the capitalistic economy.

Laura Gioeni is an architect, philosopher, independent researcher, teacher and lecturer. Her early training was at the School of Mimodrama in Milan, where she experienced Lecoq's theatrical pedagogy. Later she received her master degree *cum laude* in Architecture from the Polytechnic of Milan in 1991 and in Philosophy from the University of Milan in 2002. Based in Milan, for over twenty years she worked as an architect in the field of architectural conservation and design, and taught as adjunct professor at the University of Parma and at Polytechnic of Milan. In 2017 she received the Italian National Scientific Qualification (ASN) as associate professor of architectural design. She is the author of various books, including *L'affaire Mengoni* (1995) and *Genealogia e progetto* (2006), as well as essays and papers for national and international journals and conferences. She is also a contributor to *The Routledge Companion to Jacques Lecoq* for the chapter dedicated to Lecoq and architecture. Currently she teaches Drawing and History of Art in state secondary schools, nevertheless, she has not stopped her theoretical research on the philosophy of architecture, embracing a phenomenological and pragmatic approach, and promotes projects and workshops aimed at introducing mimodynamical methods in architectural education.

DARKO KAHLE

Independent Researcher

Essen, Germany

**ARCHITECTURAL LEGISLATIVE JURISDICTIONS
OF THE BANOVINA OF CROATIA (1939–1941)
AND THE INDEPENDENT STATE OF CROATIA
(1941–1945)**

Comparative analysis of architectural jurisdictions in Croatia during the Second World War, as well as the periods of its immediate prequel (Kingdom of Yugoslavia) and sequel (Federal People's Republic of Yugoslavia), exhibits subtle connections between the architectural profession and state legislation, consequently painting a vivid picture of more or less dependency to the state.

The autonomy of the Croatian-Slavonian architectural administration in Transleithania was abrogated in 1919 by uniting all constituent architectural and engineering associations in the "Association of Yugoslav Engineers and Architects". In 1925, licensing exams were moved from Zagreb, Ljubljana and Split to Belgrade. Yet the association succeeded in preparing and amending the "Law on Building from 1931" and the "Law on Licensed Engineers and Architects from 1937", both composed on the basis of western influence and regarded as progressive at the time. The Cvetković-Maček Agreement, ratified on 26 August 1939, federalized the Kingdom of Yugoslavia by creating a financially independent entity called the Banovina of Croatia, which was empowered in internal affairs and obliged to reimburse common expenditures. Administration, education and legislation related to architecture, construction and engineering became exclusively Banovina affairs. Yugoslav associations were abolished, while associations for the Banovina of Croatia were established, thus uniting architects and civil engineers from Zagreb and Split for the first time. Licensing exams were moved back to Zagreb in the same year. Some professionals decided to switch sides, while others did not. For instance, Jovan Korka moved to Belgrade and Marijan Ivčić moved to Zagreb, while Nikola Dobrović chose to stay in Dubrovnik under the auspices of the Banovina of Croatia.

The German Reich endorsed the proclamation of the Independent State of Croatia on 10 April 1941, as an additional device to achieve swift victory immediately after its attack on Kingdom of Yugoslavia. The new puppet entity took over all of the administrative infrastructure of the Banovina of Croatia, including architectural professional bodies, legislature, education, and construction administration. Basic laws from 1931 and 1937 remained valid, however every professional and public official was forced to take an oath of loyalty to the Chief of State, Poglavnik Ante Pavelić. The state formally recognized those architects who had studied at the Academies of Visual Arts as Licensed Architects (e.g. Muršec, Planić, Kauzlarić, Freudenreich, Horvat, Galić brothers etc. [Neven Šegvić was omitted because he was a member of the Yugoslav Partisans]). Architects who were members of the resistance movement often perished, as Zvonimir Kavurić did in 1944, while Milovan Kovačević miraculously avoided execution. The existent infrastructure for architectural and engineering administration imploded after the end of World War II on 9 May 1945., 1945. The Engineering Chambers in Zagreb and Split were formally suspended in 1946 by the Parliament of the People's Republic of Croatia (the Sabor).

Darko Kahle was born in Zagreb in 1962. In 1989, he obtained a masters degree in Architectural Engineering, and in 2007 a doctoral degree in Theory and History of Architecture, both from the University of Zagreb. In 2016, he became a Croatian Science grade senior research fellow, equivalent to research associate professor. Kahle's main field of interest is the History of Modern Architecture between the World Wars, particularly in Zagreb. He lives in Essen, Germany.

ŽELJKA MIKLOŠEVIĆ

Assistant Professor

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

ART/ISTS AND MUSEUMS WITHIN CROATIA'S CULTURAL POLICY

Unlike other western European countries, Croatian cultural policy has never been precisely and clearly shaped and communicated. Since it joined the EU, the state has adopted the basic principles of the EU's cultural policies and, based on them, shaped its cultural strategies. Recently, great emphasis in policy documents on both a supranational and national level has been given to participation in arts and culture and the importance of creative economy. This paper focuses on the role of artists and museums in the implementation of cultural strategies. It presents an analysis of the main national cultural policy documents and the manner in which participation in arts and culture is envisaged and carried out in Croatia, mostly as part of the most recent EU-funded projects "Arts and Culture for Young People" and "Arts and Culture 54+" implemented within the framework of the European Social Fund's Operational Programme *Efficient Human Resources 2014–2020* (ESF OPEHR). The research also provides insight into the experiences and attitudes of artists and curators involved in the projects. The view of art and culture as instruments for achieving certain social objectives, such as inclusion, employment and social cohesion supported by the ESF OPEHR stands in opposition to how art and culture have been regarded so far by the cultural sector in Croatia, especially in heritage-related professions. There is an evident gap between cultural programming on the state and European level, a difference in attitudes on the part of art and heritage professionals about the EU projects as opposed to their regular activities, and a lack of infrastructure and policy for making the programmes sustainable once the projects end.

Željka Miklošević currently holds the position of assistant professor at the University of Zagreb's Faculty of Humanities and Social Sciences (Department of Information and Communication Studies, Museology Unit). After graduating in Art History and Museum Studies from the same university, she worked at a local history museum as a curator, where she was in charge of fine and applied arts collections and was involved in art mediation projects. She started researching topics related to museum and heritage, and in 2014, obtained a PhD degree from the University of Zagreb. She teaches BA and MA courses in museum and heritage studies at the Faculty of Humanities and Social Science in Zagreb. She publishes papers on museum education, museum communication and heritage theory.

IVAN FERENČAK

Postdoctoral Fellow

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

ANTE TOPIĆ MIMARA AND HIS ART COLLECTION IN THE YEARS OF DISFAVOUR (THE 1950S AND 1960S)

During his life, Croatian collector Ante Topić Mimara (1898–1987) assembled a vast art collection spanning from artefacts of early civilizations to artworks from the 20th century. The core of the collection was formed on the art market of the Third Reich. By the end of 1948, Topić had transported artworks from his own collection to Yugoslavia. In the course of the next few years, his involvement in transferring artworks from Germany to Yugoslavia grew stronger and broader. Until Topić's abrupt dismissal by Yugoslavia in 1950, these transfers occurred in close collaboration with highly ranked Yugoslav officials.

During the 1950s and 1960s Topić and (part of) his collection parted ways. While artworks that entered Yugoslavia through his engagement were used to furnish state residences, Topić himself was considered *persona non grata* by the state. He spent more than a decade wandering the world, while continuing to collect artwork. Only after his official donation to the Strossmayer Gallery in the late 1960s and early 1970s did Topić regain the status of a distinguished art collector and philanthropist within Yugoslavia. This prepared ground for his next, even larger donation, upon which the Mimara Museum in Zagreb was established.

Due to his mysterious biography, which is known primarily through eyewitness accounts and characterized by a lack of sources that would confirm his own unreliable statements regarding his life and provenance of his collection, numerous questions about Topić's activity in the field of art collection remain unanswered. This paper aims to offer insight into Topić Mimara's life between his activities in the Yugoslav state service around the year 1950 and the late 1960s, when his donation to the Strossmayer gallery took place. In order to consolidate his general biography, several episodes from that period will be clarified on the basis of yet unpublished archival records. This paper's other objective is to trace the locations of the artworks Topić brought to Yugoslavia, which could eventually highlight his connections to the Yugoslav political establishment.

Ivan Ferencak (1990) obtained his MA degree in Art History at the Faculty of Humanities and Social Sciences in Zagreb (2015) and his PhD degree at the University of Zadar (2021). His research interests include 14th–19th century painting, provenance research, the history of art collections (especially Topić Mimara's), and illuminated manuscripts and Glagolitic heritage. He was a member of the HERA research project "Transfer of Cultural Objects in the Alpe Adria Region in the 20th Century (TransCultAA)". Currently he works at the Strossmayer Gallery of Old Masters as a postdoctoral fellow on project "Provenance Research on Artwork in Zagreb Collections supported by the Croatian Science Foundation".

JASMINKA BABIĆ

Senior Curator

Museum of Fine Arts, Split, Croatia

ARTISTIC ARCHIVAL PRACTICES AS INSTITUTIONAL CORRECTIVES

This paper will examine the methods and forms of archival practice in contemporary Croatian art through the examples of two Split-based artists. The archival impulse, as articulated by the American historian and theorist Hal Foster in 2004, emerges in the area of endangered narratives, fragmented and politicized histories. Artistic archives, due to their methodological and strategic freedom, show the possibility of opposing institutional and state archives. Through appropriation of actual archival materials or through the creation of their own, artists engage in re-actualization and re-evaluation of historical narratives and state policies. In the context of contemporary Croatia, the problems with systematic institutional work and current policies on the collecting, protection and interpretation of socialist heritage have become an indicator of a distinct politicization of memory, which opens up a large field of artistic practices that critically explore and interpret that legacy.

From the early 2000s, Split-based author Duška Boban has been carefully documenting her immediate environment – the city that is being depleted of its natural, urban and cultural resources. In her latest project, *Amorella – A Floating City*, she focuses on the ample heritage of the shipbuilding industry. Working with the collection of the informal Brodosplit Museum, the author turns towards the emergent problem of preservation, interpretation and presentation of its heritage. Using archival and museological methods, she photographically documents the collection which, due to inertia and the lack of proper interest on the part of state institutions, through the process of privatization became private property. In such a context, the author's newly formed archive and her campaign for the collection's inscription on the list of protected cultural heritage becomes even more important.

Since 2015, visual artist Viktor Popović has been working with archival material connected to the urbanistic project of Split 3. Despite its recent re-contextualization, the institutional archives of this seminal project from the late 1960s are surprisingly fragmented. Therefore, an elaborate artistic visual archive created over the years becomes a repository not only for the artist's own practice, but a valuable source material for possible future interpretations. His interest in the modernist architectural legacy continues in his most recent project, which explores the destroyed complex of the former resort and rehabilitation center for children from Belgrade at Zenčišće Bay in Jelsa on the island of Hvar. By creating a new artistic archive, Popović is working on the preservation of memory and the reactualization of this valuable architectural complex that has been shunned and forgotten by the experts and left to complete destruction due to the inadequacy of state policy.

Jasminka Babić is a curator and an art critic from Split, Croatia. She graduated in 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 (with Marija Stipišić Vuković) of the new display of the Museum of Fine Arts Collection of the Art from the 1960s to present. She has organized numerous one-person and thematic exhibitions and collaborated with various artists and institutions in Croatia and abroad. From 2008–2012 she worked as a lecturer at the Arts Academy Split, Sculpture Department. She collaborates with art and culture periodicals (*Triptih*, *Croatian radio*, *Kontura Art* magazine, *Kvartal* etc.). She is a member of Croatian Section of AICA and ICOM.

BORKA BOBOVEC

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THE IMPORTANCE OF POST-2020 ARCHITECTURAL POLICIES IN THE CONTEXT OF SAFEGUARDING AUTHOR'S ARCHITECTURE

The systematic analysis of the ambitious topics and goals of a comprehensive and well-designed approach to drafting a new Apolitika (Architectural Policies) document is extremely stimulating for both the profession and the general public. Through the development and implementation of this document, European Union countries identify frameworks and modalities to encourage simpler and more effective action within the architectural profession. Joint commitment and goals – high standards in planning, design and construction – have not been fully utilized in Croatia, and the implementation time of the document, from its adoption in 2012 to the present, has not produced the desired results. Credibility and expertise in relation to efficiency should have resulted in greater success in the pursuit of contemporary European-oriented architectural policy.

The document itself gave clear guidelines, specified activities and nominated actors – construction and design of space, while continuing to ensure the architectural quality of the construction and promotion of the quality of the built space, as well as ensuring the application of the principle of sustainable construction, which, in simplified terms, means that all citizens have the right to a comfortable environment and quality architecture. For this to happen, it is necessary to provide an opportunity for architects to work within their profession, that is, to do what they were educated for. Current legislative proposals make it possible to design without adequate control mechanisms, thereby questioning the end result. Also, the implementation and control of the obligation to rehabilitate and improve the devastated areas with uncontrolled construction, which is now legalized, is another instrument that is prescribed but is insufficiently or in no way implemented. Creating a system of rewards for building excellence and design that, in addition to professional awards for spatial planners, architects and landscape architects, includes awards for all other participants in the construction process, such as engineers, contractors and investors, would contribute to the visibility and recognition of skill. A publicly available list of authoring architectures would allow architects and investors to have direct access to existing urban units for projects that would have access to authors' project, and could and should consult them for interventions that are inevitable in the life of each building.

Borka Bobovec, assistant professor, graduated and received her master's degree from the Faculty of Architecture, University of Zagreb, and her doctorate from the Faculty of Humanities and Social Sciences, University of Zagreb. She is the author of the monographs *Miroslav Begović (2013)*, *2/2 XX, Anthology of Croatian Architecture of the Second Half of the 20th Century (2016)* and *Dashes about the City and the Architecture I (2019)*. She also published the book *Context and Location, Croatian Architecture Exhibited in MoMA* and numerous scientific and professional papers in the field of the history of Croatian architecture and urbanism, as well as the problems of housing with a focus on the second half of the 20th century. She is the recipient of the 2013 Neven Šegvić Award. From 2004 to 2014 she was the president of European Croatia. She participated in the work of numerous national and international juries for architectural competitions, and was a member of the Organizing Committee of the 44th Zagreb Salon of Architecture. She teaches Building Culture at the Landscape Architecture Study in Zagreb and as an invited lecturer at other faculties and public events. Since 2019 she is a member of the Scientific Council for Architecture, Urban Planning and Physical Planning of HAZU. She has monitored EU – Housing, European Forum for Architectural Policies and UN Habitat housing activities for many years. She is the Director of the Croatian Museum of Architecture at the Croatian Academy of Sciences and Arts (HAZU).

RICHARD KURDIOVSKY

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CONTINUITIES AND BREAKS? PUBLIC BUILDINGS AND THEIR AGENCIES IN THE AUSTRO-HUNGARIAN MONARCHY AND THE FIRST REPUBLIC OF AUSTRIA

Public building projects of a state (whether new constructions or maintenance works) need to be administered. In the final phase of the Habsburg monarchy and in the First Republic of Austria, two ministries were mainly responsible: the *Ministerium für öffentliche Arbeiten* (Ministry for Public Works) which existed from 1908 until 1918, and the *Ministerium für Handel und Gewerbe, Industrie und Bauten* (Ministry for Trade and Commerce, Industry and Buildings) from 1920 onwards. The *Ministerium für öffentliche Arbeiten* consisted of construction departments which (as a former part of the ministry of interiors) had become famous for the realisation of the Vienna *Ringstraße* and its prestigiously executed public buildings. Now, an independent ministry was responsible for all public building activities in the Cisleithanian part of the Habsburg state. Systematic research on the architectural activity of this ministry (its organisational structure, decision-making processes, negotiated ideas and projects) is still missing, although we might suppose that all public building projects were treated and therefore significantly influenced by this ministry. Its agents must have substantially negotiated and decided on the strategies of public representation of the Habsburg state in the field of architecture. After 1918, and more precisely from 1920 onwards, the *Ministerium für Handel und Gewerbe, Industrie und Bauten* took over the architectural responsibilities. There was a conspicuous continuity in the system of administration, while the main task seems to have changed significantly: in the monarchy, the ministry mainly acted as an institution of control while in the Republic, the ministry seems to have exercised an even stronger influence on the planning and construction processes. For the first time ever, our presentation aims at offering insight into the activities of these ministries and their influence on official architecture. How were questions of aesthetic appearance and style negotiated? Who could exercise influence on the decision-making process? What was the professional background of the architects and technicians who either acted for or were employed by these ministries? Answering these questions will help to establish a picture of how the Habsburg monarchy and the Republic of Austria aimed at representing the state by means of architecture. By confronting how this issue was dealt with before and after a strong political break (the caesura of World War I), we can examine the ambivalence of continuities and breaks in the decision-making processes and consequently in the architectural languages applied.

Richard Kurdiovsky is an art historian at the Austrian Academy of Sciences in Vienna. His research focusses on Central European architecture and urban culture in the “long 19th century” with special regard to the Habsburg Monarchy. His recent research interests center around the question of how architecture was used for public and state representation in the Habsburg realm from the late 18th century (e.g. Josef II’s “Hauptspital” and public

gardens in Vienna) until the end of the monarchy (including public and court buildings by Pietro Nobile of the Pre-March Era in Vienna).

Anna Stuhlfarrer, historian of art and architecture, lives and works in Vienna as a scientist, freelance curator, author and lecturer in the fields of 20th century art and architecture as well as contemporary photography. She has curated and organized art projects and numerous exhibitions (e.g. on the work of Oskar Kokoschka). Her dissertation and research projects have dealt with the imperial heritage of Vienna in the First Republic as well as in the years of Austrofascism and National Socialism.

MIRJAM RAJNER

Senior Lecturer

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ART AND NATIONAL IDENTITY IN A STATELESS CONDITION: THE CASE OF POLES AND JEWS IN *FIN-DE-SIÈCLE* EUROPE

Throughout the 19th century, Poland as a sovereign country did not exist – its truncated parts were under foreign domination, and the artists active in its two major art centers – Warsaw and Kraków – were subjects of the Russian and Austro-Hungarian Empires, respectively. A strong national movement aiming at strengthening Polish identity and preserving a distinctive national culture, including fine arts, nevertheless flourished. Often, in their canvases and prints 19th century Polish artists depicted the local Jews, whom they saw as an integral part of their suffering nation, especially during the 1870s. They even identified with the Jewish condition of exile, seeing in it a parallel to their own stateless condition. By the turn of the century this approach had changed. On the one hand, modernism, and especially the Art Nouveau movement spreading through Europe, emphasized universalism. On the other, the still unresolved Polish political situation, the rise of anti-Semitism, and the Jewish national awakening strongly affected life and culture in Eastern Europe. Intent on adopting the new modernist artistic language, but also eager to reaffirm their specific national identity, some young *fin-de-siècle* artists of Polish and Jewish descent began to create art with political overtones, supported by the educational establishment, the church or the Zionist organization.

In order to examine such processes, my paper will juxtapose the activities and work of two Art Nouveau artists – Stanisław Wyspiański, centered in Kraków, and Ephraim Moses Lilien, working in Kraków, Munich, Berlin and Jerusalem. While using universalist artistic language, they searched for inspiration in Polish folk traditions (Wyspiański), or the biblical past (Lilien), offering new and daring visual solutions. Nevertheless, their ties to a specific pre-state, national narrative meant that their art also retained a local and tribal aspect.

Mirjam Rajner, PhD, is a senior lecturer in the Jewish Art Department of Bar-Ilan University and the co-editor of *Ars Judaica*, *The Bar-Ilan Journal of Jewish Art*. Her research and publications deal with the art and visual culture of the east-, central and southeast European artists of Jewish origin active during the 19th century, the interwar period and the Holocaust. She is the author of *Fragile Images: Art and Jews in Yugoslavia, 1918–1945* (2019), and co-author with Richard I. Cohen of the forthcoming *Samuel Hirszenberg (1865–1908): The Ideological and Cultural Challenges of a Polish Jewish Artist* (2021).

JASENKA FERBER BOGDAN

Expert Advisor

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STATE SCHOLARSHIPS AND GRANTS: SUPPORTING THE FIRST GENERATIONS OF THE HIGHER SCHOOL OF ARTS AND CRAFTS IN ZAGREB

Students of the first generations at the Higher School of Arts and Crafts (later Academy of Fine Arts), founded in 1907 in Zagreb, mostly came from the middle and lower classes of the population, with weak financial capacities, and therefore continuously looked for sources to finance their education. Through the first few academic years, the number of state scholarships of the Ministry of Education was consistently on the rise. Izidor Kršnjavi, one of the most influential persons in the creation of Croatian cultural policies in the last two decades of the 19th and the beginning of the 20th century, had a crucial role in the evaluation process, even long after he ceased to be a minister of education in 1896. Furthermore, upon finishing the Academy, young artists often turned directly to Kršnjavi for help in obtaining support for further education at foreign academies, and he, in return, insisted on maintaining full control over the students' choices, extending his influence over their art production. Throughout his long career, Kršnjavi advised many church officials on art commissions, and during his late years, he closely collaborated with Ivan Krapac, bishop of the Diocese of Bosnia and Srijem (1910–1916), who also financially supported a few art students, such as Branko Petrović. The rich correspondence between Kršnjavi and the art students reveals the kind of relationship in which grant receivers had to adjust their plans and projects to fulfil the terms of a grant provider, determined mostly by Kršnjavi himself. Those who decided not to obey such rules, for example the painter Ivan Benković who “ran” to Paris after only one semester at Vienna Academy, lost government support and had to end their planned sojourn. Therefore, the young artists' dependence on financial support notably formed or changed their careers and artistic paths.

Jasenska Ferber Bogdan graduated in Art History and Ethnology from the Faculty of Humanities and Social Sciences, University of Zagreb. She works as an expert advisor at the Fine Arts Archives of the Croatian Academy of Sciences and Arts in Zagreb. In her research, she focuses on Croatian visual arts of the first quarter of the 20th century through a culture-sensitive approach and interdisciplinary collaboration. She has published several books and articles in scientific journals and presented papers at conferences. She is PhD candidate at Zadar University, currently writing her doctoral thesis on the Croatian painter and graphic artist Ivan Benković.

DRAGAN DAMJANOVIĆ

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ART NOUVEAU AND PUBLIC ARCHITECTURE IN *FIN-DE-SIÈCLE* CROATIA

Influenced by Viennese architecture, Art Nouveau (that is Vienna Secession) began to spread in Croatia in 1897, and soon began to completely dominate the residential and commercial architecture of Zagreb and other bigger towns in Croatia. In the first decade of the 20th century it began also to spread in the field of public architecture to a greater extent. Although the Zagreb Art Pavilion, completed in 1898, contains Art Nouveau motifs, the first monumental public building that is in terms of style completely dominated by Secession elements is the building of the Chamber of Commerce and the building of the Trade Museum, both designed by Otto Wagner's student, Vjekoslav Bastl, and built in 1902–1903.

The use of Secession elements in public architecture attracted opposition within conservative circles. In the first place, the first Croatian art historian and the main arbiter on the Zagreb art scene, Izidor Kršnjavi, mostly disliked the style, and claimed that it was merely a fashion trend. Although he acknowledged the architectural qualities of certain Art Nouveau creations, he basically did not believe in the pursuit of a new style in architecture and remained loyal to historical revival styles all through his life. In this presentation, I will try to show that despite the opposition, the then Croatian Provincial Government realized under its auspices a number of secessionist public buildings, including the most important Gesamtkunstwerk of this style in Croatia – the building of the National and University Library and State Archives in Zagreb, but also a number of administrative buildings (like County Court buildings in Ilok and Sisak), school buildings (like primary and secondary school buildings in Krapina and Ruma), and hospital buildings (the complex of buildings in Zagreb's Šalata district) in this style, as well as a number of utilitarian structures (bridges). An attempt will be made to answer the question who made these buildings possible and who their designers were.

Dragan Damjanović is a full professor and the Chair of Modern Art and Visual Communications at the Art History Department, Faculty of Humanities and Social Sciences, University of Zagreb. His main research interests are related to the history of Croatian and Central European art and architecture of the 19th and 20th century. He has published 17 books and numerous papers, curated exhibitions and organized congresses related to this subject. Most of his papers were published in Croatian journals. However, he has also published several papers in English in various journals (*Centropa*, *Journal of the Society of Architectural Historians*, *Zeitschrift für Kunstgeschichte*, *Architectura-Zeitschrift für Geschichte der Baukunst*, *Uměni/Art*, *Acta Historiae Artium*, *Urban Design International*) and in edited books. Among the exhibits he curated the most important are on 19th century Croatian architect Herman Bollé (2015) and on Otto Wagner and his influence in Croatian architecture (*Otto Wagner und die kroatische Architektur*, 2018). He was awarded with 7 national awards for his work, of which most important are: Croatian National Scientific Award (2006), Zagreb City Council Award (2015), and Croatian Academy of Sciences and Arts Annual Award (2016). He has been heading following projects: "Croatian Art Heritage from the Baroque to Postmodernism – Artistic Connections, Import of Art Works, Collections" (University of Zagreb project), "Croatia and Central Europe: Art and Politics in the Late Modern Period (1780–1945)" (Croatian Science Foundation project) and "Art and the State in Croatia from the Enlightenment to the Present" (Croatian Science Foundation project).

NIKOLA TOMAŠEGOVIĆ

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SECESSION AND PATRIOTISM

Even though they proclaimed a sharp break with the traditional liberal bourgeois culture of their “fathers,” which played a dominant role in Austrian society during most of the second half of the 19th century, the Viennese Secessionists soon found themselves under the patronage of the state. The new Austrian government, installed during the prolonged parliamentary crisis imposed by mutually combating nationalisms, saw in Secession a new supra-national form of art that could function as a unifying agent in creating a single Austrian cultural identity, a “Kunstvolk.” Therefore, the Austrian government opted to generously sponsor the Secessionist movement, which in turn openly advocated for a universalist Austrian culture, underscored by marked Habsburg loyalism. Yet things did not go as planned, and the new art project fed fuel to the flames of old divisions, while also creating new ones. At the same time, under the influence of Viennese developments, the Croatian Secessionist movement started to develop, but in a radically different political context. Croatian cultural institutions were mostly shaped by oppositional, nationalist elites, and the government acted primarily as a proponent of Hungarian, also nationalist politics. This paper explores how the Croatian Secessionist movement could have been politically located and used in the Croatian political and social nexus. Could it have been seen as an instrument to rejuvenate a particular, Croatian national culture, or as a supra-national, Habsburg and therefore loyalist project? In examining this problem, broader theoretical and methodological concerns regarding the conceptual framework of intellectual history come to the fore as well, dealing mostly with the possibilities of historical explanation of models of transfer and exchange between various actors in changing contexts.

Nikola Tomašegović works as a teaching assistant at the Department of History, Faculty of Humanities and Social Sciences in Zagreb, where he teaches classes on 19th century Croatian history. He is also a member of the Croatian Science Foundation's project “The Transition of Croatian Elites from the Habsburg Monarchy to the Yugoslav State” led by Professor Iskra Iveljić. Currently, he is working on his PhD dissertation on the *fin-de-siecle* Croatian modernist movement. His areas of research include modern intellectual and cultural history, history of science and history and theory of historiography.

ANTONIA TOMIĆ

Curator

Drniš City Museum, Croatia

THE ECHO OF IVAN MEŠTROVIĆ'S PARTICIPATION IN THE INTERNATIONAL FINE ART EXHIBITION HELD IN ROME IN 1911 IN HIS HOMETLAND

The International Exhibition of Art held in 1911 in Rome was of great importance to Ivan Meštrović. The young artist rejected the invitation of the Austro-Hungarian Monarchy to be an exhibitor in the pavilion of Austria or Hungary and initiated the participation of the Kingdom of Serbia, and in this way he expressed publicly his political determination and anti-Monarchical views. The aim of the Serbian Pavilion was to represent the newly-created Yugoslav national artistic style and to reflect the Yugoslav national idea, and these intentions were evident in the selection of artists and their works. Ivan Meštrović dominated the Pavilion with 77 works mainly selected from his Kosovo cycle, in which he aspired to visualize the Vidovdan Temple on which he was actively working at the time. The fact that he played a large part in the design of the pavilion and that he was also a member of the jury that selected exhibitors suggests that he was consciously aware of the Roman exhibition as a suitable platform for establishing himself as an artist on the international stage. Indeed, the exhibition had a great resonance in the media, and the Serbian Pavilion was notable mostly because of Meštrović's works. However, it is known that there were two opposing reactions in the homeland to the participation of Croatian artists, or, more accurately, the members of the Medulić Society, because artists from Zagreb refused to participate in this display of animosity towards the Monarchy. The most negative reactions were caused by the fact that the Croatian name is mentioned nowhere in the exhibition or anywhere in the catalogue. However, the fact is that this exhibition in Rome had a great influence in positioning Ivan Meštrović on the world art scene. In addition to the known facts, it is interesting to reconnoitre in which way his participation and awards at the International Exhibition in Rome was perceived in his native region, in the area from Drniš to Knin, where Croats and Serbs have been cohabiting for generations. Written correspondence with family and friends, in particular with doctor Filip Davidović Marušić, describes how Meštrović's great success was celebrated. Also, in those years orders from local authorities for public monuments arrived, showing that they considered the symbolic potential of Meštrović's early expression acceptable and appropriate for new public monuments.

Antonia Tomić is a curator in Drniš City Museum. She studied Art History and Croatian Language and Literature at the Faculty of Humanities and Social Sciences, the University of Zagreb (2006–2012), and from 2017 she is a PhD student at the University of Zadar with the thesis *Ivan Meštrović and Cultural Context of the Drniš Area at the Turn of Century*. Beyond her PhD thesis, her field of interest includes 16th to 20th century art and architecture in the Dalmatian Hinterland with a focus on its cultural, political and social context. In 2017 she published the book *The Sacral Architecture of the Drniš and Skradin Regions in the 18th Century*. She has taken part in several research projects, most recently the complex interdisciplinary exhibition project *Visovac: Spirituality and Culture on Lapis Albus* (2019/2020) led by Anđelka Galić, museum advisor in the Museum of Arts and Crafts in Zagreb. She has presented at professional and academic conferences on the themes of Ottoman remains in the Drniš region, conservation interventions in the area of National Park Krka, the classicist Greco-Roman churches in Kričke and Baljci, and Meštrović's legacies in Drniš.



THURSDAY
1 July 2021

SESSION 3.A
CENTRAL EUROPE IN
INTERWAR PERIOD –
ARCHITECTURE

SESSION 3.B
ARTS, CHURCH AND THE
STATE

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ARCHITECTURAL IDEAS AND STATE DEMANDS IN THE KINGDOM OF SHS / YUGOSLAVIA

After the First World War the Kingdom of Serbs, Croats and Slovenes was formed by the merger of the Kingdom of Serbia and the Kingdom of Montenegro with some former parts of the Austro-Hungarian Empire (the State of Slovenes, Croats and Serbs). The architectural development of the new state was determined by the coexistence of various architectural traditions and trends. Moreover, stylistic diversity was supplemented by the diversity of architects' groups and their educations, backgrounds and experience. Different groups of architects proposed different visions of architecture and its functions. Progressive architects also reconsidered their own role in society and started to focus on solving social problems. From the 1920s to the 1930s the direction of architectural research also changed in favor of functional and rational organization of space. However, authorities (especially on the state level) had other expectations from architecture, and architects' social agenda was undesirable. This divergence between the directions of architectural development and the demands of state institutions became more noticeable in the 1930s. My presentation aims to consider how architectural ideas and state demands correspond or diverge, and which institutional factors could influence the implementation of architectural ideas.

The first part engages with understandings of architecture and its function. The author analyzes the demands and preferences of state institutions in architecture, based on archival materials of ministries and municipalities, and compare them with architects' ideas (which could be found in architects' publications in professional and cultural journals and daily newspapers as well as in unpublished materials from legacy collections). The second part considers how the divergence in ideas influenced architectural practices and obstructed the competitive mechanism. Case studies of competitions for administrative buildings (both state and municipal level) will be presented. For example, modernist projects (mainly by Croatian architects) started to win competitions for such buildings during the 1930s, but after the interventions of the state investor, projects were designed in the academic style, or after intense debate, were not implemented at all.

Elvira Ibragimova is currently a PhD candidate at Central European University. Her doctoral project is titled "Unrealized and Unrealizable: Architectural Projects and Ideas in Interwar Belgrade and Zagreb". She holds a specialist degree in Political Science from Moscow State University, a master's degree in Art History from the European University at Saint Petersburg and a master's degree in History from Central European University. Her last MA thesis, *Broken Mechanism: Architectural Competitions for Administrative Buildings in Interwar Belgrade*, investigated factors which obstructed the work of competitions in the case of administrative buildings.

TAMARA BJAŽIĆ KLARIN

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ARCHITECTURE COMPETITION AS AN INSTRUMENT OF CULTURAL POLICIES – YUGOSLAVIA PRACTICES

An architecture competition is a democratic way of obtaining the best design for a particular building project. At the same time, it is a matter of prestige and proof of social and economic power. By launching a competition, the investor is granted the privilege to choose, among those submitted, the design that best suits their needs and worldview. In most cases, competitions are organised by corporations, various civil groups and public institutions, spanning from municipalities to states.

In the Kingdom of Yugoslavia, the state usually launched competitions for complex buildings of political and cultural significance only after the assassination of King Aleksandar in 1934, when the authorities became more open to democratic procedures. They provided all architects with the opportunity to play an equal part in the national architectural scene and to embody, through competition entries, ideas of the society they lived in. This established practice continued in the mid-1940s in the socialist Federal People's Republic of Yugoslavia and in the early 1950s after Yugoslavia's break with the Soviet Union.

The competitions for public buildings discussed in this paper, such as the Presidency of the Federal People's Republic of Yugoslavia and Communist Party headquarters in New Belgrade, just to name a few, show how the above-mentioned opposing political systems misused this democratic practice and turned it into a tool for implementing a particular ideology and for monitoring architectural practice. Instead of a space for experiment and dialogue, competitions were used to provide templates and widespread particular "national" architectural and urban planning practices by increasing the number of competitions, publishing competition designs, and finally by construction. This paper will focus in particular on architects' participation and their role in competition's procedures along with their contributions to the emergence and promotion of different ideologies.

Tamara Bjažić Klarin is a senior research associate at the Institute of Art History in Zagreb. Her scientific work is focused on Croatian 20th century architecture and urban planning with particular interest in modernization processes, knowledge exchange and architects' public engagement. She has authored the books *Ernest Weismann. Socially Engaged Architecture, 1926–39* (2015) and *"For a better, more beautiful Zagreb!" – architecture and planning competitions between two World Wars, 1918–1941* (2020). She has participated in several research projects and international and national conferences and workshops, and has received the French Government Fellowship and SNSF Fellowship. In 2014, she was an academic guest at gta ETH in Zürich. Bjažić Klarin has edited and co-edited two books and written a number of scientific papers, chapters in books, encyclopaedic entries, articles and contributions in exhibition catalogues. Since 1998, she has been a long-time collaborator of the Croatian Radio Television. In collaboration with Ana Marija Habjan, she has authored several documentaries and TV broadcasts on architecture.

SANDI BULIMBAŠIĆ

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Ministry of Culture and Media, Conservation Department in Split, Croatia

ARCHITECTURE TENDERS IN INTERWAR SPLIT: THE STATE AND THE IDENTITY OF THE CITY

On the basis of selected examples of architecture tenders and their realizations, this paper will analyse the influence of the state and state authorities in creating architectural and urban identity in interwar Split. After the First World War, because of its privileged position as the main state port, Split developed at a faster pace than other cities in the Kingdom of Serbs, Croats and Slovenes / Yugoslavia. The city flourished in terms of infrastructure, construction, and town planning based on the Regulation plan from 1923–1924, and hosted as many as 29 architecture tenders (27 realized, 5 announced at the international level), which is a very large number, compared to the number of 39 tenders in Zagreb and a total of about 120 interwar architecture tenders in Croatia. Selected examples are tenders for buildings affirming the maritime orientation of the Kingdom of Yugoslavia; the Maritime Museum (1928), the Oceanographic and Biological Institute (1930), the Adriatic Lighthouse (1935); the administrative building of the Littoral Banovina (1936–1937) and the Serbian Orthodox Church which remains unfinished up to the present day. Research is primarily based on documents in the archive of Conservation Department in Split and periodicals published in interwar Split.

The influence of the state authorities will be analysed through various aspects of architecture tenders: selection of the location and purpose of the buildings to be erected, preservation of cultural heritage, tender participants (competitors, members of the jury and city commissions), extensive and sharp polemics on tenders and realizations published in the daily newspapers. A few examples of inadequate realizations testify to the abuse of tenders even today (e.g. the Littoral Banovina building, the Orthodox Church). Frequent members of the tender juries were the mayor and later *ban*/governor Ivo Tartaglia, the architect Kamilo Tončić, the painters Emanuel Vidović and Angeo Uvodić, the sculptor Ivan Meštrović – prominent protagonists of the Medulić Association (1908–1919), which at that time was actively involved in decision making and implementation of the state policy. Archive photographs and photographs published in periodicals record the interwar construction of Split and the opening ceremonies of the erected buildings. Therefore, the paper is also a contribution to the history of the interwar photography in Split.

Sandi Bulimbašić graduated in Art History and English Language and Literature from the Faculty of Humanities and Social Sciences, University of Zagreb, where she received her PhD degree in Art History with the thesis entitled *Medulić, the Association of Croatian Artists (1908–1919)*. Since 1999 she has worked in the Ministry of Culture of the Republic of Croatia, Directorate for the Protection of Cultural Heritage, Conservation Department in Split with the research field focused on 19th- and 20th- century architecture. She is the author of numerous catalogue introductions for exhibitions of the works of Croatian contemporary artists and a curator of several photography exhibitions. She has participated in numerous scientific conferences and has published articles in scientific and professional journals. In 2014–2017 she was a member of the research team in the project “Croatia and Central Europe: Art and Politics in the Late Modern Period (1780–1945)” and since 2018 in the project “Art and the State in Croatia from the Enlightenment to the Present” supported by the Croatian Science Foundation. The fields of her scientific interest and research are modern and contemporary art, particularly history of artistic associations and exhibitions, national identity in art, and the relationship between art and politics and photography.

TIJANA BORIĆ

Associate Professor

Faculty of Arts, University of Niš, Serbia

IN THE SERVICE OF DYNASTIC GLORY, CONTINUITY, AND PRESTIGE: THE WINE TASTING ROOM OF THE ROYAL PALACE IN DEDINJE, BELGRADE

Beginning with the Renaissance, the royal/princely court was the crucial institution in a nation's political and cultural life. The process of choosing, establishing, and shaping the ruler's place of residence, which was, at the same time, the centre of political, economic, social, and cultural relations, was vital for a successful reign. Thus, the development of the Royal Compound in Dedinje with the Royal Palace at its core was the primary task in the newly established Kingdom of Yugoslavia. The political plurality and cultural heterogeneity present in the newly formed state union were reflected in the Royal Palace's visual identity.

This paper focuses on an analysis of a complex part of the Royal Palace's architecture in Dedinje, the Wine Tasting Room located within the basement area. With the help of recent discoveries in the research of court culture and visual arts in the Interwar period, the objective of this article is to highlight the specific environment within the Royal residence that was designed and decorated by carefully chosen artists for very conspicuous consumption, emphasising the political power, the dynastic continuity, and the reputation and patronage of King Aleksandar I Karađorđević. Making such an important and demanding architectural and decorative space required a skillful and well-organised team of renowned artists. King Aleksandar even established the Construction Department and the Construction Committee within the Royal Compound, and everything that was made there was submitted to the King for approval.

The basement is a memorably idiosyncratic part of the Royal Palace with a striking, outlandish and exotic style. It is shaped by a specific artistic heterogeneity to promote legality, power, and patron taste. The Royal Wine Tasting Room's key feature is a vault decoration, consisting of a series of richly painted cartouches with motifs inspired by the well-known national epic poem, *Tsar Dušan's wedding*, designed in the spirit of the art of *palekh*. The article's goal is to provide a modern reading of this narrative and its function within King Aleksandar I's politics of representation.

Tijana Borić graduated in 2003 from the Department of Art History at the Faculty of Philosophy, University of Belgrade. She graduated with the thesis, *Architecture and Urban Development of Terazije Square*. In 2005–2009, Borić was appointed Chief Art Curator and Head of Art Department of the Royal Palaces in Serbia. She was responsible for the Royal Art Collection and managed all the activities related to it. Additionally, she was involved in cataloguing and inventorying the artefacts of the Royal Art Collection. In 2008, she entered the postgraduate program for a Doctor of Philosophy degree at the Art History Department of Faculty of Philosophy – University of Belgrade. In 2014, she defended her doctoral dissertation, titled *Courts of the Obrenović and the Karađorđević Dynasties in Serbia*. Since 2014, Borić has been a lecturer at the Department of the Applied Arts at the Faculty of Arts – University of Niš. She is an associate professor teaching undergraduate and masters courses in Art History from the Prehistoric Era to the Modern Age. She has attended many national and international scientific meetings. She is especially interested in exploring the ideas and phenomena of princely courts of Europe, courtly codes of virtues, courtly scenography and ceremonial space, court art and architecture.

ALEKSANDRA ČELOVSKI

Independent Researcher

Novi Sad, Serbia

PUBLIC IMAGE AND POLITICAL COMMUNICATION IN THE 18TH CENTURY HABSBURG MONARCHY: JOHANN DONAT'S PORTRAIT OF METROPOLITAN MOJSEJ PUTNIK

No less than eight portraits are known today in which Mojsej Putnik (Metropolitan of the Karlovci Metropolitanate from 1781 to 1790) was depicted with the Order of St. Stephen and a lavish cross on his chest. The Order of St. Stefan is the insignia of the Kingdom of Hungary, established by Maria Theresa in 1764, with the aim of rewarding the nobles who faithfully served the Habsburg House. The Order was awarded to Metropolitan Putnik in 1782, and in the same year a painter from Pest, Johann Donat, painted one portrait of the Metropolitan. Although unsigned, the portrait of Mojsej Putnik, which is now kept in the Museum of the Serbian Orthodox Church in Belgrade, is attributed to Johann Donat. In the same decade of the 18th century, at least seven other portraits of Metropolitan Putnik were painted, which, due to their formal resemblance, are considered replicas and copies of Donat's work.

Portraits were one of the important channels of political communication in the Habsburg Monarchy during the 18th century. This communicative path was developed within the framework of early modern European court culture as one of the basic principles in the relationship between the "merciful ruler" and his "faithful subjects", and in the Habsburg Monarchy it was already fully adopted long before the 18th century began. This paper investigates the role of portraits in building the public image of Metropolitan Mojsej Putnik. Before Putnik was appointed metropolitan, he was a Habsburg nobleman, which was a precondition for the award of the Order of St. Stephen. In the portraits in question, this insignia is presented in combination with a lavish pectoral cross, indicating the complexity of the political body of the Orthodox metropolitan within the Catholic monarchy.

In the paper, the portrait is understood as a complex visual entity – an phenomenon and element of visual culture in a monarchically organized society. By analyzing various aspects of these eight specific visual entities or portraits – choice of painters, formal aspects, iconography, with reference to the Vera Images doctrine, and having in mind the places where they were originally displayed, but also considering other forms of visual representation of the Metropolitan – such as the Festive Greeting to Mojsej Putnik from 1757, the paper contributes to the understanding of the importance of visual culture in building the domain of authority of prominent persons in the Habsburg monarchy during the second half of the 18th century.

Aleksandra Čelovski graduated in 2014 from the Department of Art History at the University of Belgrade, Faculty of Philosophy. In 2015, she defended her Master's thesis at the same Department. During her studies, she was active as a volunteer and associate exhibition guide of the National Museum in Belgrade and Gallery of Matica srpska in Novi Sad. From July 2015 to February 2016 she was associate of the Museum of The Serbian Orthodox Church in Belgrade on a project that included field research and making of the inventory and the electronic database of the movable cultural property of the Serbian Orthodox Church on the territory of the Srem District. In the same year, her paper "The Politics of Representativeness and the portrait of Andreja Andrejević from Velika Remeta" was published in *Matica srpska Journal for Fine Arts* (2016). From February to May 2017 she was a Visiting researcher at the Institute for Modern and Contemporary History of the Austrian Academy of Sciences (ÖAW) in Vienna, as a OeAD scholarship holder. In May 2018 she participated in V International Forum for Doctoral Candidates in East European Art History – at the Humboldt University in Berlin. In October 2020 she has successfully defended her doctoral dissertation *The Visual Representation of the Nobility in the Serbian 18th Century Culture in Habsburg Monarchy* at the University of Belgrade.

VANJA STOJKOVIĆ

MA Student

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

EDUCATION, ARTS AND POLITICS: THE ALTAR OF SAINT STEPHEN AT THE PIARIST GYMNASIUM CHAPEL IN NAGYBECSKEREK

This paper will examine the altarpiece of the Piarist gymnasium chapel in the city of Nagybecskerek, nowadays Zrenjanin. Focusing on the depiction of Hungarian patron Saint Stephen by an unknown artist, commissioned in 1846, the paper will present the cultural dynamics in 19th-century Torontál County, a region of the Hungarian kingdom.

Founded in 1846, the Piarist gymnasium quickly became an important educational institution of mid-19th-century Nagybecskerek. Situated in a multiethnic region of Banat, the gymnasium welcomed students of different confessions and nationalities (Orthodox, Catholic; Hungarians, Serbs and Germans) providing a curriculum with an emphasis on the Piarist educational system. The Piarists were a Catholic religious order founded in 1621 that held a dominant position in the 19th-century educational system with its extensive network of schools, spread across the Hungarian lands. Under the direction of bishop József Lonovics of Csanádegyháza, the chapel of Saint Stephen was incorporated into the gymnasium building. Commissioned in 1846, the chapel's main altar painting depicts the founder of the Hungarian nation, Saint Stephen. In the Piarist chapel, the unknown artist portrayed the ruler in noble attire presenting Hungarian royal insignia to the Virgin Mary. As the first Christian monarch of Hungary, Saint Stephen pledged his kingdom to the Virgin Mary, and she became the patroness of the so-called Lands of the Crown of Saint Stephen. Thus, the altarpiece reflected and visualized the Hungarian national ideology.

Aside from its political and national character, this altar painting also holds a local significance. Depicted in a cartouche above the altar, the inscription states that the painting was a donation of the cobblers' guild, which explains the brightly coloured boots on the figure of Saint Stephen. The altar painting reveals the complex political and ecclesiastical character of this multiethnic region and the significance that the cult of Saint Stephen held in a local community during the 19th century.

Vanja Stojković graduated in 2020 from the Department of Art History at the University of Belgrade, Faculty of Philosophy. She is currently enrolled as a MA student at the Department of Art History at the University of Belgrade, Faculty of Philosophy.

MARCUS VAN DER MEULEN

PhD Student / Fellow

Faculty of Architecture, RWTH Aachen University, Germany / German
Historical Institute Warsaw, Poland

CONSTRUCTION AND RE-CONSTRUCTION OF SAINT-ALEXANDER'S CHURCH IN WARSAW: BUILDING A STATE IDENTITY

During the years of the Constitutional Kingdom of Poland (1815–1831), the appearance of Warsaw was changed by building projects initiated by the reform-driven state. The ruling elite wanted to transform the city into a modern capital. The Church of St. Alexander (1818–1825) on the Royal Route was a defining part of this state sponsored transformation. Construction was largely financed by the Viceroy of Poland, Prince Józef Zajaczek, who was to lay its first stone. The building designed by Piotr Aigner was commissioned by members of government in commemoration of the constitution granted by the Polish sovereign, Aleksándr Romanov. Aigner's pantheon design refers to the unexecuted design for the Temple of Divine Providence by Kubicki. This project to commemorate the Constitution of 3 May 1791 was initiated in the late 18th century by the last elected king of the Polish-Lithuanian Commonwealth, Stanislas Poniatowski. Aigner's Church of St Alexander can be considered the successor of this unexecuted project.

After the failed Uprising of 1830, Congress Poland lost its sovereignty and was gradually incorporated in the Russian Empire. In the late 19th century, Warsaw was transformed from the capital of Poland into a Russian provincial city. This included the Russification of the public space, by remodelling buildings and construction of orthodox churches. During this period, St. Alexander's Church was remodelled in a neo-Renaissance style.

In 1944, the Nazi occupier targeted built heritage and destroyed the church. The rebuilding of Warsaw as capital of the Polish People's Republic included the reconstruction of built heritage. For religious buildings this, was not without difficulty; however, St. Alexander's Church was reconstructed around 1950. Jan Zachwatowicz reconstructed the building on the Royal Route in the government quarter, not to its pre-war condition but to the original design by Aigner. This should be regarded as the construction of an identity. The neoclassical style was interpreted in post-war Poland as a national style representing sovereignty. This was largely due to the state sponsored transformation of Warsaw during the years of constitutional Congress Poland (1815–1831). St. Alexander's Church is a defining component of this. Reconstructing the church to its neoclassical appearance, the government of the Polish People's Republic presented itself as the rightful inheritor of a sovereign Poland, and the legitimate successor of the state that adopted the 3 May 1791 Constitution.

Marcus van der Meulen studied Architecture at KU Leuven University, did a course in Monument Preservation at the Institute for Conservation and Restoration in Ghent and took courses in architectural history at the University of Cambridge. In November 2019 he presented his paper "Reconstruction of Warsaw's Sacred Buildings, Construction of Motherland and Identity" at the heritage and identity conference in Dresden. In 2018 he presented his paper "One Ideology, Two Visions: churches in the socialist capital, East Berlin and Warsaw 1945–1975"; about religious heritage and identity, at the conference *State (Re)construction and Art in Central and Eastern Europe 1918–2018* in Warsaw. In 2016, he presented at the conference *The Future of Churches* in Bologna, and presented in Vicenza. His publications include the book *Memorials of the Western Front: Places of Remembrance* (2018), and the articles "Continuity in Purpose: Warsaw after World War II" (2018), "One Ideology, Two Visions: Ecclesiastical Buildings and State Identity in the Socialist Capital City during the Post-War rebuilding decades, East Berlin and Warsaw" (2019) and "Religious Buildings and the

Postwar Construction of a Socialist Utopia in the GDR” (2020). Marcus van der Meulen is an advisor and executive committee member of FRH (Future for Religious Heritage, official partner of the European Year of Cultural Heritage 2018). Among others, he is a member of the Ghirardacci Centre of Studies, Bologna, and the Architecture, Culture and Spirituality Forum.

DARIJA ALUJEVIĆ

Senior Associate

Fine Arts Archives of the Croatian Academy of Sciences and Arts, Zagreb, Croatia

THE STATE AND THE CHURCH: SCULPTURAL PROJECTS FOR THE CROATIAN SANCTUARY MARIJA BISTRICA DURING THE INDEPENDENT STATE OF CROATIA (1941–1945)

Beginning in the 17th century, when the miraculous black wooden statue of the Madonna with Child was found there, the sanctuary Marija Bistrica, near Zagreb, slowly became an essential place of Marian piety and pilgrimage. In the 19th century, a once small church was expanded and redesigned by the architect Herman Bollé. When in 1937, Alojzije Stepinac (1898–1960) was named the Archbishop of the Archdiocese of Zagreb, he began to make many efforts to position Marija Bistrica as the main Marian sanctuary in Croatia and to adapt it to a growing number of pilgrims. He initiated a major project of restoration of the sanctuary in 1940, including building the provisory wooden Way of the Cross. In 1941, an official art competition for fourteen stations of the Cross was announced, but in the same year the plan changed, and all the sculptures were instead commissioned in Carrara, Italy. During the period of the Independent State of Croatia, to make such a large project possible, money was provided through the church organisation Nadasve (founded in 1942) by selling devotional items. Only four stations of the Cross were completed before 1944; during the war some projects were made by Croatian sculptors, but the rest were finished only decades later, from 1977 until 1990.

The work at the sanctuary intensified in 1943 when architect Aleksandar Freudenreich (1892–1974) was engaged to direct the whole renovation (architectural, painting, and sculptural works). He was hired as a staff captain, and the whole project was realised as a sort of military project too, so all the employed artists were exempted from the active military service. Sculptor Ivo Kerdić (1881–1953) was appointed the head of the sculptural works. The sculptural project included a relief commemorating the finding of the miraculous sculpture, reliefs for the entrance atrium (one as a gift of the city of Zagreb and the other a gift of the Croatian army), and the new main altar for the sculpture of the Madonna with Child (a donation of the Poglavnik of the Independent State of Croatia, Ante Pavelić). Two reliefs were realised but later destroyed, and the plaster model of the new main altar is today known only through photos.

The national and political significance of the sanctuary of Marija Bistrica, and the work that was done there during the Second World War makes it a unique example of an intensive artistic wartime construction site where many famous Croatian artists, painters and sculptors spent the war.

Darija Alujević is a senior associate at the Fine Arts Archives of the Croatian Academy of Sciences and Arts in Zagreb. She graduated with a degree in Art History and Italian language and literature from the University of Zagreb. Her primary field of interest is Croatian and European art of the first half of the 20th century, particularly its sculpture and female artists. She is a member of the team on the research project "Manifestations of Modern Sculpture in Croatia: Sculpture on the Crossroads Between Socio-political Pragmatism, Economic Possibilities and Aesthetical Contemplation" financed by the Croatian Science Foundation.



THURSDAY
1 July 2021

SESSION 4.A
SOCIALIST/COMMUNIST
STATES AND ARTS

SESSION 4.B
ARTS IN THE HABSBURG
CENTRAL EUROPE

JOSIPA ALVIŽ

Assistant Professor

Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

JASMINA NESTIĆ

Assistant Professor

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NATIONAL ART IN THE UNIVERSITY OF ZAGREB'S ART HISTORY PROGRAMME FROM ITS FOUNDATION TO THE 1970S IN THE CONTEXT OF POLITICAL, CULTURAL AND EDUCATIONAL REFORMS

Topics related to national art history within the Art History study programme at the University of Zagreb were first introduced in the lectures held by Izidor Kršnjavi (1845–1927), the first professor at the Chair for Art History and Classical Archaeology (today Department of Art History) founded in 1877, who directed his interest towards the medieval period in Croatian art (he offered courses on *The History of Culture in the Middle Ages with Special Attention to Croatia and Practical Work on Medieval Monuments in Zagreb* in 1900/1901). However, a more systematic approach to national art was only introduced by Professor Artur Schneider (1879–1946), who soon after his joining the Department in 1913 started teaching courses centred on individual Croatian-born artists (Andrea Schiavone, Luciano and Francesco Laurana, Giorgio Schiavone, Giovanni Dalmata, Giulio Clovio) and topographical and stylistic surveys of art in Croatia (for instance, Gothic art in Banovina, Renaissance art in Dalmatia, medieval art on the territory of the Kingdom of Serbs, Croats and Slovenes). This approach was enhanced by Professor Petar Knoll (1872–1943) and continued by Schneider's and Knoll's successors at the Department, Željko Jiroušek (1911–1997), Grgo Gamulin (1910–1997) and Milan Prelog (1919–1988), whose course titles also reflected political changes that occurred over time, for example *Art History of the Federal People's Republic of Yugoslavia* taught from the middle of the 20th century.

This paper is based on research of the archival records preserved in the Archives of the Faculty of Humanities and Social Sciences in Zagreb, Archives of the Department of Art History in Zagreb and Archives of the Rectorate of the University of Zagreb, as well as in private archives in different national institutions. Its aim is to offer a new insight into the development of Art History as a profession in Croatia and to call attention to the importance of its institutionalization. The paper aims at exploring the relations between social, historical, cultural and political circumstances and conceptualizations of the Art History programme in the period from its foundation until the 1970s, with special emphasis on topics of national art history. It will also address key moments of the research problem, present individual courses in terms of themes and content, discuss interrelations between teaching and scholarly research of national art by the Department's faculty, and correlate changes of political contexts with departmental activities in the period in question.

Josipa Alviž graduated in Art History and Ethnology from the Faculty of Humanities and Social Sciences, University of Zagreb, where she received her PhD degree in Art History in 2015 with the thesis titled *Paintings of the 17th and 18th centuries in the Capuchin Churches and Monasteries in Croatia*. From 2008 onwards she has been

teaching compulsory and elective courses in the MA programme at the Department of Art History as a member of the Chair of Methodology of Teaching Art History, and from 2019 as an assistant professor. Since 2012 she has been an associate of The National Centre for External Evaluation of Education in Zagreb. In 2015 she was appointed member of the expert group for composing the *National Curriculum for the Subjects of Visual Culture and Visual Arts*, made within the framework of the Comprehensive Curriculum Reform. In 2016 she was appointed an expert associate on the educational project “Creating Common Core Curriculum for ART based on Learning Outcomes” conducted by the Agency for Pre-Primary, Primary and Secondary Education of Bosnia and Herzegovina. Since 2015 she is a member of examination committee for the professional examination of Visual Arts teachers. She has participated in several scientific projects, including the current project, “Art and the State in Croatia from the Enlightenment to the Present”, funded by Croatian Science Foundation. Her fields of professional interest include methodology of teaching art history, history of teaching art history, visual studies and art of the 17th and 18th century.

Jasmina Nestić graduated in Art History and Ethnology from the Faculty of Humanities and Social Sciences, University of Zagreb, where she received her PhD degree in Art History in 2014 with the thesis titled *Illusionistic Painted Altars in the North West Croatia During the 18th Century*. From 2008 onwards she has been teaching several compulsory and elective courses in MA programme at the Department of Art History, as a member of the Chair of Methodology of Teaching Art History, and from 2018 as an assistant professor. Since 2011 she has been an associate of The National Centre for External Evaluation of Education in Zagreb, working as a member of the expert group for drafting the state graduation exams and the exam catalogue in Visual Arts. Since 2015 she has been a member of the examination committee for the professional examination of Visual Arts teachers (Education and Teacher Training Agency, Zagreb). She has participated in several scientific projects, including the current project “Art and the State in Croatia from the Enlightenment to the Present”, funded by Croatian Science Foundation. Her fields of professional interest include methodology of teaching art history, history of teaching art history, visual studies and art of the 17th and 18th century.

RITA ĻEGČIĻINA-BROKA

Visual Artist

Art Academy of Latvia, Riga, Latvia

UNREVEALED LANDSCAPE: LATVIAN TEXTILE ART IN THE PERIOD OF LATE SOCIALISM

Socialist Realism had become the official style in Latvia in the late 1940s after Latvia's annexation to the USSR. Those artists who conformed to the doctrine were supported by the state through the Artists' Union and regularly received offers to carry out commissioned works. In a system of ideological commitment and strict artistic hierarchies, only traditional art disciplines, such as painting and sculpture, were considered politically correct and serious, suitable to the ideological purposes of the Soviet ideologues. Socialist Realism in the period of late Socialism in Latvia cannot be regarded as strictly consistent and homogeneous, even as the political and economic control of artistic activity under the Soviet system can still be noticed. In this situation, newly introduced tapestry weaving became a legal field for artistic experiments. Unlike the traditionally used pile rug or shuttle weaving techniques, tapestry allowed unlimited compositional freedom and was thus suited to large pictorial scenes. Because it qualified as an applied art situated outside of the artistic hierarchy, tapestry along with other textiles remained relatively free from censorship restrictions. Moreover, tapestry became a significant part of the state-commissioned art. By remaining a decorative medium created for utilitarian purposes, tapestry enabled the rise of abstraction to a position of acceptance and expanded the subtle ways in which the medium served as a conceptual and formal model for modern artists.

In my proposed presentation, I will examine the development of Latvian textile art in the period of late Socialism. I will discuss the role of the State Art Academy of the Latvian SSR in the development of textile art, with the establishment of the Department of Textiles in 1961 as the crucial landmark of the period. The selection of textile artworks will be based on the theme of landscapes, which is the focus of my PhD thesis. Despite the fact that landscape was common genre in painting of the period, it was never attributed to textile art. Due to the high level of abstraction, landscapes in textiles were qualified as decorative images of a native nature.

Rita Ļegčīlina-Broka is a Latvia-based visual artist. Currently, she is a PhD student at the Art Academy of Latvia. Her education was based at the Riga Design and Art school and the Art Academy of Latvia. She obtained a bachelor's degree in Environmental Arts in 2001. She received her master's degree from the Department of Textiles in 2017 with practice-based research and theoretical studies of the origin and properties of natural dyes in Latvian textile culture. Since 2016, she has had four solo exhibitions in Latvia and abroad. The research topic of her doctoral thesis is landscape as an interdisciplinary phenomenon and its expression in textile art.

DOROTEA FOTIVEC OČIĆ

Curator

Institute for the Research of the Avant-Garde, Zagreb, Croatia

IVANA JANKOVIĆ

Curator

Museum of Contemporary Art, Zagreb, Croatia

EXAMPLES OF EXPERIMENTAL ART PRACTICE AND INTERNATIONAL CULTURAL COLLABORATIONS DURING THE 1960S AND 1970S ON THE TERRITORY OF FORMER YUGOSLAVIA AND SOCIALIST COUNTRIES BEHIND THE IRON CURTAIN

This research is divided into two case studies. The first case study involves the example of radical Neo-avant-garde artistic practices in the former Czechoslovakia and Poland that were banned for ideological reasons during the Cold War. The examples come from the Marinko Sudac Collection, and such works comprise its long-term collecting strategy. The cultural field in the countries behind the Iron Curtain took on the role of a presentational platform for the ideological programme of the totalitarian regime. State cultural councils dictated the artistic paradigm (Socialist Realism), approved the printing of publications, and approved artistic and other cultural projects in the countries and abroad. According to Miklós Haraszti, in Poland in the 1970s, artists and intellectuals worked in the so-called “velvet prison”, as long as they created within the realm of pure and politically non-engaged art. In Czechoslovakia, by contrast, after the Red Army’s 1968 invasion of Prague, a period of so-called “normalisation” arose (after 1972), due to the threat of Soviet ideology. At that time, exhibiting in public institutions and other public spaces was forbidden to all experimental artists, while any attempt to exhibit abroad was in most cases sabotaged by the state apparatus. Some examples of the censorship of projects indicate control over public and private life, which has not always been of equal intensity.

The second study consists of examples of international projects organised during the 1960s and 1970s in the former Yugoslavia. Particular focus is placed on the participation of radical Neo-avant-garde artists of experimental artistic practices from former Czechoslovakia and Poland. Their presence and activity on the art scene outside the Eastern Bloc depended on the degree of cultural control countries’ policies. The examples discussed are cases where artists from countries behind the Iron Curtain managed to circumvent regime politics. The specific political Yugoslav enclave, especially with the founding of the Independent Movement (1961), influenced the gradual liberalisation of social and artistic life. The policy of socialism with a human face gave greater freedom to progressive artists and institutions such as the Gallery of Contemporary Art and the Students’ Centre Gallery in Zagreb. It also encouraged the opening and operation of numerous independent exhibitions at the initiative of prominent cultural professionals. Throughout the years, these venues hosted a large number of artists, artist groups, art historians and critics, as well as many highly important events and projects, open to both the East and the West. In this context, research on the archival material and documentation of institutions and private collections is of particular value.

This research aims to identify and contextualise the space of meeting and exchange of ideas between artists. It also looks at the initiatives of curators and other cultural workers in the former Yugoslavia and the so-called Eastern Bloc in the circumstances of a world divided into two blocs.

Dorotea Fotivec Očić graduated in Museology and English from the Faculty of Humanities and Social Sciences in Zagreb. She has participated in over 100 projects in 35 museum institutions since 2015 with the Institute for the Research of the Avant-Garde, Zagreb. Highlighted projects include: the Gorgona monograph (2018), the *Non-Aligned Modernity. Eastern-European Art and Archives from the Marinko Sudac Collection* exhibition (2016), the *Bosch+Bosch Group and the Vojvodina Neo-avant-garde Movement* exhibition (2019), and activity with the annual *Artist on Vacation* project.

Ivana Janković graduated in Art History and Archaeology at the Faculty of Humanities and Social Sciences, University of Zagreb. She is a curator at the Museum of Contemporary Art Zagreb. Her field of interest is in archives and private collections with a focus on the Avant-garde and Neo-avant-garde art practices in the former Yugoslavia and Central Europe from the 1950s until the 1980s. She has participated in several museum retrospective exhibitions of Croatian artists such as Vlado Kristl (2007) and Aleksandar Srnec (2009), and has been the curator of many exhibitions such as *FOR ACTIVE ART – New Tendencies 50 Years Later 1961–1973* (2011) and *Antun Motika Experiments* (2012 and 2013), and exhibition projects organised in collaboration with the Marinko Sudac Collection / the Institute for the Research of the Avant-Garde such as *Jiří Valoch: The Power of Powerless*, and the projects “Artist on Vacation” (2016, 2017, 2018), and “Rudolf Sikora, Julius Koller and the First Open Atelier” (2017). She is one of the authors of the Gorgona group monograph (2018).

GIOVANNI RUBINO

Research Fellow

Department of Humanities, Roma Tre University, Italy

LOOKING AT ZAGREB: THE ITALIAN STATE AS A POPULARIZER OF CONTEMPORARY ART

In 1965, at the 12th International Conference of Critics, Artists and Art Scholars, held in Rimini, Verucchio and San Marino and devoted to the theme Art and Technology, Italian art critic Giulio Carlo Argan declared that Yugoslavia had overcome the problem of the relationship between art and technology. His statement concerned the cultural milieu of Zagreb that Argan had known from the early Sixties. In the same year, Palma Bucarelli, the chief curator of the Rome National Gallery, attended the Brezovica conference held for *Nova tendencija 3*, to present a project in which the museum had a significant role as a state institution that had to encourage contemporary art in order to free artists from the pressures of the art market and private art galleries. In 1963, another art scholar, Umbro Apollonio, the curator of the Venice Biennale Archive for Contemporary Arts who had directly participated in the Venice exhibition *Nuova tendenza 2*, claimed that Italian Public Art School needed a new relationship between teaching and industries. My presentation aims to highlight how Argan, Bucarelli, Apollonio and other Italian scholars hoped for the state to intervene in the Italian art system and also how their ideas were inspired by the Croatian political and cultural situation of the 1960s.

Giovanni Rubino is a research fellow in the History of Contemporary Art at the Roma Tre University. In 2012 he received the title of PhD through a co-tutorship agreement between the University of Udine and the University of Zagreb. Over the years he has dealt with abstract, kinetic and programmed art between Italy and Eastern Europe in a variety of national and international publications. He currently teaches on the historical Avant-garde and their diffusion at the European level, in particular through exchanges between the Eastern and Western regions.

AGITA GRITĀNE

PhD Student

Art Academy of Latvia, Riga, Latvia

SILENT PROTEST OF PROPAGANDA ART: A CASE STUDY OF LATVIAN ARTIST JĒKABS BĪNE DURING 1945–1951

The proposed topic for the conference is closely related to the author's doctoral thesis – a monograph on the controversial and unique artist, educator, art critic and *dievturis* (name from Dievturība – Latvian national religion) Jēkabs Bīne's (1895–1955) life and creative work in the first half of the 20th century in the context of historical, political and social events. The Bīne case study shows the conditions under which an artist's creative activity was forced to submit in order to continue to work in their profession. At the conference, living and working conditions of the artist in the first five years of Soviet occupation will be revealed.

The activities of artists were strictly dependent on the organization of the Artists' Union of the Latvian SSR. After the war, restriction, support, and regulation of creative activity rapidly became more and more strict and critical. An order was received to review the ranks of Artists' Union members and candidate members, and at the beginning of 1950 the first meeting was held to determine the compliance of each artist's activity with their status as an Artists' Union member. It was assessed whether the artist would remain a member of the organization or whether this status would be revoked or transferred to the candidates. The most important criteria were artistic achievement and activity, as well as political merit, and any mistakes could be treated as an offense against Soviet rule. They wanted to expel Bīne from the organization for a wrong / ideologically inappropriate lecture in which he explained the history of the ornament. The event confirms the ruthless attitude of the Soviet era toward free expression of personal thoughts.

The paper will focus on concrete examples and situations in which the Soviets strengthened their propaganda through the arts. Bīne created government-commissioned works with externally dictated conditions and instructions, as there was no other way to work and survive at the time. At the same time, his earlier works were removed from museum collections and destroyed. During this time the artist made commissioned propaganda works depicting communism as the promised utopian future of life, and portrayed Stalin, Lenin and other heroes of the time. Fear and misunderstanding of the Soviet regime rules and restrictions on the creation of a new art persisted in Latvia.

Agita Gritāne graduated from the Faculty of History and Theory of Arts and obtained a Master of Arts' Degree in the Humanities after having worked as a lawyer. During her MA studies, she spent one year at the University of Barcelona, Spain. At the same time, she worked in art galleries to gain practical experience. Her research has been published in various international journals and art reviews and she has had the opportunity to participate in different conferences around Europe. Currently, she is working at the Art Academy of Latvia as a lecturer of Art Management and Western Art history. Simultaneously, she is in her last year of the doctoral programme. Her PhD thesis is about monographic research on one of the most controversial Latvian artists, Jēkabs Bīne (1895–1955). She is interested in researching the artist's contribution and role in the making of Latvian identity, and how changes in political powers during the first half of the 20th century affected an artist who strongly believed in Latvia's identity.

MARKO JENKO

Curator

Museum of Modern Art / Museum of Contemporary Art Metelkova,
Ljubljana, Slovenia

THE WAITING ROOM FANTASY, OR, ART AS SYMPTOM

Which theoretical tool can we propose in handling the complex matter of art and state – or should we say not only state-commissioned, propagandistic art and ideology or (mostly daily) politics? Henri Bergson's expression "material sincerity", with which Bergson describes how Molière's *Tartuffe*, in his lies and deceptions, actually and inadvertently tells the exact truth by slowly intimately and unconsciously becoming a captive of his constant masquerade as a purely external ritual to deceive others, is here considered as perhaps the best starting point. The mask becomes the truth, yet doubly so, simultaneously covering up and uncovering. Yet what exactly? We will argue that "material sincerity" helps us to discern this "redoubling" of truth in matters of art and state or simply ideological state apparatuses. This will also help us to quickly untangle the all too commonsensical question of propagandistic and non-propagandistic art. It is as if art "as such", through its own "material sincerity", has the uncanny power to inadvertently – thus not only consciously and no matter how propagandistic or state-enhancing it may be – disclose the underbelly of a certain system, including its private, intimate, individual aspects. In other words, the state or state ideology cannot but show what it not only consciously tries to dissimulate, also and perhaps especially in art as if in some sort of "buffer zone." For example, in Jan Hoet's interview with Heiner Müller (documenta IX catalogue, 1992), Müller likens the former socialist East to a giant train station waiting room, where the Messiah's (or Communism's) impending arrival was constantly, not to say cynically, announced to a growingly tired crowd even if no one believed in his coming. Yet this non-belief was already a form of belief, an illustration of how ideology keeps people sane, to quote Christopher Hitchens' famous words. Consequently, one could speak, and quite daringly, of a waiting room mentality in the former East, which will bring us closer to other non-art-historical theoretical tools, namely, symptom deciphering. From this vantage point, and within a comparative analysis of the Yugoslav 1950s, the work of the Polish painter Andrzej Wróblewski (1927–1957), which is strongly marked by waiting rooms and so-called chairing (the metamorphosis of a figure into a chair), becomes universally telling, even beyond socialism.

Marko Jenko received his PhD degree in Art History and bachelor's degree in the French Language and Literature from the Faculty of Arts, University of Ljubljana, where he was also a PhD researcher (Department of Art History). Since December 2010, he has been working full-time as a curator for 20th-century art at Slovenia's Museum of Modern Art (Moderna galerija) in Ljubljana, where he has so far curated or co-curated 18 exhibitions, including *On the Brink: The Visual Arts in the Kingdom of Yugoslavia (1929–1941)* in 2019. In his theoretical work, he focuses primarily on questions concerning links between art, art history, psychoanalysis, and philosophy. He has also translated works by Gerard Wajcman, Jacques Lacan, Jacques Rancière, Gilles Deleuze, Jean Starobinski, David Freedberg, Monique David-Ménard, among others, into Slovenian.

DUBRAVKA BOTICA

Associate Professor

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

CREATING THE MONARCHY STYLE IN THE TIME OF EMPEROR FRANZ I – THE ROLE OF URBAN DECORATIONS AND PUBLIC MONUMENTS IN CROATIA AND CENTRAL EUROPE

Artistic production during the reign of Emperor Franz I (II), (1804–1835) – in terms of culture more widely defined as the *Biedermeier* period – was much less intense in comparison to the Baroque age or Historicism. The period in question was characterized by the stabilization and consolidation of the state after the Napoleonic Wars and the Congress of Vienna, which led to the establishment of a new balance of power in Europe. An important role in this process was played by the Emperor himself, whose extensive travels had a reunifying effect for the Monarchy. Artistic renderings of the ruler, or the new imperial iconography, played an important part in this process, and consisted of erecting public monuments and commemorating important events, as well as of installing temporary decorations in the cities the Emperor had visited during his long-term travels. These designs reinterpreted the motifs of classical antiquity, frequently used in Habsburg personal iconography from the 18th century, but also introduced some new elements.

This paper will discuss several examples of decorations and public monuments created during the reign of Emperor Franz I, with special emphasis on the thesis of the style of the Monarchy during his rule. Monuments erected in Dalmatia on the occasion of his visit, as well as his observations on the country, have already been the subject of extensive research (Špikić 2012; Clewing 2018) in which the use of classical vocabulary was, understandably, connected to the artistic heritage of the Monarchy's new province. However, these motifs appear on the Emperor's monuments (Emperor's monuments in Vienna, 1846), but also in temporary decorations installed as scenography for ceremonial events in the cities on the Emperor's exhaustive itinerary. Special attention will be given to distinctly Neo-Classical decorations designed by Bartol Felbinger on the occasion of the Emperor's 1818 visit to Zagreb (i.e. Gradec and Kaptol) that would have a decisive impact on the development of architecture in Zagreb and in northern Croatia. Although present in Croatian scholarly literature (Jurman 1956), these temporary decorations have not been discussed in a broader context, especially in relation to later examples such as the 1838 decorations in Prague (Petrasova 2001). The similarities and shared features of all the above mentioned monuments and works of art indicate common conceptual sources, which supports the thesis of the existence of a state style, or predetermined guidelines for depicting rulers that were applied in different instances throughout the Monarchy.

It can thus be argued that during the reign of Emperor Franz I, a period far less researched than the Baroque imperial style or the period of Emperor Franz Josef II, similar tools were employed in order to create an official, state style to be applied in public monuments.

Dubravka Botica studied German language and literature and Art History at Faculty of Humanities and Social Sciences in Zagreb (1994–1999). She received an M.A. in Art History in 2003 and obtained a PhD in Art History in 2007, with the thesis *Churches of Quatrefoil Plan in Central Europe – Typology of Sacral Architecture in 18th Century*. She held a visiting DAAD Research scholarship in Zentralinstitut für Kunstgeschichte and Institut für

Kunstgeschichte, LMU, München in 2002 and 2006/2007. From 2000 to 2015 she was a junior lecturer, research assistant and assistant professor, and since 2015 she has been an associate professor at the Department of Art History, Faculty of Humanities and Social Sciences in Zagreb, and chair for Art and Architecture of Renaissance and Baroque. For her book on 18th century architecture and exhibition, *Architecture and Performance*, on French prints, she received 2015 Annual Award of the Faculty of Humanities and Social Sciences. Her main fields of interest are art and architecture from the 16th to 19th century, cities as artistic and cultural centers, and patrons and collections in central Europe in 18th century.

MARINA BREGOVAC PISK

Museum Advisor (retired)

Croatian History Museum, Zagreb, Croatia

FERDINAND I – THE FORGOTTEN RULER

Portraits of rulers were for a long-time compulsory in various official institutions such as government offices, county seats, assembly halls, town halls, military commands and schools, so it is not surprising that 19th century portraits of Habsburg rulers found in present-day museum and gallery collections in Croatia are fairly numerous, in particular those of Franz I and Franz Josef I. In contrast, portraits of Ferdinand I Habsburg (1793–1875), the eldest son and heir of Franz I and predecessor of Franz Josef I, are not as numerous. The feeble-minded emperor suffering from severe epilepsy and hydrocephalus, who was on the throne from 1835 to 1848, tends to be forgotten, overshadowed by his father, who had ruled for a long period (1792–1835), and his nephew, who was on the throne even longer, from 1848 to 1916.

During Ferdinand's reign, real power was in the hands of the Privy State Conference (*Geheime Staatskonferenz*), consisting of Ferdinand's uncle Archduke Ludwig, Ferdinand's brother Archduke Franz Karl, State Chancellor Metternich and State and Conference Minister Kolowrat-Liebsteinsky, with the new emperor simply complying with all decisions made by the members of the Conference. That period was usually called "Ära Metternich". In Croatia, one of the Lands of the Crown of St. Stephen, it was marked by almost constant confrontations with Hungarians due to their rising nationalism, reflected in attempts at Hungarianisation. During this time, Croatia saw an awakening of the national language and awareness of national history, known as the Illyrian Movement, which was prohibited by the Viennese court in 1843. During the revolutionary years of 1848 and 1849, Croats under the leadership of newly appointed Ban Josip Jelačić fought Hungarian and Viennese revolutionaries. In December of that year Ferdinand I abdicated in favour of his nephew, thereby starting a new period in history of that multi-national state and Croatia as a part of it.

In this article, Ferdinand I will be presented through his portraits (paintings, prints and a rare bust) preserved in Croatian museum collections. These works of art will be analysed regarding their authorship, as well as those persons and institutions who had commissioned the portraits and the places for which they were intended. They will also, according to the same points of interest, be compared with the portraits of Ferdinand's predecessor, Franz I, as well as with youthful portraits of his heir, Franz Josef I.

Marina Bregovac Pisk is a graduate of the Faculty of Humanities and Social Sciences at the University of Zagreb, Croatia, where she gained a degree in Art History and English Language and Literature. From 1982 onwards she has curated the Collection of Paintings, Prints and Sculptures, which was assembled up to the year 1920 at the Croatian History Museum. As Museum Advisor she catalogues the collection and takes part in choosing and cataloguing the exhibits for temporary historical exhibitions regularly put up by the Croatian History Museum. She is the author of two catalogues of museum collections as well as author and co-author of several catalogues of temporary exhibitions, all published by the Croatian History Museum. She has participated in various exhibition projects of the museum she works at as well as of other Croatian museums. She received her Master's degree at the Department of Art History of the Faculty of Humanities and Social Sciences at the University of Zagreb in 2003 for the master thesis *Prints in 1848 and 1849*, and her PhD in 2012 for the doctoral thesis *The Drašković Family as Commissioners and Buyers of Works of Art (A Case Study of the Trakošćan Castle)*. Her mentor in gaining both degrees was Professor Zvonko Maković. She is currently participating in the project "Art and the State in Croatia from the Enlightenment to the Present" funded by Croatian Science Foundation. Her main fields of interest are portraits in paintings and prints ranging from the 17th to the end of the 19th century.

MARIO PINTARIĆ

Assistant

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

“RICORDO PER L'INAUGURAZIONE DELLA PUBLICA MONUMENTALE FONTANA FRANCESCO GIUSEPPINA”: THE FOUNTAIN OF EMPEROR FRANZ JOSEF I IN RIJEKA

After the revolutionary year of 1848, Emperor Franz Josef I quickly established his power and, through the abolition of the Habsburg Constitution, enabled the introduction of imperial absolutism in December 1851. Accordingly, in 1852 he undertook a great tour throughout the Empire to secure stronger affection from his subjects. In November he visited Croatia and Slavonia, as well as a part of Lombardy. After his stay in Varaždin and Zagreb, the Emperor arrived to Rijeka on 7 November, where he was welcomed with the highest honours.

To commemorate this imperial visit to Rijeka, the representatives of the newly established Chamber of Commerce and Industry sent a proposal to the city authorities to raise a monumental fountain with a marble statue of Emperor Franz Josef I. Shortly thereafter, the councillors accepted this idea, and after they received the approval from Vienna, it was decided that the task of erecting the fountain, as well as of carving the marble sculpture of the emperor, would be assigned to the trained sculptor Pietro Stefanutti (1819–1858) from Rijeka. The *Francesco-Giuseppine fountain* was completed during the first months of 1857 and on 24 April, the ceremony of its unveiling was held. Unfortunately, the fountain was removed in 1874 due to new traffic regulations. Of the original monument, only the marble statue of the Emperor has been preserved, and it is now kept in the State Archives in Rijeka.

The aim of this paper is to retrace the circumstances of the construction of the Fountain of Emperor Franz Josef I, as well as to present the protocol of its unveiling on grounds of archival documents. The paper will also try to assess the importance of the forgotten Venetian-trained sculptor Pietro Stefanutti in the context of Rijeka's sculptural production during the first half of the 19th century through hitherto unknown documents and newly attributed works.

Mario Pintarić is assistant at the sub-department for Early Modern Art (Department of Art History), Faculty of Humanities and Social Sciences, University of Rijeka. He is also a young researcher on the project “ET TIBI DABO: Commissions and Donors in Istria, Croatian Littoral and North Dalmatia from 1300 to 1800”. His work is partially supported by the “Young researchers’ career development project – training of doctoral students” of the Croatian Science Foundation funded by the European Union from the European Social Fund. He obtained his master's degree in 2018 and the title of his thesis was *The Marble Sculpture and Altars in the Collegiate Church of the Assumption of the Blessed Virgin Mary in Rijeka*. In 2019 he enrolled in Doctoral Study at the University of Zadar (Croatia). The title of his thesis is *Patrons and Artists in Rijeka During 17th and 18th Centuries*. His field of interest is baroque and 19th century sculpture, donors and art patrons in Rijeka, Istria, Dalmatia and Venice. He has published several scholarly articles and has delivered several papers at national and international scholarly conferences.

JEREMY F. WALTON

Max Planck Research Group Leader

Max Planck Institute for the Study of Religious and Ethnic Diversity,
Göttingen, Germany

PERIPHERAL PALATIAL: THINKING POST- IMPERIALLY AT MIRAMARE

Iconic imperial palaces – Buckingham, Topkapı, the Forbidden Palace, Sanssouci – typically epitomize centers of imperial power. As the residences of sovereigns, they house the individuals who embody imperial polities. Moreover, as expressions of imperial wealth, they materialize the power of imperial capitals as political-economic centers. Yet not all imperial palaces are central or centripetal in this manner. In this presentation, I examine Trieste’s Miramare Palace as a site of peripheral imperial legacies and collective memories. Constructed in the 1850s as a residence for Archduke Maximilian, the younger brother of Habsburg emperor Franz Josef, Miramare articulates at least three provocative peripheralities: politically, in Maximilian’s vexed relationship to centralized Habsburg power, embodied by his brother; aesthetically, in architect’s Carl Junker’s eclectic stylistic synthesis, a contrast to the Mitteleuropean architectural tastes of the monarchy at the time; and geographically, as a placeholder for Trieste vis-à-vis the empire at large. Following this consideration of the laminated forms of peripherality that originally defined Miramare, I propose a broader model for speculation on the relationship between the imperial and the post-imperial that foregrounds the productive capacity of peripheral sites of post-imperial memory.

Jeremy F. Walton is a cultural anthropologist whose research resides at the intersection of memory studies, urban studies, the comparative study of empires and imperialism, and critical perspectives on materiality. He leads the Max Planck Research Group, “Empires of Memory: The Cultural Politics of Historicity in Former Habsburg and Ottoman Cities,” at the Max Planck Institute for the Study of Religious and Ethnic Diversity. Dr. Walton received his PhD in Anthropology from the University of Chicago in 2009. His first book, *Muslim Civil Society and the Politics of Religious Freedom in Turkey* (2017), is an ethnography of Muslim NGOs, state institutions, and secularism in contemporary Turkey. He has previously held fellowships at the University of Rijeka, Georg August University of Göttingen, Georgetown University, and New York University. Dr. Walton has published his research in a broad selection of scholarly journals, including *American Ethnologist*, *Sociology of Islam*, *Die Welt Des Islams and History and Anthropology*. He is also the co-editor of several volumes, including *Anthropology and Global Counterinsurgency* (2010) and *Art and Politics in the Modern Period* (2019). “Empires of Memory”, which Dr. Walton designed, is an interdisciplinary, multi-sited project on post-imperial memory in post-Habsburg and post-Ottoman realms. In early 2022, he will inaugurate a new research group, “REVENANT – Revivals of Empire: Nostalgia, Amnesia, Tribulation” at the University of Rijeka (Croatia), with support from a European Research Council consolidator grant.

MATEA BRSTILO REŠETAR

Senior Curator

Croatian History Museum, Zagreb, Croatia

THE GALLERY OF RADE GERBA: A HISTORICAL ANACHRONISM IN THE TWILIGHT OF THE MONARCHY

The gallery of coats of arms of commanders of the Croatian-Slavonian Military Frontier was established in the first decade of the 20th century, on the order of Lieutenant-Colonel Rade Gerba. Coats of arms were exhibited with the related portraits in the premises of the General Military Command in Zagreb (*General-Commando zu Agram*) and were handed over to the National Museum in Zagreb (today the Croatian History Museum) after the break-up of the Austro-Hungarian Monarchy.

The establishment of the gallery was probably initiated around 1908, that is, as part of the celebration of the 60th anniversary of the reign of Emperor Franz Josef I. Made for memorial purposes, the gallery is associated with the way that the Habsburg state cultivated and represented certain norms, valuation and behavior in this case, by bringing military dignitaries into prominence, based on a solid heraldic heritage. On the other hand, it reveals a historical anachronism due to the ongoing processes of modernization and national integration. It also illustrates the social and political significance of military institutions in the time of the preservation of the Monarchy, especially during the period of the settlement of the Eastern Question and on the eve of the outbreak of World War I.

Matea Brstilo Rešetar graduated in History and Art History in 2003 at the Faculty of Humanities and Social Sciences of the University of Zagreb. Since 2004 she has been employed at the Croatian History Museum as a museum pedagogue, and has curated The Heraldry and Sphragistics Collection since 2005. Since 2016 she has been the directress of the Croatian History Museum. As a Curator of the Croatian History Museum she was the author of the permanent exhibition of *The Birth House of Nikola Tesla in Smiljan* (2006), and the international traveling exhibition *Nikola Tesla – The Man Who Lit the World*; co-author of the exhibitions *Homeland War* (2011) and '45. (2016), as well as the curator of the exhibitions *Cimelia Croatica from the Collection of Ivo Dubravčić* (2005) and *Memories of a Ban – The Jelačić Legacy in the Croatian History Museum* (2009). As associated Curator she has participated in various exhibition projects including *Baranja and Srijem – Origins of the European civilization* (2009) and *Imagining the Balkans – Identities and Memory in the Long 19th century* (2010–2013) held under the patronage of UNESCO and ICOM. She has published professional and scientific articles in the fields of museology, heraldry, and sphragistics with an emphasis on Croatian military nobility and the Homeland War. She has participated in various international and domestic scientific and professional conferences of heraldic and genealogy sciences and those under the patronage of UNESCO, focusing on the role of national museums of South East Europe.

LJILJANA DOBROVŠAK

Research Advisor

Institute of Social Sciences Ivo Pilar, Zagreb, Croatia

WORLD WAR I MEMORIALS AND THE STATE

This presentation will discuss the erection of memorials to victims of World War I on the territory of Croatia during the war. The idea of memorials as a way of “honouring heroes” appeared during the war, and for this purpose the Imperial and Royal Office for the Promotion of Crafts in Vienna (*Kunstverlag Schröll und Kopm*) issued a work entitled *Soldatengräber und Kriegsdenkmale*. It contained a series of developed blueprints for memorials and individual and mass graves, in rural or urban areas, lowlands or highlands, and made from any possible material. In 1916, a public debate developed about what kind of memorials should be erected in honour of fallen heroes. Military circles proposed classic memorials, i.e. a single memorial post or plaque for each soldier, on his native soil. They also proposed the construction of a monumental collective memorial in the centre of municipalities or villages, where every local fallen soldier would be commemorated in some small way. Civilian circles considered the proposal of individual memorials very inappropriate due to the economic conditions in the country, and advocated a completely different model – investing funds raised through various charities to erect homes for orphans of fallen soldiers. Based on her research, the author will try to determine to what extent the mentioned efforts were successful as well as the role of state institutions in erecting war memorials.

Ljiljana Dobrovšak is a scientific adviser at the Institute of Social Sciences Ivo Pilar in Zagreb. She studied History at the University of Zagreb, the Faculty of Humanities and Social Sciences where she completed her MA and PhD. Her primary areas of research are the history of the Jews in the 19th and 20th centuries and the cultural history of World War I. She is the author of five books, editor of five books and one exhibition catalogue as well as 66 variously categorized academic journals and publications.



THURSDAY
1 July 2021

SESSION 5.A
PROTECTION OF
MONUMENTS

SESSION 5.B
TRANSITIONAL PERIODS
AND ARTS

CHIARA MANNONI

Research Fellow

Department of Philosophy and Cultural Heritage, University Ca' Foscari,
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THE AGE OF REASON AND THE TUTELAGE OF THE ARTS: THE RISE OF LEGISLATION ON HERITAGE PROTECTION IN 18TH-CENTURY EUROPEAN STATES

Artifacts and artistic goods have always existed, but the belief that they constitute collective “heritage”, which requires practices of maintenance as well as rules devoted to its management and legal tutelage, did not always coincide with the moment of their actual creation. Although there were places which established regulations on the defense of the local works as early as 1400s – such as the Papal States – the laws which provided a pioneering system of protection for antiquities and fine arts in Europe were issued at a much later stage. *De facto*, the cultural mindset that conceived the first rational models of legislation on the safeguarding of the arts in a state perspective emerged in the 18th century, responding, in broad terms, to the philosophical and theoretical innovations of the Enlightenment.

Through the analysis of specific aspects of these early regulations and their related background of production, this contribution aims to uncover the origin of the idea of protecting “juridically” what was thought of as “state heritage” in the countries that first established a system of arts administration in Europe: the Papal States, the Netherlands, some German States, Spain, the Austrian Empire, the Grand Duchy of Tuscany, the Kingdom of Naples, Denmark, and Sweden. In this framework, aesthetic concepts and artistic scholarship will support the analysis of the legal and institutional constructs of legislation, observing how this was promoted to preserve the identity, the economy and the “treasures” of each respective country. The discourse will consider diverse factors, both in a European perspective and in the context of the individual policies of each place: The impact of 18th-century culture and scholarship in the construction of an early definition of “heritage” in each place; launch of vast campaigns of excavation and landscape surveys across Europe (such as in Herculaneum and Pompeii and in the Netherlands); The promotion of the first state collections and museums, and the acquisition (or requisition) of artifacts for their expansion; control of the circulation of the artifacts in the market, and restrictions on the export of antiquities and/or works of “national masters”.

As a result, a wide picture will emerge: in this context, these states were ultimately elaborating the foundations of the conceptual, institutional and juridical protection of artistic heritage in Europe, following legal and administrative paradigms that would find full expression only in late 19th- and 20th-century legislation.

Chiara Mannoni is a Marie Skłodowska-Curie research fellow at the University Ca' Foscari of Venice, in the Department of Philosophy and Cultural Heritage. Her current research involves analysis of the origins of legal protection of heritage, investigating early laws on the safeguarding of monuments and artworks issued in 15th- to 18th-century Europe. Chiara obtained her BA and MA in Art History at the University of Rome “La Sapienza”; her 2nd level MA in Conservation and Management of Cultural Heritage at the University of Siena, and her PhD in Art History at the University of Auckland (2017). She was a researcher for the Italian Ministry PRIN projects in Museology and Restoration at “La Sapienza” in 2010–2012, and has obtained fellowships and research grants in Italy, Greece, Australia and New Zealand.

SILVIJA LUČEVNJAK

Director / Curator

Našice Local History Museum, Croatia

JASMINKA NAJČER SABLJAK

Assistant Professor

Department of Visual and Media Arts, Academy of Arts and Culture in Osijek, J. J. Strossmayer University of Osijek, Croatia

THE COMMITTEE FOR THE COLLECTION AND PRESERVATION OF CULTURAL MONUMENTS AND ANTIQUITIES AND NOBLE FAMILIES' ART COLLECTIONS OF EASTERN CROATIA

The Committee for the Collection and Preservation of Cultural Monuments and Antiquities, the so-called KOMZA, played a key role in the musealization and redistribution of art objects from private collections at the end of the Second World War. The committee was formed in mid-1945 as part of the Federal State of Croatia's Ministry of Education and had its seat in Zagreb. It was headed by Vladimir Tkalčić (1883–1971), and its activities were connected with the sensitive issue of private property expropriation. Shortly after the foundation of the Committee, it became necessary to undertake urgent activities outside Zagreb, so a joint trip of the War Damage Commission and KOMZA to Hrvatsko Zagorje was organized for that purpose. In the summer of 1946, KOMZA managed to form a commission that traveled most of the Croatian coast and the islands of Krk and Rab. It also traveled across eastern Croatia in the autumn of 1946. It was clear that KOMZA could not cover the entire territory of Croatia from Zagreb alone, so district collection centers were established in Osijek, Varaždin, Sušak, Zadar and Šibenik. The Conservation Institute in Split was in charge of collecting cultural objects in the territory of Dalmatia. KOMZA members were primarily engaged in listing items of artistic value from sequestered or confiscated property that were then transferred to KOMZA's district collection centers or temporary storage facilities in Zagreb, after which the authorities redistributed them to various institutions, including museums and other state institutions. In the present area of eastern Croatia, KOMZA's activities were extremely important due to the existence of a number of aristocratic families who owned art collections and whose items were saved and partly musealized due to the efforts of the employees of the KOMZA regional center in Osijek. In Slavonia, KOMZA had its headquarters in the State Museum in Osijek (today the Museum of Slavonia), then headed by Josip Bösendorfer (1876–1957). The person most responsible for KOMZA's activities was its team leader, the museum curator Dr. Danica Pinterović (1897–1985). The team rescued, transported, recorded and stored the collections gathered from noble families in eastern Croatia. Owing to them, a large and important part of Croatia's cultural heritage has been preserved, but many questions remain regarding the provenance of works of art and the relationship between culture and politics.

Silvija Lučevnjak studied at the Faculty of Humanities and Social Sciences in Zagreb and in 1991 received a degree in Comparative Literature, Art History and Librarianship. Since 1999, she has been a curator and director of the Našice Local History Museum. She has dedicated herself to research, presentation and popularization of the heritage of the Našice area, both in her work in her parent institution, and in activities under the aegis of

other associations, particularly the local branch of Matica hrvatska. She has participated in the organization of local events such as Days of Franciscan Culture, the Dora Pejačević Memorial, the Hinko Juhn Artistic Ceramic Colony, Slavonian Forests Days Festival, and Hiking Week. She publishes specialized articles in catalogues of exhibitions, in periodicals and miscellanies, and has edited a number of local history editions on various topics. Since 2000 she has organized meetings of the Art Historians Section in the Eastern Croatia Museum Association in Našice. For achievements in her work, in 2001 she was awarded the annual Osijek-Baranja County Culture Prize. With Jasminka Najcer Sabljak, she co-curated the exhibition *The Art Heritage of the Pejačević Family* (2013). For the achievements in their work on the exhibition and catalogue, they received the annual Osijek and Baranja County Prize for Culture, the Radovan Ivančević Accolade of the Association of Art Historians of Croatia for advancing and promoting art history, and the annual Prize of the Croatian Museum Association for an investigative exhibition project.

Jasminka Najcer Sabljak is an assistant professor at the Department of Visual and Media Arts, the Academy of Arts and Culture in Osijek, J. J. Strossmayer University of Osijek. She has given lectures on Iconography in Art, Art History of the 19th century and National Art History at the University. Her research focuses on cultural heritage, especially on provenance research, history of art collections and collecting and acquisitions of works of art by Croatian and foreign noble families in eastern Croatia from the 18th to mid-20th century. She has published a number of professional papers on the subject and two books: *The Art Heritage of the Pejačević Family* (2013) and *The Art Heritage of the Odescalchi Princes: From Lombardy and Rome to Ilok* (2015). She has participated in two research projects financed by the Croatian Science Foundation that relate to art collecting and the provenance of works of art from the collection: “Croatia and Central Europe: Art and Politics in the Late Modern Period (1780–1945)” until 2016 and “Art and the State in Croatia from the Enlightenment to the Present” from 2018.

BARTOL FABIJANIĆ

Assistant

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

THE MUSEALIZATION OF ARTWORKS IN CROATIA IN THE AFTERMATH OF THE SECOND WORLD WAR

Through various musealization processes, an abundance of artistic material that was excluded from former privately-owned art collections entered Croatian museums in the first couple of years after the end of the Second World War. What was known as the state-organized theft of private property, including artworks belonging to Jews and other victims of persecution under the Ustasha regime during the Independent State of Croatia (1941–1945), was by the end of the war replaced by the newly introduced measures of the new socialist state. These measures included legal mechanisms which enabled the sequestration of previously dispossessed private property (together with artworks and other object of cultural significance), and confiscation, expropriation, and nationalization, which targeted so-called national enemies of The Democratic Federal Yugoslavia – former fascist and Nazi collaborators, noble and rich families, and other *personae non gratae*.

Based on these newly implemented legal measures, an array of committees and state bodies were introduced, whose task was to deal with the musealization of the artworks in the immediate post-war period. The aim of this paper is to show how the new socialist state developed cultural policies through these state bodies and other legal mechanisms, which finally led to the distribution of artworks from former private ownership into state-owned museums and other public institutions. Also, it will be shown how the redistribution processes resulted in the dispersion and fragmentation of previously integrated private art collections, and how their transfers and translocations caused the loss of memory about their previous owners.

Bartol Fabijanić is an assistant in the Croatian Academy of Sciences and Arts' Strossmayer Gallery of Old Masters. He attends the Postgraduate doctoral study of Humanistic Science (PhD) at the University of Zadar with a doctorate thesis proposal on the *Art acquisitions by the Strossmayer Gallery of Old Masters after World War II*. He was also a research member of the HERA project "Transfer of Cultural Objects in the Alpe Adria Region" (TransCultAA, 2016–2019).

SANJA ZADRO

Independent Researcher

Zagreb, Croatia

FROM BOSNIAN STYLE TO FUNCTIONALIST TRADITIONALISM IN THE 20TH-CENTURY ARCHITECTURE OF BOSNIA-HERZEGOVINA – A CASE STUDY OF MOSTAR

The paper discusses a selection of architectural works that form a formal referential framework for most of 20th-century Bosnian and Herzegovinian architecture. It explores tendencies that began with the emergence of the so-called Bosnian style in the period of the Austro-Hungarian administration. Unambiguously articulated associations with traditional architectural elements and modernist functionalism appeared in 1908 in Josip Pospišil's designs and buildings. Pospišil was an architect who, during the Austro-Hungarian administration, defined the course of architectural development that reached its final and comprehensive stage with high modernism and critical regionalism. Therefore, this course represents a type of continuity whose foundation had been laid in the last two decades of the Austro-Hungarian administration in Bosnia and Herzegovina. The formal characteristics of the architectural accomplishments taken as illustrative for this topic concern the conditions imposed on building plans and materials by the climate and geographical characteristics of the area. This formal repertoire continued to develop in symbiosis with modernist functionalism during the 20th century, which culminated with the accomplishments of architects such as Juraj Neidhardt, Zlatko Ugljen and Hido Hasanbegović. Mostar's architecture in the second half of the 20th century, as a case study in this paper, points to the development of modern architectural tendencies under the influence of the local tradition in terms of building materials, ground plans and spatial capacity. Elements included in the analysis are urban interventions, restored monuments from earlier periods, individual new buildings and unexecuted conceptual designs. In addition to written documents, illustrations will include urban design projects, photos of public buildings and collective and individual housing projects.

Sanja Zadro is a researcher on the project *Art and the State in Croatia from the Enlightenment to the Present*. In 2012, she has obtained her MA degree in Art History and Comparative Literature from the Faculty of Humanities and Social Sciences, University of Zagreb, from where she also obtained her PhD degree in Art History in 2017. 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 was architecture in 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.

KAROLINA RYBAČIAUSKAITĖ

Art Critic / PhD Student

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MARCEL TOMÁŠEK

Lecturer

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CONTINUITY AND HOMOGENEITY IN CONTEMPORARY ART? CURRENT INSTITUTIONALIZATION OF CANONS IN CEE

By presenting three situations of post-socialist countries, we try to answer the question how diverse changes of political regimes have influenced the ways of collecting, presenting and canonizing the development of modern and contemporary art, as well as establishing the new modern and contemporary art museums in the post-socialist region. As the shifting point, we take the breakthrough year of 1989, which, besides the restoration of independence and the demise of the real-socialist system, in the sphere of art is represented by the shifting conception and prevalence of the term “contemporary”. From this perspective, we identify regional divergences frequently perceived in quite homogenous terms and, for that matter, we detect three distinctive situations: 1) In the Polish case, the Polish neo-avant-garde art was created not beyond but within the communist system and not necessarily in a direct clash with it (Piotr Piotrowski). Surprisingly, talking about our region, the first museum of current art came into existence in Łódź in 1932 even before the invention of the concept of the “contemporary”. It has held an international collection of art from the very beginning, but now it presents its collection in the conceptual trans-historical and geographical way. In light of this, has the slowly emerging Museum of Modern Art in Warsaw marked the “contemporary” in its view of art since the 1960s? 2) In the Czech case, it seems that the exhibition of art from the 1970s and 1980s (after the Soviet invasion) in the Trade Fair Palace (“Veletržní palác”) – the modern and contemporary art section of the National Gallery – is restrained and partial in view of the size of premises available. Is this due to the limited acquisitions of the National Gallery at the time (the displacement of the actual existing late 1960s “contemporary art scene” into illegal and grey zones and consequently the lack of institutional acquisitions of art pieces in the 1970s and 1980s), or are there other post-1989 reasons at play? 3) In the Lithuanian case, according to the “silent modernism” thesis, it is claimed that between 1960 and 1980s there was not a significant movement of independent art. Both art history accounts and the collection of the National Museum of Art were formed in this manner. Showing “the continual development” of art in Soviet times, simultaneously implies that even semi-official art might be followed as continuous and lacking many traces of the influence of Western contemporary art at that time. But is this perception of continuity and homogeneity regarding Neo-avant-garde / contemporary art before 1989 correct?

Karolina Rybačiauskaitė is an art critic and a PhD student of Philosophy at Vilnius University. She also graduated in History and Theory of Art from the Vilnius Academy of Arts. She studies the principle of indeterminacy and the politics of knowledge-making in the new materialist philosophy. Her research interests also include alternative ways of writing the history of modern and contemporary art in post-socialist European countries.

Currently, together with Vytautas Michelkevičius and Kęstutis Šapoka, she is editing the book *(In)dependent Contemporary Art Histories: Artists-run Initiatives in Lithuania 1987–2020. 3rd volume.*

Marcel Tomášek is currently a lecturer at the Institute of Theory and History of Architecture at Czech Technical University in Prague and in the MA program in Historical Sociology at the Faculty of Humanities of Charles University. Previously, he has lectured and taken part in research at the Faculty of Social Studies of Masaryk University in Brno (2002–2007) and Metropolitan University in Prague (2010). He received an MA in Sociology from CEU (Warsaw), an MA in Politics/European Studies and History from Palacký University (Olomouc), and further studied at the Graduate School for Social Research (Warsaw). He has also spent some time in the United States as a visiting fellow at the Transregional Center for Democratic Studies (The New School, New York) and earlier as an exchange student at Miami University, and was also an exchange student at Aarhus University in Denmark before that.

FRANO DULIBIĆ

Full Professor

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CENSORSHIP AND SELF-CENSORSHIP IN GRAPHIC CARTOONS AND CARICATURES FROM 1945 TO 2015 IN CROATIA

The history of print media in Croatia is conditioned by political events that often resulted in various forms of censorship and self-censorship. Starting from the period of the totalitarian communist system (1945–1948) until the breakup of Yugoslavia, a gradual loosening of censorship and increasing freedom within a wide range of topics can be observed. The aim of this research is to determine how different forms of censorship in post-World War II Yugoslavia limited the content of graphic cartoons and caricatures, as well that of the related media of comic strips and animated films. Ideological circumstances at the time determined the limits of freedom of expression. At the same time, some authors often bypassed censorship barriers in various creative ways, risking arrest and prosecution. From 1991, in the Republic of Croatia, although there is no officially conducted censorship, there are cases of self-censorship. This paper documents the stages and forms of the censorship and self-censorship through specific examples in graphic cartoons and caricatures over a seventy-year period in Croatia.

Frano Dulibić has worked at the Art History Department since 1993, in the Faculty of Humanities and Social Sciences, University of Zagreb, teaching the compulsory course Introduction to Art History. Since 1993 he has also taught at the Academy of Fine Arts in Zagreb to students attending art teaching and restoration programmes. He obtained his PhD degree in 2002 and was elected as associate professor in 2010 and full professor in 2016. From 2004 to 2006 he was Head of the Art History Department. Since 2003 he has been teaching elective courses at the BA and MA levels (*History, Kinds and Characteristics of Illustration, Central European Painting and Sculpture, History of Caricature*) as well as courses in the doctoral programme in Art History within the department. His research interests include painting in the first half of the 20th century, caricatures and cartoons, illustrations, comic strips and public art. He has published four books: *Omer Mujadžić* (2015), *Paintings of Vladimir Varlaj* (2011), *History of Editorial Cartoon and Caricature in Croatia Before 1940* (2009) and *Oto Reisinger* (2008).

LĪNA BIRZAKA-PRIEKULE

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Latvian Academy of Art, Riga, Latvia

TRENDS IN LATVIAN CONTEMPORARY ART SCENE 1980–2020: EXAMPLES OF SOCIO-POLITICAL ACTIVISM AND CRITICISM AS A SOCIAL CHANGE CATALYSATOR

In discussion among Latvian art professionals, one often hears about the movement of Latvian contemporary art towards the highlighting of aesthetic and poetic as opposed to socio-political categories, compared, for example, with neighbouring countries Lithuania and Estonia or the Eastern European region. This presentation will seek to answer why this is so, whether there really are no examples of social political activism and criticism in the Latvian contemporary art scene, and if there are any, how they affect society. The presentation is also driven by the fact that Latvia still does not have its own contemporary art museum and information about current processes in today's visual art is fragmentary. Its aim is to show how Latvian contemporary artists, using different visual art strategies, engage with the possibility of real social change and narrate how they have found it continually necessary to work in ways that question how to participate meaningfully in the social and political life of Latvia.

The research supporting this presentation focuses on the works and practice of four artists who represent four different generations of Latvian contemporary art over the period from 1980 to 2020. Together, these four generations show that Latvian contemporary artists are translators and intermediaries of society's problems, including race and gender equality, civil rights, sexual politics, and cultural and social identity, as well as globalization. As such, their work can lead to social change in society. The four artists are Kristaps Ģelzis (1962) with his paintings and graphics, which question the legacy of nationalism in the 21st century; Miķelis Fišers (1970), whose projection of a series of political works *Touch Your Fears* was exhibited on the walls of Latvian National Museum of Arts; Mētra Saberova (1991) with her own orchestrated experiences of medical tourism and bodily interventions aimed at encouraging discussions about the female body and its capabilities; and, Annemarija Gulbe (1997) with her series of photographs *Love Re-search*, which reflects the different subcultures of young people in the 21st century and which has faced issues of censorship.

Lina Birzaka-Priekule is a curator and art historian. She has studied Italian language and culture at the Latvian Academy of Culture and at Sienna University. She graduated from the Latvian Academy of Art with a master's degree in the History of Art. She is currently studying for a PhD in the Latvian Academy of Art, researching social-political criticism and activism in the Latvian contemporary art scene. Since 2016, she has worked as a curator and the head of the Creative Studio in the Latvian National Museum of Art exhibition hall Arsenalā. Lina Birzaka-Priekule has worked with numerous emerging artists' exhibitions, including those of Amanda Ziemele, Atis Jākobsons, Elina Vitola, Golf Clayferman and others. Currently she is working on the Viennese Actionist exhibition in the Latvian Museum of Decorative Arts and Design, as well as on a group show about the 1990s in the Baltics in kim? Contemporary Art Centre. Since 2019 she has been a lecturer at the Latvian Academy of Arts. She regularly publishes in leading Baltic media related to culture and the arts. Since 2019 she has been the head of the Purvītis Prize Expert Panel as well as a member of the Latvian Ministry of Culture Visual Art Expert Panel.

LANA LOVRENČIĆ

Assistant

Institute of Art History, Zagreb, Croatia

TURISTKOMERC PHOTO ARCHIVE

In 1992, Turistkomerc, the bureau for touristic propaganda Zagreb, was privatised. In its possession were office and printing spaces in Zagreb city centre, machines, books and similar assets, but probably what was most important was its photo archive, consisting of a vast collection of colour slides, showing not only tourist centres and cultural heritage, people and customs, but also the latest achievements of Yugoslav modernisation (new hotel facilities, infrastructure development, etc.).

Awareness of the importance of photography and its documentary and propaganda potential increased in the period during and after the Second World War. Therefore, the next 45 years witnessed the creation of numerous photographic archives containing photographs of landscapes and cities, people and their customs, cultural heritage and technological advancements. Their purposes varied from state security to touristic propaganda. Turistkomerc was one of the companies dedicated to touristic propaganda. Founded in the late 1960s, its purpose was to produce materials aiming to attract tourists – postcards, posters, tourist guides and books. In addition to Serbo-Croatian versions, these were also regularly published in English, German, Italian and other languages. Colourful photographs, taken by well-known photographers (Mladen Grčević, Tošo Dabac, Petar Dabac, and Milan Babić, just to name a few) were accompanied by comprehensive essays by historians, art historians and other cultural workers, aiming to show and to educate. By offering sun and sea, cultural monuments and an untouched nature, and by avoiding auto-exoticization and ideological messages, propaganda transmitted messages intended for both foreign and domestic tourists.

In the mid-1990s the production of guides and books ceased, and around the year 2000 Turistkomerc announced bankruptcy. Through a series of public auctions, its assets were sold, and by mere chance the photo archive was partially saved. Some 85,000 slides were bought in a public auction, while the rest was “laying scattered on the floor of the printing office and being stepped on”. During the next decade, these slides would become invaluable visual material for a number of research projects on the topic of Yugoslav modernisation, architecture, and monuments, as the state archives do not own photographic materials in this amount and variety from the 1970s onwards.

The goal of this paper is to situate the Turistkomerc photo archive in the context of the time it was created and to discuss its importance, perspective and possibilities, but also to open questions concerning the changes that occurred in the 1990s and 2000s and the implications for history, art history and the wider culture field.

Lana Lovrenčić graduated in Art History and Philosophy, Faculty of Humanities and Social Sciences, University of Zagreb. Her main fields of interest are photography, cultural heritage, archival and memory studies, planning practices after the Second World War. From 2020, she has been employed as a research assistant at the Institute of Art History in Zagreb on the project “EKSPLOZICIJA – Themes and Aspects of Croatian Photography from the 19th Century until Today”. She has participated in a number of projects, including international projects (“Unfinished Modernizations”, “Heroes We Love”, “Forgotten Heritage – European Avant-Garde Art Online” and “Not Yet Written Stories – Women Artists Archive Online”, “The Cycle – European Training in Photographic Legacy Management”). She is one of the initiators of the international collaborative platform (In)Appropriate Monuments. She is part of an international work group of researchers Post-Socialist and Comparative Memory Studies (PoSoCoMeS). She has curated several exhibitions, such as *Tošo Dabac Within the Frame: Photographing Cultural Heritage* (2017), *Sandro Đukić: An Archive as a Memory Construct* (2019), *Petar Dabac: Portraits 1959–1985 – The Consciousness Transformation Project* (2019), *Petar Dabac' Archive TD Gallery* (2020) and

in 2019, she organised the *11th Photography Days of Tošo Dabac Archives: Photographic Archives, Importance, Possibilities, Perspectives* and co-curated the accompanying exhibition *79 Years of Dabac Studio on Ilica Street*. She has participated in several international conferences on memory, photography and memorials. She organised two international conferences in Zagreb: *Socialist Monuments and Modernism* (2015) and *War, Revolution and Memory: Post-War Monuments in Post-Communist Europe* (2017).



FRIDAY
2 July 2021

SESSION 6.A
NATIONALISTS AND LEFTISTS
– ART IN CENTRAL EUROPE
BETWEEN VERSAILLES AND YALTA

SESSION 6.B
BETWEEN COLOSSUS AND
PLEČNIK – PUBLIC MONUMENTS
IN (CENTRAL) EUROPE

JULIA HARASIMOWCZ

Curator

Centre for Contemporary Art at the Ujazdowski Castle, Warsaw, Poland

SHAPING NATIONAL IDENTITY: THE MINISTRY OF ART AND CULTURE IN THE POST-WAR SECOND POLISH REPUBLIC

November 1918 in the Second Polish Republic marked the beginning of the transformation process that joined three foreign areas into one country. The newly independent Poles suffered from a lack of unified laws and roads, and, in many cases, from a sense of not belonging to the same community. In this tense time, art had a chance to undertake an honourable mission to bond, unify and symbolically represent the new nation.

This paper is concerned with the official politics of the Ministry of Art and Culture (*Ministerstwo Sztuki i Kultury*) set up at the end of 1918 by the Chief of State, Marshal Józef Piłsudski. The new ministry was created out of the Ministry of Religious Affairs and Public Education (*Ministerstwo Wyznań Religijnych i Oświecenia Publicznego*). The institution was established in 1918 because of pressure from the artistic society but it only lasted until March 1922. During this short period, the institution was led by many individuals, mostly notable artists, including Zenon “Miriam” Przesmycki, the late Romanticism ideologist, and Eligiusz Niewiadomski, the nationalist artist infamous for killing the first president of Poland in 1922.

This research investigates the main aims of the Ministry described in the initial decree as, for example, managing and caring for the visual arts, literature, monuments, museums, theatres and the “aesthetic education” of the nation. Furthermore, in this paper the author presents the actual activity of the institution such as a contest to design the national emblem or to renovate the statues in the Royal Łazienki Park. The author highlights less obvious actions such as an enormous exhibition of Child Art opened in 1920, which turned out to be the most spectacular initiative of the Ministry. The main aim of this paper is to present various ideas and approaches of Ministry employees that shaped the official programme and ultimately influenced national art and Polish propaganda.

Julia Harasimowicz is an art historian and anthropologist and currently a PhD student at the Institute of the History of Art at the University of Warsaw. She researches the figure of childhood and its representation in the culture of the Second Polish Republic. She was awarded a Teraz Polska i Rozwój prize by the Minister of Culture and National Heritage for her Master’s thesis *Visual Communication at the Great National Exhibition in Poznań in 1920*. She works as a curator at the Centre for Contemporary Art at the Ujazdowski Castle in Warsaw.

HEIDI A. COOK

Assistant Professor

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FOLK HERITAGE AND A CENTURY OF SHAPING CROATIAN NATIONAL IDENTITY

In 2008 UNESCO began maintaining a list of intangible cultural heritage. Despite having a population of only four million, Croatia has registered seventeen expressions of intangible cultural heritage since the list was begun. Only a handful of much more populous countries has surpassed Croatia in terms of the number of registered cultural expressions. Among the cultural practices registered by Croatia are the production of traditional craft, including gingerbread ornaments and lace, and the performance of folk rituals, such as the annual knights' tournament held in the Dalmatian town of Sinj. With the state's encouragement, these practices have experienced a revival in recent decades, aimed at fostering both Croatian national identity and international tourism. This revival is visible through the crafts and performances themselves and their corresponding ephemera. However, the use of these folk practices and performances to reinforce Croatian identity actually has its roots in the interwar Kingdom of Yugoslavia. Images of these same folk traditions appeared on the covers of the popular magazines *Svijet* and *Ženski List* and were integrated into the popular fashion of the 1920s and 30s that were featured in these magazines. This paper will compare how folk traditions were used in the early 20th century to foster a Croatian identity situated within the interwar Kingdom of Yugoslavia with how the same traditions are instrumentalized in the 21st century to foster a Croatian identity distinct from the former Socialist Yugoslavia. Broadly, this research contemplates the entities who can play a role in shaping the visualization of national identity, and analyzes the increasing role of the state in the visualization of Croatian national identity.

Heidi Cook is an assistant professor of Art History and Director of the University Art Gallery at Truman State University. Her research specializes in the art, design, architecture, and museum history of modern Central Europe, and her work explores visual constructions of nationalisms and the relationship of tradition to modernism. She completed her PhD in the History of Art and Architecture at the University of Pittsburgh in 2016. Her dissertation focused on Croatian-American artist Maksimilijan Vanka and explored how objects and images related to Croatian folk culture were used to imagine a variety of competing identities in the late Habsburg Empire and early 20th-century Yugoslavia. She has been awarded an American Councils Title VIII grant and Fulbright grant for her research and recently received an International Travel Grant from Truman State University. Her essay "Maksimilijan Vanka's *Our Mothers* and the Croatian Memory of the First World War", will be included in the book *Portraits of Remembrance: Painting, Memory, and the First World War* edited by Steven Trout and Margaret Hutchison in April 2020. Currently, she is writing an essay on this topic for a volume on *Design and Heritage* edited by Rebecca Houze and Grace Lees-Maffei under review with Routledge press.

DRAGAN ČIHORIĆ

Assistant Professor

Department of Theory and History of Art, Academy of Fine Arts in Trebinje,
University of East Sarajevo, Bosnia and Herzegovina

ART AS AN ANTI-SYSTEMIC ATTITUDE. MILAN SELAKOVIĆ IN *PREGLED*

The professional presence of Milan Selaković in the journal *Pregled* represents the analytical framework of this article. Originally Marxist in orientation, Selaković was very much in line with editorial expectations of the time. Affected by decisions made in Munich Agreement and the fall of Czechoslovak democracy, Jovan Krišić, editor-in-chief, came to a conclusion about the failure and moral degradation of the contemporary middle class. What inevitably followed was a change in attitude towards earlier mechanisms of cultural labeling. The former racial cultural matrix was replaced by an openly class model, founded on different ideological assumptions.

Circumstances in Bosnia and Herzegovina, as viewed by the editorial collective, demanded the survival of the Yugoslav idea but did not support the practical aspects of such existence. Therefore, Krišić, under censorship pressures actively conducted by the secret services of the Kingdom of Yugoslavia, tried to form a wider scope of action and to recruit distinguished members of Croatian Left who would, from the new, Marxist-adjusted viewpoint, be able to see one of the objectively possible realities for a differently shaped Yugoslav community.

As a Krležian anti-dogmatic who was deeply immersed in conceptual world of dialectics, Selaković imbedded in *Pregled* what made him idiosyncratic – his comprehension of the painter Krs-to Hegeđušić's role and the part that Croatian peasant art played in shaping elements of the new cultural superstructure. An active view of the country and rural life, for Selaković, represented a conceptual model, a spot that could not be approached by traditionally schooled artists, exclusively dedicated to changeable principles of style.

The Banate of Croatia and the model that the HSS (the Croatian Peasants' Party) in power favoured had a dangerous right-wing tilt, while the contemporary Bolshevisation of discourse among left-wing oriented artists led, not paradoxically, to the sclerotic facts of stagnation and false academisation. Therefore, Selaković's aim was to cleanse ideological assumptions. For example, in the newly formed Hegeđušić-Babić partnership it was necessary to dissociate the first, to protect him in terms of ideology and set him as an example for the forthcoming generation of peasant painters. Critical texts about Vilim Svečnjak (1940) and Franjo Mraz (1941) were complete models of Selaković's opinion and defined differences between bourgeois aesthetics and rural life, in particular between Stalinist or fascist ideological pretensions and existentialist freedom made possible by work and moral security of rural reality.

Dragan Čihorić completed his basic and postgraduate studies at the Faculty of Philosophy in Belgrade. He is employed as an assistant professor at the Academy of Fine Arts in Trebinje, University of East Sarajevo: Department of Theory and History of Art. His main research area focuses on the conceptual and political parameters of modernity in Bosnia and Herzegovina and Yugoslavia, as it was manifested in the period between the 1920s and 1960s.

SNIEDZE KĀLE

Researcher

Institute of Art History, Art Academy of Latvia, Riga, Latvia

TORN BETWEEN TWO STATES: LEFTIST LATVIAN ARTISTS IN LATVIA IN THE 1920S AND 1930S

The most significant consequences of World War I for the Latvian region were the new-born states of Latvia and Soviet Russia, which also impacted the fate of Latvian artists. As witnesses or offspring of the generation of the 1905 Revolution, they had additional reasons to feel a close attraction to socialistic ideals, which became more intense after their military experience in the First World War and the Russian Revolution. This led them to make a hard choice – they had to redefine their relationship to socialism and nationalism, dividing society into two principal camps. In my paper, I will bring to light the leftist artists in Independent Latvia and their struggle to express their beliefs.

As representatives of the labour class, they were fertile soil for the banned Bolshevik ideology during the Great Depression. Being involved in the illegal Bolshevik party, they took risks and used their skills to illustrate and design forbidden newspapers and magazines, or even create decorations for demonstrations, which led to multiple arrests and imprisonments. One interesting example is the magazine *Kreisā Fronte* (*The Left Front*), where two Latvians – writer Linards Laicens and artist Ernests Kālis created their own version of the Soviet Russian magazine *Novij Lef* (*The New Left*). There was also a case of censorship when a group of artists made the album *Laikmeta Sejas* (*The Faces of Epoch*), consisting of socially critical prints, which was banned and confiscated. While in jail, these artists and writers managed to make artworks which were used as anti-national government propaganda in the USSR. Works of art were secretly sent to Soviet Russia, putting political pressure on independent Latvia.

After the 1934 *coup d'état*, president Kārlis Ulmanis began his authoritative regime, and the tension between political opponents escalated, causing radical artists such as Ernests Kālis and Samjules Haskins to emigrate to Soviet Russia. In Latvia, Kālis was considered a leftist artist who tried to promote constructivism, but after moving to Soviet Russia, he was forced to work in Socialist Realism as the official style. In independent Latvia he had struggled for the rights of an oppressed labour class, and now his art was forced to comply with themes based on the art commissioning policies of the Soviet Union. However, his freedom didn't last, as Kālis was arrested by the secret police and accused of high treason during the Great Purge of 1937, which led to his death in a prison hospital.

Sniedze Kāle is a Latvian art historian, critic and curator focusing mainly on 20th and 21st century art. In 2011 she started her doctoral studies at the Latvian Academy of Art with the paper "Latvian Artists in Soviet Russia from 1917–1938", emphasizing their mutual connections and attitudes toward their Latvian nationality. In 2011 she was given a European Social Fund Target Scholarship, giving her the chance to spend a few weeks in St. Petersburg and Moscow archives and museums. While working on her paper, she published articles in Latvian and Russian scientific literature resources including *Latvian Art History* and the *Historical Magazine of Petersburg*. She has also given several presentations at international conferences. The last one was in 2017 on the topic "The Involvement of Latvian Artists in the Formation of the Image of Latvian Revolutionary Riflemen in Soviet Russia 1917–1938." In addition to her academic work, Kāle has compiled several art catalogues and books accompanying exhibitions at the Mukusala Art Salon, which holds the largest Latvian Private art collection and where she is the curator and manager.

LOVORKA MAGAŠ BILANDŽIĆ

Assistant Professor

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THE COMPETITION FOR THE DECORATION OF THE NATIONAL ASSEMBLY OF THE KINGDOM OF YUGOSLAVIA IN BELGRADE (1936) AND CROATIAN ARTISTS

The 1936 competition for the decoration of the National Assembly in Belgrade was one of the largest competitions announced in the Kingdom of Serbs, Croats and Slovenes / Kingdom of Yugoslavia. The monumental building of the National Assembly was consecrated in October 1936, 29 years after the start of its construction. In the months prior to its completion, special attention was dedicated to the future decoration of the edifice's representative spaces. In June 1936, an open competition was announced and artists were invited to enter with their proposals for the sculptures in the vestibule and the central hall, as well as frescos for the large and small halls, reception hall, cabinet of the Council of Ministers and buffet. The competition aroused vast interest on the part of artists from different parts of the Kingdom of Yugoslavia, who applied with 356 works. Several artists from Croatia participated in the competition and were among the winners in various categories: the painters Mirko Rački and Sergije Glumac won the second and third prizes for the fresco of the small hall, the sculptor Frano Kršinić was awarded first prize for the figures of Justice and Education, Petar Pallavicini won first prize for the sculptures of Craft and Maritime, while Vanja Radauš was selected for the realization of the monumental sculpture of King Tomislav in the vestibule.

This paper will focus on various aspects of the competition and its role in establishing the visual narrative of the State and the representation of its multinational political identity. Special emphasis will be put on the iconographic programme of the frescos and sculptures by Croatian artists that were realized for the interior of the National Assembly in 1937 and 1938, especially the works of Kršinić, Pallavicini, Radauš and Rački, as well as those by the painters Vladimir Filakovac and Mate Meneghelo Rodić.

Lovorka Magaš Bilandžić graduated in Art History and Comparative Literature from the Faculty of Humanities and Social Sciences, University of Zagreb, in 2005 and received her PhD in 2012. She works as an assistant professor at the Department of Art History at the same Faculty where she teaches courses on modern and contemporary art. Since 2018 she has held the position of director of the Postgraduate programme in Art History. She has participated in a number of national and international scientific projects. She is the author of several retrospective and group exhibitions (e.g. *Contemporary Croatian Art Scene / Questioning the Medium*, 2013; *Foto Tonka – Secrets of a Social Chronicler's Photographic Studio*, 2015; *In the Rhythm of Time – Pavao Vamplin's Graphic Design*, 2020) and is an author of the sections on the exhibitions *Expressionism in Croatian Art* (graphic art, 2011), *Journey to Eternity* (photography, 2016), *The Sixties in Croatia – Myth and Reality* (graphic design, 2018), *On the Brink: The Visual Arts in the Kingdom of Yugoslavia 1929–1941* (photography, 2019) and *Ratko Petrić. Retrospective: Make Them Face the Truth!* (graphic design, 2021). She has published books *Foto Tonka – Secrets of a Social Chronicler's Photographic Studio* (2015) and *Sergije Glumac: Print, Graphic design, Stage design* (2019) for which she received several awards. Her fields of professional interest include modern and contemporary art, particularly graphic design, photography, stage design, graphic arts and history of exhibitions.

SÁRA BÁRDI

PhD Student

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**POLITICAL ICONOGRAPHY IN HUNGARIAN
ART BETWEEN THE TWO WORLD WARS. CASE
STUDY: KÁROLY LÁSZLÓ HÁY'S *HISTORY*
FRESCO PLAN (1942)**

Presentation focuses on the interpretation of a fresco plan entitled *History*, painted by the Hungarian artist Károly László Háy (1907–1961). Háy created this artwork in 1942, on the occasion of a competition and exhibition called *Freedom and the People* (*Szabadság és a Nép*), organized by the “Group of Socialist Artists.” Háy’s fresco plan, as well as other artworks shown at the exhibition, was strongly influenced by the political currents of the late 1930s and the Second World War.

The central figure of the *History* fresco plan evokes an equestrian portrait, a traditional representation of power in political iconography, but not in the traditional sense. According to my hypothesis, the equestrian figure in Háy’s painting has a negative connotation, and its interpretation can be connected to the cult of Miklós Horthy (Regent of Hungary between 1920 and 1944). Horthy’s political representation often featured him appearing on the back of a white horse, which is also featured on Háy’s painting.

The interpretation of the *History* fresco plan could be further supplemented by a comparison with Háy’s 1941 linocut series, *Between Two Pagans for One Homeland* (*Két pogány közt egy hazáért*). This series shows events from the history of Hungary’s fight for independence from the “Germans” (i.e. the Habsburg Empire). The series was influenced by the guidelines of the illegal communist movement in Hungary, set up by politician József Révai in 1938, in accordance with the anti-German orientation of the 7th Congress of the Communist International in 1935. Háy also utilized the anti-German motifs of his preceding linocut series in his 1942 fresco plan.

Sára Bárdi is an art historian and a first year PhD student with scholarship at the Art History Doctoral Programme of Eötvös Loránd University. Her research centers on the connection of art and politics in Hungary between 1934 and 1944, with focus on propaganda, political iconography and the so-called “Group of Socialist Artists” (*Szocialista Képzőművészek Csoportja, 1934–1944*). In 2019 her research was awarded the Lajos Fülep Prize.

JĀNIS KALNAČS

Professor

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HOW RELEVANT IS IT TO COMPARE ART IN SOVIET AND NAZI-OCCUPIED LATVIA? ART LIFE IN LATVIA, 1940–1945

The Baltic countries were the only states in Europe occupied three times during World War II (twice by the Soviet Union and once by Nazi Germany). After the inclusion of Latvia in the USSR in 1940, the previous administrative system was abolished and comprehensive censorship was implemented. The Soviet power required the use of Socialist Realism. Works of art, mostly created by young leftist artists, were used as a visual aid for Soviet propaganda. Some artists were arrested and shot. The biggest planned demonstration of Soviet Latvia's cultural achievements could not take place because of Nazi invasion in USSR.

The Nazi occupation regime in Latvia partly cancelled the Soviet reforms. However, Latvian hopes to regain the country's freedom did not come true. On the whole, the German civil administration was more tolerant towards Latvian culture than the Soviet regime – the fired directors of museums and other cultural institutions returned to their posts, a professional organisation of artists was allowed, and private publishers restarted their activities. A specific feature of the time of the Nazi occupation was the lively art market. Art production partly substituted for other products unavailable during war time.

The situation changed after the German defeat at Stalingrad in 1943. The Nazis illegally started to mobilise young Latvian men in their troops and expanded their use of Latvian symbols. Certainly there was strong censorship during the Nazi occupation, but Latvian artists found refuge in such traditional subjects as landscapes and still lifes. Some artists were involved in Nazi propaganda, making anti-Soviet cartoons and posters. Many young artists were conscripted to serve as war correspondents. The majority of Latvian artists avoided depicting actual events and created artworks which could be recognised as “degenerate art”. However, such artists as Aleksandra Beļcova, Jānis Tamužs, Kārlis Eglītis and Juris Soikans interpreted actual events and dramatic feelings (the Holocaust, repressions and anxiety about individuals' and the country's fate at the end of war). Some young artists (Leonīds Āriņš, Jānis Pauļuks, Ādolfs Zārdiņš) created boldly expressive sketches and paintings without hope of exhibiting them. A great number of artists and intellectuals fled from Latvia to Germany and Gotland in 1944 before the return of Soviet rule. A new period of Soviet occupation followed, lasting more than forty years. Against this background the Nazi German cultural policy in Latvia can be described as comparatively mild, mainly because the Nazis had no time to carry out all of their intentions.

Jānis Kalnačs is a professor at the Faculty of Social Sciences of Vidzeme University of Applied Sciences in Valmiera, Latvia and Dr. h. c. of the Latvian Academy of Sciences. In 2002 he received a PhD in Art History (Dr. art.) from the Art Academy of Latvia for the doctoral thesis *Art Life in Latvia under Nazi Occupation. 1941–1945*. From 1979 to 2008, he worked as Inspector of Cultural Monuments for Valmiera district. He has participated in scientific conferences in Latvia, Estonia, Lithuania, Czechia, Russia, Sweden, Finland, Germany, Spain, Portugal, Ireland, Great Britain and Canada. He is the author of more than 100 scientific and popular science articles and several monographs, most notably *The 'legitimate' plundering of Riga's apartments. 1944–1949* (2017), *Riga Dandy and Outsider. Kārlis Padegs* (2011), *The Heritage of Religious Architecture and Art in Valmiera District*

(2010), *The Life of Fine Arts in Latvia During Nazi Occupation. 1941–1945* (2005) and *Catalogue of Works by Kārlis Padegs* (1997). His research interests include Latvian cultural history, especially during the 1930s, the artist Kārlis Padegs, the period of the Second World War, the Soviet occupation in the 1940s and 1950s, unusual personalities, the relationships between art and power, lost artworks and collections.

IVAN KOKEZA

Trainee Curator

Croatian History Museum, Zagreb, Croatia

FRESCO OF KRSTO AND ŽELJKO HEGEDUŠIĆ IN THE PALACE OF THE CROATIAN INSTITUTE OF HISTORY ON 10 OPATIČKA STREET FROM THE YEAR OF 1943: HISTORY PAINTING IN THE CONTEXT OF THE INDEPENDENT STATE OF CROATIA

On the premises of the Croatian Institute of History (formerly the Department of Religion and Education) in 10 Opatička Street in Zagreb, there is a fresco by the brothers Krsto and Željko Hegedušić, completed in 1943. The fresco, located in the so-called Hegedušić Hall, is named "Croatian School", and shows a number of prominent figures from Croatian history (primarily cultural and artistic). In terms of its content, the painting follows on the works within the so-called Golden Hall. According to the ideas of Izidor Kršnjavi, one of the most prominent heads of the Religion and Education State's Department, the central Golden Hall was to be decorated with important episodes from Croatian cultural and political history. Therefore, in the late 19th and early 20th century, the following oil paintings were exhibited in it for shorter or longer periods (in chronological order): *Dubravka* by Vlaho Bukovac; *Srijem Martyrs* by Mate Celestin Medović; *Long live the King* by Vlaho Bukovac; *The Council of Split in 925* by Mate Celestin Medović; *The Arrival of the Croats* by Mate Celestin Medović; *The Coronation of Ladislaus of Naples* by Mate Celestin Medović; *The Betrothal of the Croatian King Zvonimir* by Mate Celestin Medović; *The Baptism of the Croats* by Bela Čikoš Sesija; and *The Kiss of Peace or the Allegiance of the Croatian Nobles to King Coloman in 1102* by Oton Iveković. The fresco by Krsto and Željko Hegedušić pays homage to deserving figures from Croatian history, building above all on Bukovac's *Dubravka* from 1894, although it appears in a nearby hall, employs a different technique and was produced within an entirely different political context. The beginning of the presentation will summarize the wartime circumstances of the genesis of the painting (Second World War, the dissolution of the Kingdom of Yugoslavia and the establishment of the Independent State of Croatia), with special reference to the artists' biographies and political views. The central part of the discussion provides basic information about the work, with the aim of identifying the individuals portrayed and conducting a general iconological analysis. Finally, in conclusion, the fresco is considered in the context of the implementation of specific cultural policies of the Independent State of Croatia.

Ivan Kokeza finished elementary school and "Marko Marulić" high school in his home town of Split. From 2011 until 2016 he studied Art History and History at the Faculty of Humanities and Social Sciences (University of Split). There he earned his bachelor's degree with a thesis *Residential Architecture in the 17th and 18th Century in the Trogir and Čiovo Area*. He earned his master's degree at the same Faculty with a thesis *Ivan Kukuljević Sakcinski's Activities in Art History* (under the mentorship of Full Professor Ivana Prijatelj Pavičić). During the winter semester of the academic year 2015/2016 he attended the Adam Mickiewicz University in Poznań (Poland) within the Erasmus + student exchange program. Since 2016 he has been a student in the Postgraduate Doctoral Program – Art History, at the Faculty of Humanities and Social Sciences (University of Zagreb). There he is preparing a doctoral thesis entitled *Historical painting in Croatia from the Illyrian movement until the Second World War* (under the mentorship of Full Professor Dragan Damjanović). From 2016 to 2018 he participated

as an external associate in conducting seminars and classes at the Department of Art History at the Faculty of Humanities and Social Sciences (University of Split). Since 2020 he has been employed as trainee curator at the Collection of Paintings, Prints and Sculptures of the Croatian History Museum in Zagreb.

FRANCESCO DEL SOLE

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MONSTRUM AND IMPERIAL POWER: THE ARCHETYPE OF COLOSSUS

My proposal concerns the process according to which the dictatorial state creates itself, through a Giant. He is a ruler who succeeded in imprinting his name in history and in shaping the territory with monuments that testify the power of self-representation and performance in an image. The choice, by more or less dictatorial governments, to create public monuments (for the most part of colossal form) in the territories under their dominion in their own image, is configured in relation to the monument's ability to have a dialogue with the three spheres of the Past, Present and Future. The choice to erect a Colossus is a true evocation of the past, one of the most effective and "prodigious" ways of imposing on the world the desire for magnificence. The Colossus, even if collapsed, is still a Wonder. And this is precisely the aim that the dictator pursues in the creation of his myth: to remain imprinted in the memory despite his own fall. Monumental art helps to affirm and consolidate the totalitarian regime. What seems to be a discourse linked to the dictatorships of the last century is now more relevant than ever. Over time, in many states, real institutions have been founded that have the task of planning the monumentalisation of the territory, a process through which places of memory are decided, places linked to people or events that have represented the community.

The case of the worldwide fortune of the sculptures of the Mansudae Art studio in North Korea will be analyzed here. Based on this, I will analyze the various processes according to which the people, freed by the dictator, try to eliminate the traces left by him on the territory:

- If, on the one hand, the monument is the most appropriate means to fix an ideal and make the nation recognize itself in it, on the other hand, it is precisely when one chooses to entrust a memory to outside support that society can afford to forget it. It is the process of *damnatio memoriae*, known since antiquity. I propose an excursus of giants torn down over time by the violence of the crowds. Examples include the statue of Stalin shot down in 1956 in Hungary by the crowds who defied snipers to achieve his goal; the bronze statue of Enver Hoxha shot down in 1991, up to recent examples of the demilition of the Statue of Saddam Hussein in Baghdad (2003) or the demolition of statues of Libyan or Syrian dictators (2011);

- When the process of *damnatio memoriae* is not imposed, the value of a monument as a historical document can be overturned. It can be made to become an anti-monument itself; the place of memory in this case ends up being a warning to the future, to promote a negative memory of what it was. I will analyze the cases of the writing "Enver" on the Berat hill in Albania (later transformed into "Never") and some architectural projects presented for Ground Zero in New York;

- To avoid destroying any trace of the defeated regime, another effective means to make the monument lose its value is to decontextualize it, to break its link with the territory, making it take on a completely different sense. This is the moment when architecture becomes, from a political means, a means to criticize political misdeeds. I will analyse the cases of the Grutas park in Lithuania and the Memento park in Budapest.

Francesco Del Sole holds a master's degree in Art History and a PhD in History of Architecture (2016). He is an assistant professor in History of Architecture at the Department of Cultural Heritage at University of Salento (Lecce, Italy), where he holds a course of study and an urban architecture laboratory. He has written a mono-

graph (2019) and several essays on architecture and its connections with related disciplines, such as history, art history, philosophy and urban planning. He is very attentive to the themes that blend the arts with other humanistic disciplines. He participated in national and international conferences. He has also worked as an officer in the municipality of Milan, managing agreements with high-quality properties such as the Teatro alla Scala.

TOMÁŠ VALEŠ

Assistant Professor

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JAN GALETA

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HOMAGE TO A GREAT MAN: MEMORIALS TO PRESIDENT MASARYK IN INTERWAR CZECHOSLOVAKIA

The first Czechoslovak president, Tomáš Garrigue Masaryk, represents, perhaps somewhat paradoxically, an example of how a “cult of personality” can be fostered in a democratic environment. A profound respect for Masaryk is proved not only by his epithet “Liberator” from Habsburg “oppression”, but also by the fact that, in all respects, his depiction replaced the images of the emperor – from postage stamps and classroom pictures to public monuments – and became a part of the newly formed representation of the Czechoslovak state.

After Masaryk’s death in 1937, a surge in construction of Masaryk monuments broke out, endorsed by the state. For this purpose, a *de facto* new iconography was created, although it was not substantially inventive, and in many cases, the monuments occupied a significant spot in public space. This was the case with the efforts to erect a monument in Prague in front of the presidential residence at Prague Castle, and in Brno, the second-largest city and the administrative centre of the Moravian-Silesian province. The case of the monument in Brno will serve as a key study in this paper.

A competition for the design of the monuments in Brno was announced. However, time was of the essence because in 1937 Czechoslovakia was already facing the international threat of Hitler’s Germany, amplified by the activity of the large German minority living mostly in the Bohemian and Moravian borderlands. This is another reason for perceiving the construction of monuments to Masaryk as an act of strengthening national pride and lauding the democratic regime, serving as a pointed finger against the growing power of Germany, the age-old enemy of the Czechs. The case of Brno’s monument is interesting mainly in two respects. First, some contestants proposed relatively innovative iconography, while others used variations of concepts that had stood the test of centuries. Secondly, the monument’s location in the city was also a matter to be resolved in the competition. This meant that there was either the option to create an entirely new space dedicated to the celebration of the democratic state or the option to occupy a location that already had strong political connotations for the German inhabitants of the city, and thus imbue the spot with new meaning. Therefore, the present study will address topics such as representation, propaganda and image-making, as well as art commissioning policies and, last but not least, the issue of public sculpture and the state.

Tomáš Valeš studied Art History at the Faculty of Arts, Masaryk University in Brno (PhD 2013). Since 2008 he has been employed with the Department of Topography, IAH CAS as a researcher focusing on art of the early modern era, and especially 17th and 18th-century painting, drawing and prints, *connoisseurship*, early-modern-era patronage and art topography. Between 2013 and 2017, he was an external professor at the Department

of Art History, Masaryk University in Brno and is currently an assistant professor there, supervising theses and dissertations. Since 2020, he has been the head of the editorial board of the series *Maturandum*, published by the Centre for Early Medieval Studies at the Department of Art History, Masaryk University in Brno.

Jan Galeta studied Art History at the Faculty of Arts, Masaryk University in Brno (PhD 2020). His main focus is 19th and 20th architecture, but in general he deals with topics like architecture and nationalism, architecture and propaganda, and architecture and politics. He is now member of the Department of Art History, Masaryk University in Brno, supervising theses and teaching, and also research assistant at the Academy of Applied Arts in Prague.

ZOLTÁN SUBA

Museologist

Hungarian National Gallery, Budapest, Hungary

MONUMENTALISM: SCULPTURAL MEANS OF INTERWAR POLITICAL REPRESENTATION IN HUNGARY

At the time of political realignment after the Great War, the representational strategies and models of newly born states also changed: due to its geopolitical status, Hungary as a *receiver* intentionally turned to Italy as a *reference* from the 1920s onward in both a political and an aesthetic sense. As a result, Tibor Gerevich, one of the most notable figures of cultural politics during the Horthy Regime, endeavored to create a new, modern Hungarian art relying on contemporary Italian tendencies. During their Italian scholarships, the artists of the “Roman School”, inspired by artefacts of antiquity, the Middle Ages and the Renaissance, reached a “new style” for the modern visual-representation of the Hungarian Catholic Church and the state. Sculpture, which in many ways is more vulnerable to authoritarian systems than other forms of art, can plastically reveal the self-image of a regime. What could be the reason why sculpture became the chief medium of political depiction? In my lecture, I will examine what references influenced political art and public sculpture in Hungary between the two World Wars, and what legacy it left behind after 1945 during the expansion of Socialist Realism.

Zoltán Suba is an art historian. He graduated from the Faculty of Humanities at Eötvös Loránd University, Budapest, and is currently a PhD student in the same institution. He is working as a museologist at the Department of Sculpture and Medals of the Hungarian National Gallery. His field of research is political representation in Hungary during the interwar years, including sculpture of so-called “Roman School”, and the integration of interwar sculptors during the first years of socialism after the Second World War.

FRANCI LAZARINI

Assistant Professor

Department of Art History, Faculty of Arts, University of Maribor / Research Centre of Slovenian Academy of Sciences and Arts, France Stele Institute of Art History, Ljubljana, Slovenia

ALEXANDER'S PROPYLAEA: PLEČNIK'S UNEXECUTED PLANS FOR THE MONUMENT OF KING ALEKSANDAR I IN LJUBLJANA

92

Immediately after the assassination of Yugoslav king Aleksandar I (1888–1934) in Marseilles on 9 October 1934, the city of Ljubljana, at the time capital of the Drava Banat, decided to erect a monument dedicated to the late king (as did several other Yugoslav cities). Despite political and public support, the project opened a wide debate not only over the location of the monument, but also over its form (whether it should be an equestrian statue, architectural monument, etc.). Since the first competition in 1936 did not result in any suitable solutions, the president of the commission for erecting a new monument, renowned Slovenian politician Ivan Hribar (1851–1941) who was at the time a member of Senate of Kingdom of Yugoslavia, invited Jože Plečnik (1872–1957), the most prominent Slovenian architect of the interwar period, to prepare his own project for the king's monument. Unlike the other artists who had delivered proposals, Plečnik opted for an architectural monument, a colonnade on which the king's statue would stand. Alexander's Propylaea, as Plečnik named his project, would on one hand have a representational, propagandistic and memorial function, while on the other hand it would also have a practical purpose, since it would become an entrance to the newly constructed Southern Square, which Plečnik designed together with the monument. With the project of Alexander's Propylaea, Ljubljana would not only receive a monument to the late king, but also a new public area, which is why the project can be examined as a deliberate campaign to shape public space.

Unfortunately, due to the protest of younger Slovenian sculptors, Plečnik's plan was never realized. This story received its epilogue only after the second competition, which Plečnik did not enter, when a project by sculptor Lojze Dolinar (1893–1970) and architect Herman Hus (1896–1960) was selected. After almost six years of public debate, on 6 September 1940, a traditional equestrian statue of king Aleksandar I was inaugurated. The monument was short-lived; on 25 June 1941, after only nine months, it was removed by the Italian occupiers and destroyed.

This contribution will present Plečnik's project for Alexander's Propylaea in its different aspects, including the context of other monuments to Yugoslav royal family in the territory of present-day Slovenia and as a part of Plečnik's broader urbanistic and architectural vision for Ljubljana as the Slovenian national. The later destiny of the area where Alexander's Propylaea was meant to stand will also be taken into consideration.

Franci Lazarini is an art historian and assistant professor at the University of Maribor, Faculty of Arts, Department for Art History. He is also a research fellow at the Research Centre of the Slovenian Academy of Sciences and Arts, France Stele Institute of Art History. His main research topics are architecture of 19th and first half of 20th century on the territory of present-day Slovenia, especially in the context of Central-European architecture, as well as ecclesiastical and noble art patrons in the above mentioned period. His early studies focused mainly on sacred architecture during the period of Historicism, while in recent years his main research interest is the beginnings of modern architecture in Slovenia (especially in relation to Otto Wagner and his school), above all the oeuvre of Max Fabiani and the unexecuted works of Jože Plečnik.

JOVANA MILOVANOVIĆ

Associate Researcher

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ADVENTUS OF THE MONARCH SHAPED FOR ETERNITY: THE RELIEF OF KING PETAR I KARADORĐEVIĆ ON THE CITY WALLS OF DUBROVNIK

In 1921, a year after the death of the first Yugoslav king, Petar I Karadorđević, citizens of the city of Dubrovnik decided to purchase Ivan Meštrović's sketches for a monument dedicated to the deceased monarch. The equestrian figure of King Petar I was carved out of marble as a relief and was set up on the City Walls of Dubrovnik, on the Pile Gates, in 1924. The political stance and artistic career of the sculptor Ivan Meštrović were undoubtedly marked by the Yugoslav idea. This work of art was shaped by the artist's point of view as well as the dominant atmosphere of the newly formed Kingdom of Serbs, Croats and Slovenes. The idea of liberation from foreign rule was incorporated in a depiction of the departed king, under whose reign the Southern Slavs were unified in a single state. Before 1918, Dubrovnik as well as the bulk of the eastern Adriatic Coast were part of the Austro-Hungarian Empire. The composition of this relief was modeled on representations of the triumphal *adventus* of Roman emperors. King Petar I is depicted on a horse, with a hawk in his hand, draped with a cloak, and without any distinct features, slightly schematized – the aim was to glorify the ruler's character and achievements, not the image.

In order to understand this artwork completely, we need to pay attention to its political and ideological role at the state level, then we should determine what place it takes in Ivan Meštrović's oeuvre, and, finally, we should put it in the context of Dubrovnik's micro-cosmos. Based on contemporary newspapers and other historical sources, we can follow the process of the erection of the relief, from the initiative to the unveiling, and then the reception, which allows us to perceive the relief of King Petar I on the one hand as an autonomous work of art, and, on the other, as an ideological signifier of one community.

Soon after the forces of the Independent State of Croatia occupied the city in 1941, the relief was removed, but not destroyed, as might be assumed. In the history of civilization, different types of monuments have been "punished" by the process of *damnatio memoriae*, which highlights the symbolic status of monuments in a particular social community. The rehabilitation of this work of art would not happen in subsequent state systems, such as Tito's Yugoslavia and the Republic of Croatia.

Jovana Milovanović obtained her Master's degree (2016) at the University of Belgrade, Faculty of Philosophy, Department of Art History. She is in the third year of her PhD studies, and works as an associate researcher at the same department. During her studies, she was best in class due to which she received a special award from the Faculty of Philosophy. After enrolling in the PhD program of the Chair for European Art and Visual Culture of the New Century, she has mostly been conducting research on Hungarian visual culture according to the Millennium celebrations in 1896 in south Hungary, which refers to the territory that is now part of Republic of Serbia – Vojvodina. The working title of her PhD thesis is *Visualisation of the Concept of the Hungarian Political Nation in South Hungary during the Last Decades of the 19th and First Decades of the 20th Century*. Her research interest lies in the relationship between art, politics and the state in the late 19th century in the Austro-Hungarian Monarchy. In addition to the topic of her PhD studies, she explores artistic processes in the interwar period in Yugoslavia. As an active researcher, she participates in national and international scientific meetings, conferences and publishes papers in proceedings and scientific journals. She is also a co-founder of the blog *Slike i prilike*, where she writes about art history, history, and culture in general.

ZVONKO MAKOVIĆ

Full Professor (retired)

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CELEBRATING THE RED ARMY'S MILITARY VICTORIES AFTER 1945

After the end of the Second World War and the victory over fascism, efforts were made in the liberated areas of Europe to leave traces that would serve as permanent reminders of the victors' successes. There are differences among countries in the way the war-related military triumphs were celebrated. The armies of the United States, the United Kingdom and France took a very pragmatic approach, while the behavior of the fourth military force of the victorious Allies, the USSR, showed a very pronounced ritualistic manner. Immediately after the end of military operations, monuments were erected in certain places with two goals: to pay tribute to the fallen Red Army soldiers, and to construct narratives based on their sacrifice, which were very reminiscent of those pertaining to warfare tradition and memorialisation of victims. On the other hand, the Soviet Union used the success of its army, which had often suffered tragic and mass casualties, to mark liberated territories through monuments and make it clear who was responsible for winning the war. These efforts in all cases had unambiguous political and ideological overtones shaped through clearly codified signs, which serve, at least on a symbolic level, to lay claim to the liberated territories.

In the center of Vienna, on Schwarzenbergplatz, just a few months after the city had been liberated, the Soviets built a giant memorial complex on 19 August, 1945. The same thing happened in Königsberg / Kaliningrad, and in Berlin, whose liberation took the biggest number of the Red Army soldiers, and where three large memorial complexes were erected, not coincidentally positioned along the border of the Soviet and Western sectors. These were the memorials in Schönholz, in the northern part of the city, in Tiergarten in the city center, and in Treptow in the south.

Similarly, a number of memorials were erected in the northern parts of Yugoslavia, which had also been liberated by Red Army units, together with Tito's partisans.

Hundreds of memorials were built in Belgrade alone to commemorate the fallen victims of the Red Army. The same sort of memorialisation happened in other places that were liberated by the Soviet troops, with the help of Tito's forces, as they moved northeast, across Vojvodina to the Danube, where one of the most difficult battles known as the Battle at Batina, took place in November 1944. Soon after the liberation of Yugoslavia the largest monument to the Red Army that was built in the country, the work of the sculptor Antun Augustinčić and the architect Drago Galić, was dedicated to the glory and lasting memory of the 1297 soldiers who died in the Batina battle. This paper will focus on this most complex memorial complex but will also deal with other monuments erected in Baranja (Beli Manastir, Bolman) and in the far northwest of former Yugoslavia, the town of Murska Sobota in present Slovenia.

Zvonko Maković currently serves as president of the Society of Croatian Art Historians. From 1975 to his retirement in 2012, he worked as a professor at the Department of Art History at the Faculty of Humanities and Social Sciences, University of Zagreb, where he was the Chair in Modern Art and Visual Communications for years. He curated numerous thematic and study exhibitions in Croatia and abroad, including the exhibition at the Croatian pavilion at the 49th Venice Biennale. Notable exhibition projects that he launched and headed include, among others, *Painting for a Penny – Popular Painting in 19th-century Croatia* (1978), *1850 – Culture of Painting in Croatia in the mid- 19th Century* (1985), *The Fifties – the Fifties in Croatian Art* (2004), *Zero – European Vision from 1958 to the Present – Lenz Schönberg Collection* (2004), *Avant-garde Tendencies in Croatian Art*

(2007), *Passion and Rebellion: Expressionism in Croatia* (2011), *Road to Eternity* (2016), *The Sixties in Croatia: Myth and Reality* (2018). He published numerous books, scholarly and professional papers on the topics related to modern and contemporary art, and worked for various newspapers and journals either as author or editor of texts on art and art criticism.



FRIDAY
2 July 2021

SESSION 7.A
EXHIBITION POLICIES AND
NATIONAL REPRESENTATION

SESSION 7.B
CONTEMPORARY DILEMMAS

SANJA ŽAJA VRBICA

Associate Professor

Art and Restoration Department, University of Dubrovnik, Croatia

THE IMPERIAL-ROYAL AUSTRIAN EXHIBITION IN LONDON 1906: REPRESENTING DALMATIA

The Imperial Exhibition held from June to October 1906 was another in a series of complex presentations of various national styles that were regularly organized during the 19th and early 20th century in London. In the area of Earl's Court, industrial goods, ethnographic heritage, the natural potential and the artistic production of the Austrian part of the Austro-Hungarian Monarchy was summoned to represent the prosperity and picturesque variety of the Kingdom. At that time, the Dalmatian region was under the direct administration of Vienna, and the organization of the exhibition took place under the authority of the ministries of Vienna. The composition of the organizing committee clearly illustrates the ultimate goal of the exhibition: strengthening trade and presenting the development and economic potential of this part of the Monarchy. Dalmatia was presented in a binary manner, common for large exhibitions – rare industrial products were decorated with ethnographic material that should have evoked the spirit of the Orient, while agricultural products and natural beauties emphasized the tourist potential of the Mediterranean region. An important segment of the exhibition was the presentation of local art production presented in the Fine Art Section.

The official exhibition catalogue reveals that the Ministry of Culture and Education also gave powerful support to exhibition, and it was the first representation of art from “Austrian” states to the British public. The publication *Fine Arts* leads us through details of this presentation, where we can find more names of Croatian artists, such as Antonia Krasnik. However, its ten sections didn't include the works of any Dalmatian artists who exhibited their works in the Dalmatian Pavilion in Elysia and in the “Trip through Austria” section. This section was oriented to motivate tourist visits to “Austrian” territory, and was illustrated by photographs of picturesque landscapes from “...mighty glaciers of Tyrol and the sub-tropical coasts of Dalmatia.” Paintings by Croatian artists had the task to “...give more life to the whole and warm up southern landscapes with suitable colouring.” They were arranged together with multicolour costumes in showcases to suggest the unity and harmony of the different nations under Habsburg Crown.

Organising the Dalmatian Section involved many obstacles, but the final results and goals set before Austrian authorities, Dalmatian exhibitors and the British audience can be traced through local press and artists' biographies. Commercial interests overshadowed the animosities that culminated in Great War very soon, while Dalmatian artists and producers used this opportunity for self-presentation and economic development.

Sanja Žaja Vrbica was born in Dubrovnik, where she completed primary and secondary school. She began studying Art History and Information Science, with a focus on Museology, at the Faculty of Humanities and Social Sciences at the University of Zagreb in 1988, and completed her MA in 1993. In 1995 she began working at the Museum of Modern Art in Dubrovnik as a trainee curator. She completed her curator's exam in 1997, and in 2001 she was promoted to Senior Curator. She began her postgraduate study, “The Culture of the Eastern Adriatic Coast”, at the Faculty of Humanities and Social Sciences at the University of Zagreb (organised in Dubrovnik) in 1994. Her Master's thesis, *Art Criticism and Exhibitions in Dubrovnik, 1876–1978* was completed in 1999, and her doctoral thesis, *Marko Rašica*, in 2011 at same Faculty. Since 2005 she has worked at University of Dubrovnik, at the Art and Restoration Department (as associate professor from 2019). She organizes monographic, retrospective and collective exhibitions and her scientific interest is focused on 19th and 20th century art.

SAMUEL D. ALBERT

Adjunct Assistant Professor

Fashion Institute of Technology / Fordham University / New York University,
USA**CURATING A NATIONAL IMAGE: AN AMERICAN
AND HUNGARIAN BILATERAL EXHIBITION IN
THE INTERWAR PERIOD**

Though interwar Hungary was wracked by violence and political upheaval – the dissolution of the Austro-Hungarian Empire, the Hungarian Soviet, occupation by the Romanian military, and ultimately, the White Terror of the Horthy regime – the politically and culturally formative role of art and art exhibitions was never neglected. Beyond the well-known and oft-discussed street marches, demonstrations, and ideologically charged decorations of the Hungarian Soviet, during its 100 day existence, the Soviet pursued an active art policy, organizing in 1919 a major show *The First Exhibition of Artworks taken into Public Possession*, which made visible to the public what the fruits – both bitter and sweet – of the Revolution would be. No further exhibitions followed.

The Horthy regime, though politically diametrically the opposite of the Soviet, also used art and art display to legitimize and normalize its cultural existence at home and abroad. Under the auspices of the Hungarian National Council for Art, a unit of the Ministry of Religion and Public Education, numerous exhibitions were organized in the 1920s and 1930s. Topics were as near as Austrian contemporary Art (1925), Tyrolean art (1927) or Traditional Arts of Transylvania (1922) or Polish (1926); or as distant as Japanese (1931). The exhibitions seem to have been unilateral, which is why the example of the *American Artistic Exhibition* (1930) and the pendant *An Exhibition of Paintings, Sculpture and Works of Applied Arts by Contemporary Hungarian Artists* (1930) are so interesting. Though the bilateral organizers were the same – the Ministry, the AFA and the American-Hungarian Society – the exhibitions differed profoundly, a reflection of the different goals of the national organizers.

In my paper, I will consider how this pair of exhibitions sought to present Hungary to the American consciousness and America in the Hungarian. By exploring the organizational and exhibitionary strategies, as well, in the case of Hungary, the relationships of the artists, some of whom resided in Hungary, others in America, I will illuminate how the political realities of the day affected not only what art was shown, but also, how it was shown.

Samuel D. Albert is an art historian whose work focuses on Architecture and Art in the Austro-Hungarian Empire and the Successor States. He has published on a variety of topics in this area, ranging from the Competition for the Austro-Hungarian Bank, to exchanges between Austrian and Hungarian Engineering Societies; from Poster production during the Hungarian Soviet to Avant-garde children's books. The work proposed here is part of a larger project focusing on Hungarian art and its presentation from the turn of the century until the Second World War. He resides in New York and teaches Art History at the Fashion Institute of Technology, Fordham University, and New York University.

IRENA KOSSOWSKA

Professor

Faculty of the History of Art in Central Europe, Nicolaus Copernicus University, Torun / Polish Institute of World Art Studies, Warsaw, Poland

THE STRATEGY OF SELF-PRESENTATION: THE 1930S OFFICIAL EXHIBITIONS OF AUSTRIAN AND HUNGARIAN ART IN WARSAW

During the two interwar decades, the dynamics of exhibitions travelling in Europe were to a great extent connected to the cultural policies established in the particular nation-states that were gaining or strengthening their position on the map of the Continent redrawn after the Great War. The exhibitions designed “for export”, organized by agencies of the European governments and hosted on the basis of bilateral or multilateral international contracts, in fact served diplomatic purposes: they were meant to demonstrate national distinctiveness. The question of the identity idioms and the idiosyncratic cultural features of particular nations dominated the curatorial strategies and the critical discourse of the time.

The proposed paper will focus on the official exhibition of Austrian art opened in May 1930 at the Society for the Encouragement of the Fine Arts in Warsaw. The format of the presentation was monumental – it encompassed 474 artworks executed by 100 painters, sculptors, printmakers and designers. The chronological frame of the show embraced the period from 1918 to 1930 – a time when numerous efforts were undertaken by the Austrian authorities to overcome the political isolation of the country and to maintain the leading role which Vienna had played until recently in the domain of culture. My goal is to delineate the newly constructed Austrian national idiom as manifested by the artworks on display, on the one hand, and, on the other, to examine how this idiom was comprehended by the Polish reviewers of the presentation.

The same intertextual methodology will be applied while focusing on the reception of Hungarian art exhibited at the Warsaw Society for the Encouragement of the Fine Arts in April 1939. The exposition was meant to reinforce the cultural interrelations between the Second Republic of Poland and the Kingdom of Hungary, which in February 1939 had regained the region of Subcarpathian Ruthenia, thus establishing a common border with Poland. The presentation was organized under the patronage of the utterly rightist regime of Miklós Horthy. In its retrospective scope, it was meant to manifest “Hungarianness” – indigenous Hungarian art as established during the 19th century. Thus my aim is to juxtapose the strategies of self-representation of the two heirs of the Habsburg Empire being ruled in the late 1930s by right wing governments and striving to empower their interconnections within the European cultural circuit.

Irena Kossowska is Professor of Art History at the Nicolaus Copernicus University in Torun. She also lectured at the University of Warsaw, the School for Humanities, the Collegium Civitas, the Academy of Fine Arts, and the Institute of Art of the Polish Academy of Sciences in Warsaw. She specializes in the field of 19th- and 20th-century visual arts, art theory, and criticism in Europe and the United States. She is the recipient of numerous awards and fellowships, including from the Bogliasco Foundation (Bogliasco), the Center for Advanced Study in the Visual Arts (National Gallery of Art, Washington, DC) and the Smithsonian Institution (Washington, DC), the Zentralinstitut für Kunstgeschichte (Munich), the National Humanities Center (Research Triangle Park, NC), the Institut national d'histoire de l'art (Paris), the Henry Moore Institute (Leeds, UK); the Finnish Academy of Sciences, the Royal Academy of Letters, History, and Antiquities in Sweden, the British Academy, and the Norwegian Academy of Sciences and Letters. She has written extensively on Polish and European art, including *Artistic Reconquest: Art in Interwar Poland and Europe* (2017), *The Search for Cultural Identity in Eastern and*

Central Europe 1919–2014 (2015), *Symbolism and Young Poland; Reinterpreting the Past: Traditionalist Artistic Trends in Central and Eastern Europe of the 1920s and 1930s* (2010), *Bruno Schulz: El país tenebroso* (2007), *Tadeusz Makowski* (2006), *Witold Wojtkiewicz* (2006), *Władysław Podkowiński* (2006), *Medieval and Modern: Direct Carving in the Work of Gill and Barlach* (2005), *Witold Wojtkiewicz: une fable polonaise* (2004), *Le Symbolisme polonaise* (2004), *Polonia fin de siglo 1890–1914* (2002), *The Beginnings of Polish Original Printmaking 1897–1917* (2000) and *Fin-de-siècle. Polnische Graphic 1890–1916* (1998).

ANA EREŠ

Research Associate

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THE PROBLEM OF OFFICIAL REPRESENTATION OF ART: RADOSLAV PUTAR AND YUGOSLAV EXHIBITIONS AT THE VENICE BIENNALE

From 1952 onward, Croatian art historian Radoslav Putar (1921–1994) continuously contributed to the complex relationship between the Yugoslav art world and great international exhibitions such as the Venice Biennale, at first as an art critic, who reported on the Yugoslav participation at the art manifestation in Venice, and later as a member of the official committee that strategically planned Yugoslav exhibitions politics at the Biennale, as well as the commissioner of the exhibition in the Yugoslav pavilion in 1976. Based on research on the extensive archival documentation in regard to Yugoslav participation in international art exhibitions, this paper reconstructs Putar's complex, complicated role within the official politics of representing art from Yugoslavia abroad, with particular focus on the case of the Venice Biennale. By analyzing Putar's often critical standpoints on the question of what official representation of art at international exhibitions should demonstrate and accomplish, the paper will discuss the wider context of Yugoslav representation at the Venice Biennale and its repercussions on the inner dynamics of the art world in the country. Special attention will be given to the controversial case of Putar's proposal for the exhibition in Yugoslav pavilion at the Venice Biennale in 1976, which was originally rejected by the official Yugoslav art committee but was nevertheless represented in the Yugoslav pavilion that year as a result of political intervention on the part of president Josip Broz Tito.

Ana Ereš is a research associate at the Art History Department of the Faculty of Philosophy at the University of Belgrade. In her research she focuses on modernism, exhibition history and the history of Yugoslav art space. Her publications include the following: *Mrdjan Bajić: Sculptotecture* (2013); *Sculpture: Medium, Method, Social Practice* (2016, co-editor); *Marko Čelebonović* (2017; 2018, co-author); and *Yugoslavia at the Venice Biennale (1938–1990): Cultural Policies and Politics of Exhibition* (2020). In 2017, she won the Lazar Trifunović Award for art criticism. She regularly publishes articles in scientific periodicals in Serbia and abroad.

SNEZHANA FILIPOVA

Full Professor

Department of Art History and Archaeology, Faculty of Philosophy,
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THE CASE OF THE PROJECT SKOPJE 2014, 10 YEARS LATER

The case of the project named Skopje 2014 has received international attention. Still, it is only local citizens and Macedonians in particular who may speak about the wide context in which it may be comprehended and how it is seen today. I have studied the response of tourists visiting Skopje in relation to several touristic sights, and have visited the new museums built on the basis of the project (but planned earlier). It is more than clear the impact is positive and there are very few members of the present political party who are playing with the idea of removing the objects and sculptures in order to achieve political points. Even though the aesthetics has rarely been accurately represented, most of what has been built and installed seems to have become part of the city's skin.

Was the art of the state (the political party in power) too rushed, insisting on making final products too soon, or was it a one-man-show made possible by several hungry artists and many good businessmen surrounding the man who started the project? It was a good idea spoiled by pushing the results, as if someone could put a stop to it if it were not realized in 2014, according to the deadline. When an art historian tries to consider the aesthetic and artistic values of the whole project, they should bear in mind there was no horse mounted sculpture made within the SR Macedonia, nor so many buildings related to art, education and culture within the whole period after the Second World War. The main reason for the aesthetic and functional failure of the buildings and the excess of sculptures inhabiting public space lies in the lack of a good city architect, and urbanistic consultants, plus the absence of well-known and experienced artists engaged to realize the dream behind the project. It all could have been much better if it had been an international project and had not been so rushed.

Fortunately, there are several well planned and well realized works. Some of the projects that show enormous absence of taste, style and harmony have been stopped recently (the so called Spanish stairs, and the Mother Teresa memorial). Is it better to remove the buildings and sculptures or to live with a mixture of good, average and kitsch works day by day? So far, only one sculpture has been removed. Most recently the Triumphal arch has been taken of the list of national cultural monuments, which makes it easier to disassemble.

Snezhana Filipova graduated in Art History with Archaeology in 1987 from the Faculty of Philosophy in Skopje. She defended her MA thesis at CEU in Budapest in 1994, and PhD thesis in January 2005 at the Faculty of Philosophy in Belgrade. Since 1988 she has worked at the Department of Art History and Archaeology, since 2014 as a full professor. She has been secretary of MA studies; coordinator of ECTS, and head of MA studies at the Department. Filipova was a member of the Editorial Board of the *Annual of the Faculty of Philosophy*, and the Teaching Commission of the Faculty of Philosophy in Skopje. She is a member of the Board of *Haemus Journal*, an electronic journal for History and Archaeology, the Macedonian Archaeological Society, and the Macedonian Byzantine Committee. Filipova has taken part in over 40 scientific conferences and symposia devoted to art and archaeology, and in several scholarly projects. She has conducted research stays at universities in Budapest, Sophia, London, at the French School in Athens, Zagreb, and Rijeka. She has given lectures at the Faculty of Humanities and Social Sciences, Department of Art History in Rijeka, Zagreb, Maribor, and at the Museum of Macedonia on Early Christian Art and Heraldry in Macedonia. She has written six books so far, with the seventh to be released in a few months, and over 60 articles and scholarly works, some published by Bripoll, and BCH, Paris. Occasionally she writes scenarios for scientific television episodes on art history, monuments and heraldry in Macedonia.

SILVA KALČIĆ

Assistant Professor

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

TRAUMA AND IDENTITY: MEDIALISATION AND CONSTRUCT

Destination: *Unnamed*, an exhibition in the billboard medium by Nadija Mustapić and Toni Meštrović (2017), is an example of art in public space (photographs in a standard advertising space in the format of a billboard poster). With this example I connect the following subjects: 1) Agamben's dispositive, derived from the juxtaposition or the interpenetration of relations of power (for example, through governance) and relations of knowledge (discursive and non-discursive ones), which perceives art practices as formations of the relations of power; 2) the compression of time that impoverishes and depletes cultural signs, transforming them into "zero signs" or "weak signs" according to Agamben. Boris Groys notes that such "weak" signs triumph over the strong and "powerful" signs of our time, those of authority, tradition, power, but also over the powerful ones of rebellion, passion, heroism; and 3) the notion of the "poor image", in the sense used by Hito Steyerl (in her text "In Defence of the Poor Image", 2009) when referring to mass-distributed and reproduced images in the digital media network.

Nadja Mustapić and Toni Meštrović refer to the current state of the training ship *Galeb* (The Seagull) on which Josip Broz Tito, President of the Socialist Federal Republic of Yugoslavia, travelled to the conferences of the Non-Aligned Movement. Mustapić and Meštrović are documenting the ship pending its overhaul, after which it is planned to become a museum with new commercial, primarily tourist facilities. The ship will serve as the museum of "the three totalitarianisms" as it also sailed for several years under the flags of Fascist Italy and Nazi Germany, and the revisionist ideology in present-day Croatia deems "all totalitarianisms" equal. The authors photographed the outer wall of the ship's deck with visible traces of removed-dismantled small-sized plates with names of the ship's famous guests, information on its itineraries and destinations (for example, during the Fifth Non-Aligned Movement Conference in Colombo, Sri Lanka, a large reception was held on board for all participating statesmen) and with numerical data on the nautical miles travelled on a particular voyage. The exhibition authors ask how we can further treat and perceive some of the documentary artefacts that are not desirable today for certain reasons. Naturally, they refer to the removed historical strata, but also to the time and ideology of the Non-Aligned Movement, while building on various other historical documents and facts, as well as on the subject of historical revisionism.

Silva Kalčić graduated in Art History from the Faculty of Humanities and Social Sciences in Zagreb. She currently teaches courses in the fields of art theory, art history, and contemporary art and design at the Department of Art History of the Faculty of Humanities and Social Sciences of the University of Split. She received a PhD in Architecture, Urban and Spatial Planning and Preservation of Architectural Heritage from the Faculty of Architecture of the University of Zagreb. She also works as a curator and theoretician of contemporary art, architecture and design. She authored the textbook on visual culture entitled *Art in Suspense* (2005), and the book *The World Toward the Labyrinth – Essays on High Modernism and Postmodernism in the 1970s and 1980s* (2017). She serves as President of the Croatian section of AICA (International Association of Art Critics).

JAKUB DĄBROWSKI

Assistant Professor

Department of Visual Culture, Academy of Fine Arts in Warsaw, Poland

PROHIBITIONS ARE NOT ENOUGH – BUILDING RIGHT-WING CULTURAL HEGEMONY IN POLAND AFTER 2015

In 2015, for first time in the democratic history of Poland, a single political party, the right-wing Law and Justice (PiS), gained the majority in both chambers of Parliament and secured the presidency. PiS got less than 40% of votes but interpreted the election results as a people's (Sovereign's) will to change the dominant political, economic and social order. The conservative revolution has begun.

Since then, Poland has abandoned the established rules of liberal democracies where for decades, values such as the balance between different types of authorities; human rights protection; a pluralistic mass-media; separation of state and church; quality of legislation; and, delegation of power to lower levels have been the expected standards and – in fact – imply civilizational affiliation. These values were rejected because they enable social changes – modern or postmodern societies are very dynamic and hard to control, which does not suit a petrified, conservative vision of the world. To keep this vision alive, PiS tries to control as many social fields as possible. In the sphere of culture not only does Polish society witness multiple bans imposed on particular artworks and projects (let's call it censorship *sensu stricto*) but also is confronted with the complex notion of social engineering (let's call it censorship *sensu largo*). Many sticks and many carrots work overtly and covertly in different combinations to reorient people's minds: to suppress critical thinking, to induce self-censorship, and to freeze the agon and fix new-old cultural hegemony.

Both censorship *sensu largo* and *sensu stricto* are expressions of two modes of state power, which – following Antonio Gramsci's reflection – can be identified as force and hegemony. Force is exercised by the use of the state coercive apparatus. Hegemony, on the other hand, constitutes and reproduces a collective worldview, the "active consent" of society through the intellectual, moral and political leadership of the ruling groups. PiS – which openly identifies itself as the State and Sovereign's will holder – does not use the coercive apparatus very often, but concentrates its efforts on hegemonic policy, particularly related to the circulation of information, education, religion, and culture. In the field of culture, PiS has strengthened the role of the central government, established new institutions or introduced new programs and staff to the old ones, replaced most of the cultural elites, and strictly supervised the flow of money to institutions, artists and scholars. All the changes have been carried out in a planned manner as the party first took control over the sectors with the strongest social impact such as public mass media and the film industry, and then started to pacify the theater milieu and develop institutions crucial for its newly declared history-oriented policy.

In this context, the visual arts do not play an important role since their social influence is very limited, however PiS could not entirely neglect them. New ministerial committees for visual arts were established to promote grant applications that fit the right-wing ideology. The minister of culture Piotr Gliński regularly bypasses competition procedures for selecting managers of public museums and galleries. He arbitrarily appointed conservative directors of the National Museum in Warsaw (2018 and 2019), the National Museum in Krakow (2016 and 2019) and the Center for Contemporary Art in Warsaw (2019). The new director of the National Museum in Warsaw, Jerzy Miziołek, censored the permanent exhibition of contemporary Polish art removing feminist artworks by

Katarzyna Kozyra, Natalia LL and Sędzia Główny Group, and finally closed the whole exhibition. Similarly, the new director of the Center for Contemporary Art in Warsaw, Piotr Bernatowicz, cancelled all the projects planned for 2020 that could be considered morally or religiously controversial. This paper will present PiS' cultural policy and examine its key elements leading to the settlement of right-wing cultural hegemony.

Jakub Dąbrowski graduated in both Law and Art History. In 2013 he completed a PhD thesis under professor Piotr Piotrowski at the Institute of Art History at the Adam Mickiewicz University in Poznan. He is an assistant professor at the Faculty of Visual Culture at the Academy of Fine Arts in Warsaw where he lectures on the History of Contemporary Art and Copyright Law. His main field of research covers the ever-existing relationships between art and law as well as the history of Polish art after 1945. In 2015 he won the Award of the Polish Art Critique for *Censorship in Polish Art after 1989. Art, Law Politics*, Oakville, Mosaic Press, 2019 (co-author Anna Demenko).

VIKTORIIA MYRONENKO

Associate Professor

Kyiv National K. Karpenko-Kary Theatre, Cinema and Television University,
Kyiv, Ukraine

UKRAINIAN PHOTOGRAPHY IN THE 1990S: FROM PARADIGM SHIFT TO THE NEW VISUAL STATEMENT

In 1991, the once powerful USSR ceased to exist, and Ukraine, as a former part of the USSR, gained independence after almost seventy years of totalitarianism. It was the paradigm shift on the basis of which new Ukrainian art was created. All processes that have occurred in Ukrainian photography during the post-perestroika period have taken place within the conditions of gradual liberation from ideological pressure and in a situation of transition from one historical era to another. These aspects determined the features of the new photography and a change in photographic vision. Photography in the 1990s was formed as a set of approaches that renounced the previous period and tried to create a certain systematic visual protest, but at the same time were very closely connected with the previous period. This paper reproduces in detail the complexity and contradictions of the era of transition from one cultural model to another. The influence of social and historical disasters that affect world perception is noted, which, in turn, was reflected in Ukrainian photography. This was manifested by expanding the content, overcoming the prohibitions, and distrusting the aesthetics of the Soviet era. Consequently, the new historical period created a situation in which photographers no longer had to confront ideology or a powerful system of control and censorship.

In the 1990s, two directions were formed in Ukrainian photography. Representatives of the first direction embodied postmodern principles in their works, while the second direction appealed exclusively to acute social issues, showing general concern, anxiety and sadness during the difficult period of the 1990s. A new generation of photographers became one of the first whose work clearly reflected changes in the artist's worldview in the conditions of the new historical era. In addition to the above issues, the paper describes the importance of establishing the first post-Soviet photographic institutions and exhibitions.

Viktoriiia Myronenko is an associate professor at the Department of Cinematography of the Kyiv National K. Karpenko-Kary Theatre, Cinema and Television University (Kyiv, Ukraine). She completed her PhD at the National Academy of Fine Arts and Architecture with the dissertation *Peculiar Traits of Photography in Kyiv of the Independence Epoch*. Currently, she is a full-time faculty member. She has developed the lecture courses: *History of Photography*, *Contexts of Photography*, *Analysis of Photography and Critical Theories*. She is an art historian with research interests in the history and theory of Ukrainian photography, and photography of the Soviet and post-Soviet era in Ukraine. She is equally interested in the question of the intersections of gender and sexuality in the visual culture of Ukraine. Viktoriiia Myronenko has participated in many international conferences in Europe and the author of two books: *Ukrainian Erotic Photography* (2017), *Poo-tee-weet? Photography of War: Issue 1* (2015) as well as numerous scholar articles.





FRIDAY
2 July 2021

SESSION 8

PANEL: HOW THE POLITICAL REORGANISATION OF EUROPE AFTER 1918 AND THE CREATION OF NEW STATES IN CENTRAL EUROPE WAS REFLECTED IN AND COMMENTED ON IN ART, ARCHITECTURE AND EXHIBITIONARY PRACTICES

CHRISTIAN DROBE

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STATE PROPAGANDA AND GENDER REPRESENTATION. BORDER CONFLICTS OF THE FIRST WORLD WAR AND THEIR ARTISTIC AFTERMATH IN CENTRAL EUROPE

In the close aftermath of the First World War, numerous border conflicts emerged in Central Europe as minorities tried to seize the moment to reclaim lost or projected territories. The Austrian-Yugoslav conflict took place in Carinthia in 1919 and led to a plebiscite in 1920, where 59% of the population voted to stay within the newly-founded Austrian Republic, even Slovenian citizens. This process was accompanied by massively gendered propaganda, mostly in threatening caricatures urging voters to stay with the motherland and not to lose their “sons” to the enemy. This paper aims to expand upon these findings by including other border regions of the Habsburg Empire and the official war painters as well. How did official imagery influence the construction of gender roles coming in and out of the war?

In the Carinthian plebiscite, caricature and propaganda provided most of the xenophobic imagery, mainly to demonise the enemy, but they also alluded to the masculinity of their own soldiers. Fears of Austrian soldiers being not manly enough to fight back the intruders, and similar ideas on the Slovenian side, led to role reversals, where women take over male roles and act as fighters in battle. Strangely, the painter Stephanie Hollenstein enlisted in the Austrian army as a man to defend the homeland, and was only caught when higher officials visited the battalion for a routine check. She was relegated and became an official war painter for the Austrian *Kriegspressequartier*. Such gender role reversals stand in stark contrast to the highly masculine commemoration of World War I in the First Republic, where the heroic man was re-established as the leading role model.

Special conditions of nature affected the main arguments for premodern, heroic manhood, almost erased in World War I's mechanized storms of steel (Ernst Jünger). The Austrian-Slovenian conflict mainly took place on the Alps' high ground in extreme weather conditions, which left the old image of heroic manhood alive. In these enclosed conditions for a supposed chivalric and still individualized man-to-man combat, transcended by the occasional mountain top vista, war painters like Stephanie Hollenstein, Albin Egger-Lienz, Ferdinand Andri and Anton Kolig generated a much-differentiated imagery. The output of these more modern painters ultimately made the rapid changing gender roles evident. World War I can also be considered as a form of continuation for the older *fin-de-siècle* sexuality of sexual intermediates, with gender role reversals in army and POW camps alike, that led to the more serious and functionalist gender representation of the Interwar era.

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DISPLAYING THE “LEGACY OF THE NATIONAL ENDEAVOUR”: CZECHOSLOVAKIA AT THE CENTURY OF PROGRESS EXPOSITION, 1933

The collapse of Austria Hungary in 1918 not only meant the creation of new states but also of their new identities. While for Austria and Hungary it could have been seemingly easy to reconnect with pre-war symbols and beliefs in nationhood, Czechoslovakia had to invent its identity based on its new geopolitical and ethnic composition. It was also crucial to construct the image of the new states both internally and externally. Participation of these new entities in world's fairs therefore became particularly important, as world's fairs have been considered as crucial vehicles of cultural and political self-definition for the countries involved. Where else can one create a desired image of one's own history, present and future, while comparing and contrasting it with that of others? Out of the three countries, Czechoslovakia was the most active, taking part in more than fifteen international exhibitions, from Rio de Janeiro (1922) to New York (1939/40). However, while national participation in various world's fairs has been a common topic in research, this paper focuses on the question of who it is that constructs the notion of the state and nation at such events. It focuses on the Century of Progress exposition that took place in Chicago in 1933 and the Czechoslovak display there. In particular, it examines the involvement of the sizeable Czech *émigré* community in the pavilion and its understanding as to what new statehood meant, and what Czech culture consisted of. As participation was mostly state funded, how did the political orientation of the state impact the displays, and how successfully? How was this received by different audiences, including the *émigrés*? The paper therefore addresses questions of formation of statehood through national representation.

Marta Filipová is a research fellow at the Masaryk University, Brno, Czech Republic, where she works on an ERC funded project “Continuity/Rupture: Art and Architecture in Central Europe, 1918–1939.” She holds a PhD degree from the University of Glasgow (2009) and has been working on the questions of national art and design and the politics of display. She has published the monograph *Modernity, History and Politics in Czech Art* (2020) and edited the book *Cultures of International Exhibitions 1840–1940. Great Exhibitions in the Margins* (2015). She is a trustee of the Design History Society and a member of the editorial board of the *Art East/Central* journal.

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REGIONALISM, NATIONALISM, STATE REPRESENTATION: HOMELAND PHOTOGRAPHY IN AUSTRIA AND CZECHOSLOVAKIA

After the collapse of the Habsburg Empire, its successor states faced the task of carving out new identities within the national borders newly drawn at the end of World War I. The responses to this new situation greatly varied: While Austria struggled to redefine itself as a small nation state, for example, Slovakia's role as a "state-forming" nation within Czechoslovakia was dominantly perceived as a chance for emancipation after centuries of Hungarian rule. Regardless of these varying contexts and their reception, definitions of one's 'homeland' gained renewed importance. Focusing on Austria and Czechoslovakia, my paper assesses the role of homeland photography as part of this process.

Best-known by the German *Heimatphotographie*, the genre built on a strong basis of amateur photography and focused on idyllic views of (mostly rural) landscapes, farming communities, and people in folk costume. While its popularity has often been considered an inextricable part of Austro-fascism and the "blood and soil" ideology of National Socialism, homeland photography was in fact a much broader phenomenon. Printed in magazines and on postcards, lauded in exhibitions and winning prizes in competitions, it had a wide circulation across Central Europe and merged aspects of *Kunstphotographie*, ethnography and tourist advertisement to create idyllic images that built on the visual legacy of people "types" and regions that had first been popularised as part of the national revivals of the 19th century, including Austrian Tyrol and the Slovak Čičmany, for example. Based on a synthesis of modern photographic views and archaic motifs that were ostensibly "timeless" and de-politicised, homeland photography thus represented a form of "nostalgic modernism", which navigated between age-old tradition and modern life. In light of the work of figures like Karol Plicka and Rudolf Koppitz, my paper thus considers homeland photography as a modern means of state representation, which reinvented a national imagery suited to mass circulation, and concurrently represented an international phenomenon, which slowly turned regionalism into nationalism across Central Europe.

Julia Secklehner is research fellow on the European Research Council-funded project "Continuity/Rupture: Art and Architecture in Central Europe 1918–1939" at Masaryk University, Brno. Within this project, she assesses the role of folk art and nostalgia in modern art after 1918. Before joining the research team, she earned a PhD in Art History at the Courtauld Institute of Art (2018) and an MPhil in Czech at the University of Glasgow (2017). Her most recent publication is "A School for Becoming Human: The Socialist Humanism of Irena Blühová's Bauhaus Photographs", in *Bauhaus Bodies*, edited by Elizabeth Otto und Patrick Rössler (2019).

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PLACE, HISTORY AND IDENTITY IN HUNGARIAN ANTI-TRIANON PROPAGANDA

Signed on 4 June 1920, the Trianon Peace Treaty awarded two thirds of the former territory of Hungary to neighbouring countries. About 30% of all ethnic Hungarians now lived outside the country's new borders. The desire to reclaim these territories, or to at least revise the provisions of the Treaty to some extent, became the central issue in interwar Hungarian politics and contributed to the right-wing radicalisation of Hungarian society and the country's inglorious participation in the Second World War. A vast amount of textual and visual propaganda was produced by opponents of the Treaty, who argued that Hungary had a right to its old borders by natural and historical law; that there was no other natural way for the Hungarian state to exist than within what these authors described as its "thousand-year-old" borders, "from the Carpathians down to the Lower Danube", as a 1849 poem by Sándor Petőfi had put it.

And yet, the Hungarian state needed to function within the new borders and Hungarians from all walks of life needed to come to terms with the new situation in order to carry on with their daily lives. This involved a fundamental reframing of historical memory both outside and within the Trianon borders, which in turn meant rethinking and reconceptualising what it meant to be Hungarian. Some pieces of Anti-Trianon propaganda can be fruitfully read as attempts to deal with these issues. Enumerating historical locations and examples of cultural heritage in old and new Hungary, they mapped out Hungarian culture in a space now dissected by new borders. Although the primary purpose was to reclaim the lost territories by proving their essential "Hungarianness", the mental maps constructed in such publications can also be seen as constructing a new concept of Hungarianness to fit geopolitical realities. My paper will examine some visual examples of Anti-Trianon propaganda from this perspective.

Nóra Veszprémi is a research fellow on the European Research Council-funded project "Continuity/Rupture: Art and Architecture in Central Europe 1918–1939" at Masaryk University, Brno. In the framework of the project, she examines changing attitudes to the historical past and its heritage after 1918. Previously, she held a three-year research fellowship at the University of Birmingham exploring the museum landscape in the Austro-Hungarian Monarchy. Two monographs based on this project, co-authored with Matthew Rampley and Markián Prokopovych, are forthcoming in 2020–2021. In 2014/2015 she taught at the Art History Department of Eötvös Loránd University, Budapest, before which she worked as a curator at the Hungarian National Gallery. Her essays have been published in journals such as *Art History*, *The Art Bulletin*, *Journal of the History of Collections and Visual Resources*, as well as in catalogues of the Hungarian National Gallery. Her monograph *Romanticism and Popular Taste in Hungary 1820–1850* was published by L'Harmattan Press in 2015.



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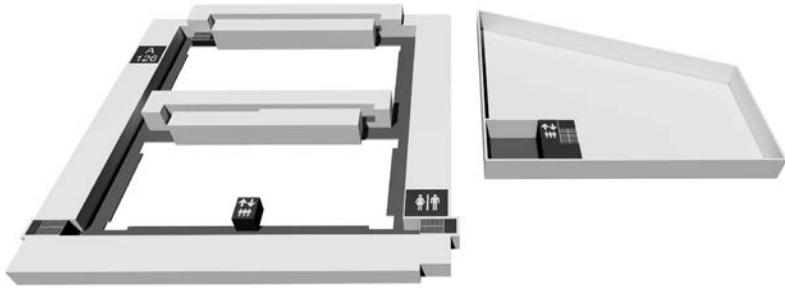
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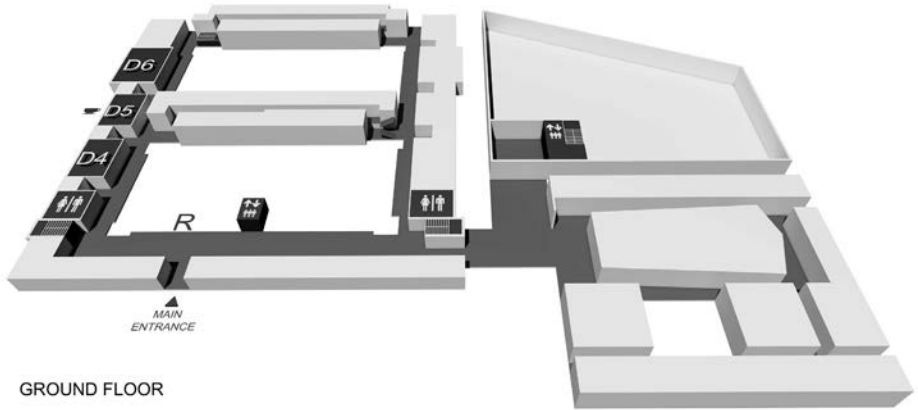




- Cover:** Stevan Luketić, *Metal relief*, building of Socio-political Organizations (today Ministry of Maritime Affairs, Transport and Infrastructure), Zagreb, 1968, photo: P. Počanić
- p. 12:** Rudolf Valdec, Rudolf Lubynski, Roof top of the old National and University Library building (detail), Zagreb, 1911–1913, photo: D. Damjanović
- p. 16:** Antun Augustinčić, *Monument to Peasants' Revolt and Matija Gubec* (detail), Gornja Stubica, 1973, photo: L. Magaš Bilandžić
- p. 24:** Antun Augustinčić, *Victory*, monument within the memorial complex dedicated to the Red Army, Batina, 1947, photo: D. Damjanović
- p. 38:** Felix Lay, Plate from the volume *Südslavische Ornamente* (South Slav Ornaments), Hanau a. M., 1871/1872, Lieferung II, Taf. XIV, photo: D. Damjanović
- p. 48:** Art Pavilion in Zagreb after the earthquake on 22 March 2020, photo: D. Damjanović
- p. 64:** Jesuit Church in Zagreb in September 2020, damage caused by the earthquake on 22 March 2020, photo: D. Damjanović
- p. 76:** Adriatic Lighthouse / Memorial lighthouse dedicated to King Aleksandar I Karadorđević, 1935, postcard, Archive of Conservation Department in Split
- p. 96:** Nenad Fabijanić, *Monument to the Homeland*, Zagreb, 2019–2020, photo: D. Damjanović
- p. 107:** Coad-of-arms of the Triune Kingdom of the Croatia, Slavonia and Dalmatia, entrance of the former Religion and Education Department of the Croatian Provincial Government (today Croatian Institute of History), 10 Opatička Street, Zagreb, 1892–1896, photo: D. Damjanović
- p. 108:** Stanko Kliska, Juraj Denzler, Residential and commercial building at 9 Ilica / 1 Preobraženska Street, Zagreb, 1929–1930, Museum of Science and Technology, Belgrade
- p. 113:** Rudolf Valdec, *Croatia Embracing Trade and Craft*, central section of the main façade of the Ethnographic Museum in Zagreb, 1903–1905, photo: D. Damjanović



1ST FLOOR



GROUND FLOOR

- D6** KEYNOTE LECTURE
- D5** KEYNOTE LECTURE, SESSIONS 1 & 8, SESSIONS B
- D4** SESSIONS A

- R** REGISTRATION
-  COFFEE
- A 126** LUNCH

-  STAIRS
-  ELEVATOR
-  TOILET

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