II INTERNATIONAL CONGRESS OF ART HISTORY STUDENTS
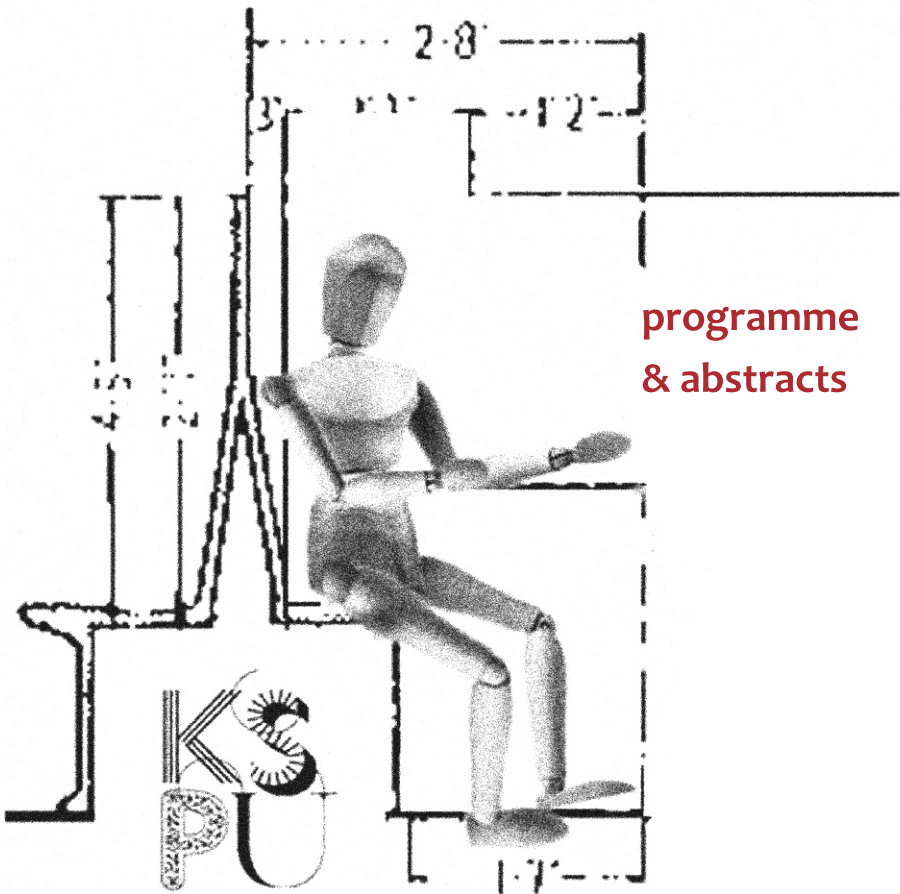

programme & abstracts

Faculty of Humanities and Social Sciences
23rd **- 27**th **April 2013**

PROGRAMME

23rd - 27th April 2013

Faculty of Humanities and Social Sciences

University of Zagreb

Zagreb, Ivana Lučića 3

**All lectures will take place in the multimedia hall
on the second floor of the Faculty library**

OFFICIAL OPENING

Reception · Exhibition of student posters

Marko Špikić, head of the Art History Department: Opening remarks and welcome address

Sanja Cvetnić: Opening of the exhibition

19.00

Lobby of the Faculty library

TUESDAY · April 23rd

WEDNESDAY · April 24th

session 1

moderator: **Franko Ćorić** · Faculty of Humanities and Social Sciences, Zagreb

9.00 - 9.40

DINKO DUANČIĆ · PIA SOPTA (Zagreb)

*The Future of the Zagreb Slaughterhouse:
Transforming the Abattoir Compounds Following the
International Models*

ILEANA KURTOVIĆ (Zagreb)

*Museum 2.0: From Concept to Application in the Work
Environment*

**coffee
break**

guest lecture

TOBIAS STRAHL
(Faculty of Arts, Humanities and Social Science, TU Dresden)

*Anti "Aura" the Ideological Nature of Meaning on the Example of
the Destructionof Cultural Objects at the Territory of the Former
Socialist Federal Republic of Yugoslavia during the Years of War
(1991-1999 (2004))*

9.45 - 10.45

**coffee
break**

session 2

moderator: **Josipa Alviž** · Faculty of Humanities and Social Sciences, Zagreb

11.00 - 12.20

JELENA MILOSAVLJEVIĆ · MARGITA NIKOLIĆ (Belgrade)

The History of Fashion through Art History

IRENA MIHALIĆ (Zagreb)

15th and 16th Century Jewelry

JOVANA NIKOLIĆ (Belgrade)

*How Politics is Worn and Sewn: Serbian Governess' as Fashion
Icons of the 19th Century*

ANA ĆURIĆ (Zagreb)

The Relationship between Contemporary Fashion and Architecture

**lunch
break**

session 3

moderator: **Tin Turković** · Faculty of Humanities and Social Sciences, Zagreb

MARINA MATIŠA (Zadar)
Historical Approach to the Roman Spa Complex

IVAN VALENT (Zagreb)
Early Medieval Settlements in Koprivnica's Part of the River Drava Basin

AIDA HADŽIMUSIĆ (Sarajevo)
Western, Mediterranean and Byzantine Influences on Medieval Bosnian Art

14.00 - 15.10

coffee break

session 4

moderator: **Maja Zeman** · Faculty of Humanities and Social Sciences, Zagreb

ZORA ŽBONTAR (Ljubljana)
The Body in Medieval Visual Culture

JAKOV ĐORĐEVIĆ (Belgrade)
Is There Still Hope for the Soul of Raymond Diocrès? The Legend of the Three Living and the Three Dead *in the* Très Riches Heures du duc de Berry

15.20 - 16.00

coffee break

guest lecture

AMELIE BERGER · THOMAS CHENAL · VALENTIN CHEVASSU (Université de Franche-Comté, Besançon)
Franco-croatian Researches in Kvarner Islands

16.30 - 17.00

exhibition

PICASSO: MASTER PIECES FROM THE PICASSO MUSEUM IN PARIS
The Klovićevi Dvori Gallery, Jesuit Square 4

18.30

THURSDAY · April 25th

9.00 - 10.00

session 1

moderator: **Tanja Trška Miklošić** · Faculty of Humanities and Social Sciences, Zagreb

SANDRA KADEN (Dresden)
Getting under Surface - New Insights on Bruegels Ass at School

JULIEN GATOMSKI (Dresden)
Searching for God: Supper at Emmaus *by Jan Steen*

BOJANA ANĐELKOVIĆ (Belgrade)
Turkish painter *in Versailles: Jean-Étienne Liotard and his* Portrait of Marie Adélaïde of France

coffee break

10.15 - 11.15

session 2

moderator: **Daniel Premerl** · Institute of Art History, Zagreb

DUŠAN SAVIĆ (Belgrade)
Cabinets of Rarities of the 16th and 17th Century as Protomuseums

VALENTINA PAVLIČ (Ljubljana)
Former High Altar from the Maribor Cathedral

MARKO ŠPANJOL (Zagreb)
The Forgotten macchina d'altare *in the Church Lady of the Angels in Veli Lošinj*

coffee break

11.30 - 12.30

guest lecture

STANKO KOKOLE
(Faculty of Arts, University of Ljubljana)
Form and Meaning in the Early Renaissance: the Peculiar Case of the Tempio Malatestiano

lunch break

session 3

moderator: **Josipa Lulić** · Faculty of Humanities and Social Sciences, Zagreb

14.00 - 15.20

LINA GONAN · MIA GONAN (Zagreb)

The Motif of the Sea in the Paintings of the Romantic Period

MILENA ULČAR (Belgrade)

The Irony and Imitation in German Romanticism: Monk by the Sea, *C. D. Friedrich*

ŠPELA GROŠELJ (Ljubljana)

The Orientalist Art of the 19th Century and its "Others"

ANA SAMARDŽIĆ (Belgrade)

The Evocation of Antiquity in the late 19th Century Art: The Toilette of Athenian Woman *by Vlaho Bukovac*

coffee break

session 4

moderator: **Dragan Damjanović** · Faculty of Humanities and Social Sciences, Zagreb

15.30 - 16.50

ISIDORA STANKOVIĆ (Belgrade)

The Père-Lachaise Cemetery, its Origin, Appearance and Heritage

MILAN ŠUŠAK (Belgrade)

Vienna's New Development Plan: the Struggle Between Old and New

SOFIA LOVRIĆ (Zagreb)

The Architecture of Chișinău from the Russian Empire Period: Ab ovo ad absurdum

MILKA ZINAIĆ (Belgrade)

Architecture and Urbanism of Indjija from The late 19th to mid-20th century

coffee break

session 5

moderator: **Lovorka Magaš Bilandžić** · Faculty of Humanities and Social Sciences, Zagreb

17.00 - 18.00

TAMARA BILJMAN (Belgrade)
The Scene of the Theatre Politics: Architecture in Function of Nazi and Soviet Propaganda on 1937 World Expo

JELENA PUZIĆ (Belgrade)
The Role of Stone in the Architecture of Nikola Dobrovic

ANDREA ČEKO (Zagreb)
Josip Vaništa: His Pedagogical Work and Contributions to the Zagreb Faculty of Architecture

session 1

moderator: **Jasna Galjer** · Faculty of Humanities and Social Sciences, Zagreb

11.00 - 12.00

IZIDORA PEVEC (Ljubljana)
Artist's Book and Some Contemporary Slovenian Examples

NIKOLA MARINKOVIĆ (Belgrade)
Neue Slowenische Kunst (NSK): Structure, Idea and Work of Movement

DINA DEBELJAK (Belgrade)
Mića Popović as a Dissident Artist?

lunch break

session 2

moderator: **Danijel Rafaelić** · Faculty of Humanities and Social Sciences, Zagreb

13.30 - 14.30

MILENA GNJATOVIĆ (Belgrade)

Alfred Hitchcock and Salvador Dalí - the Bond between Two Arts

TANJA ĐORĐEVIĆ (Belgrade)

The Role of Federico Fellini's Caricatures and Drawings in his Filmmaking

MARIJA MARKOVIĆ · BOJANA TREBOVAC (Belgrade)

Cultural Heritage in Pop Culture - Case Study: Quentin Tarantino's Pulp Fiction

coffee break

session 3

moderator: **Danijel Rafaelić** · Faculty of Humanities and Social Sciences, Zagreb

14.35 - 15.15

MILAN NASKOVIĆ (Belgrade)

Realism and Film: Dogme 95

MAXI WOLLNER (Dresden)

End Time Depictions in Movie - Lars von Trier: Melancholia (2011)

coffee break

guest lecture

ANA BOGDANOVIĆ

(Faculty of Philosophy, University of Belgrade)

Constructing an Artist Myth: Marina Abramović and the Balkans

15.30 - 16.30

coffee break

FRIDAY · April 26th

16.45

CLOSING WORD

promotion

19.00 **Promotion of the *International Art History Student Conference Proceedings* (The International Art History Student Conference was held in Zagreb in October 2011)**
Dubravka Gasparini, Feđa Gavrilović
Predrag Marković, consulting editor
Marko Špikić, head of the Art History Department

20.00

PARTY IN KSFF

SATURDAY · April 27th

field trip

Field trip to Varaždin for Congress participants

ABSTRACTS

DINKO DUANČIĆ · PIA SOPTA

The Future of the Zagreb Slaughterhouse: Transforming the Abattoir Compounds Following the International Models

Encouraged by the recent increase in interest for Zagreb's rich and valuable industrial heritage, that has been forgotten for a long number of years, we will showcase, in the first part of the presentation, a genealogy of a large complex that is the former Zagreb slaughterhouse.

Initially founded as part of the state export growth programme, the slaughterhouse found its place at the very periphery of the city, at the parcel flanked by Heinzelova and Radnička streets, in the area once called Na Kanalu. As a result of the demographic trends throughout the upcoming decades, the sometime outer city district of low land value intended for industrial purposes has become a problem for the urbanists and an opportunity for the entrepreneurs. Since the foundation of the slaughterhouse, the value of the area has increased significantly, but the premises, as well as many of the industrial plants nearby, rest empty and are deteriorating day by day, surrounded by the ever-rising contemporary office buildings.

The final goal of this presentation is to examine the possibilities of breathing new life into the rusty complex. The slaughterhouse is the only large factory compound remaining in this part of Zagreb. The Sljeme factory, which had transferred some of its production to the slaughterhouse in the late fifties, was closed in the year 2000 and since then, the complex has been a site of fast decay, vandalism and theft. In the countries which have recognized the importance of the industrial heritage as a piece of their own history, numerous abattoirs have been adapted to various purposes and we would like for the Zagreb slaughterhouse to follow in those footsteps, enriched by the new function in the old form.

ILEANA KURTOVIĆ

Museum 2.0: From Concept to Application in the Work Environment

Over the last few years, the communication in museums is changing in parallel with the development of the Internet. Virtuality is becoming a part of human life and heritage institutions are seeking their place in this new "network society". Museums accept these changes to a certain extent and apply them in order to improve the interaction with their users. The paper describes the concept of Web 2.0 that emerged from the adaptability and flexibility of the online content. The development of many-to-many communication and the creation of user generated content are achieved by implementing Web 2.0 tools into the museum websites. A new term Museum 2.0 is developed by applying technology, and its function is based primarily on the idea of including all users in the creation, adaptation and sharing of content through museum web sites. The use of Web 2.0 tools results in content storing, communication, education and receiving information. The paper analyzes the way in which museums use Web 2.0 tools on their web sites, and to what purpose. The questions asked are: Do art museums use Web 2.0 tools more often than other museums? Do the tools that are used differ according to the type of museum? What is the basic purpose of the tools in the context of the museum environment and the presentation of cultural heritage artifacts? The paper explores new ideas and ways in which Web 2.0 tools can be further implemented into museum web sites and creates opportunities for further discussion and research.

JELENA MILOSAVLJEVIĆ · MARGITA NIKOLIĆ

The History of Fashion through Art History

For centuries, art historians have been analyzing paintings, objects and people depicted on them instead of analyzing the time and events that influenced the artists to create those paintings. The spirit of time, also known as Zeitgeist, is crucial for understanding art pieces of the past. Also, today we can use those pieces as evidence of past and by analyzing them, we can tell a lot about the period they originate from. Often, the clothing can help us date the art piece. Today, fashion is also considered to be art, but that wasn't always the case.

From the first artifacts and later throughout all history, we can see the development of clothing. What people wore often gave away their position within the society. We can analyze clothes from the earliest frescoes to the fashion shows that we have today.

As an example we can take Minoan frescoes from the palace in Knossos where we can see clothing typical for royal aristocracy. From the fresco, we can tell a lot about the life on Crete during that period. Not only do we find out that women were an inspiration for the artists of Minoan art, but also with the help of the frescoes, we can create an image of Minoan woman.

In the period of Byzantine Empire, mosaics were the most popular art medium. In the examples that show emperor Justinian and his wife Theodora during the religious ceremony their clothing is the clear sign of the status they had in the Empire. Also, we can clearly see how the ideal of beauty has changed, figures are not thick and chunky like they were in the art of 4th and 5th century AD , but rather they are tall and elegant. This image is crucial for understanding the time in which mosaic was created; Christianity was the state religion for almost two centuries and was of crucial value to Byzantine

Empire. The color palette is also typical for the art of this period.

The end of the 19th century brought big changes in the art world. Groups such as Aesthetic movement and Pre-Raphaelites started celebrating beauty. Modern fashion was seen as ugly, restrictive and vulgar. They were inspired by art before Industrial Revolution. Women associated with the mentioned groups started wearing loose, flowing gowns inspired by the art of the Middle Ages and Renaissance. Groups rejected the corset and the so called "healthcorset" was invented. In one of Rossetti's paintings we can see woman wearing a flowing, romantic dressand her hair is loosely tied, a complete opposite of the earlier fashion trends, when corsets and tight hairbuns were mandatory. Soon, the similar loose dresses were made by dressmakers and the women who wore them felt free and liberated. This was a small step that announced bigger changes and that led towards the fashion of the beginning of 20th century and the 1920s.

IRENA MIHALIĆ
15th and 16th Century Jewelry

The paper analyzes jewelry as a specific form of Renaissance art and presents different cultural and historical backgrounds that have influenced its design and use, as well as the materials and specific techniques new to this period.

The Renaissance ideas spread throughout Europe during the 15th and 16th centuries encompassing various forms of fine arts. During the Renaissance, jewelry was formed in accordance with the current ideas about the human body, its beauty and the expression of the spirit of a new age. The search for beauty manifested itself through the use of jewelry as a highly developed

decorative form of artistic expression, often designed by prominent court painters, sculptors and architects. Jewelry items were viewed as decorative objects, created primarily in order to improve personal appearance and individuality. Inspired by the legacy of the Antiquity, the Renaissance represented a cultural and philosophical resurgence supported by scientific and technological discoveries as well as by geographical expansion across and outside the European continent. This integration led to the exchange of techniques and encouraged a massive influx of new materials.

During the Renaissance, jewelry design was perfected from simple to more complex and demanding forms and became a distinguished sign of social status. Classical themes and cameos were complemented by new techniques such as the use of enamel and the art of diamond cutting accompanied by fresh designs and materials originating from distant parts of the world. This enabled the Renaissance jewelry to manifest itself in its full splendor, richness and diversity and the openness of the Renaissance spirit provided both man and women with a new opportunity to present and adorn their bodies.

The purpose of this paper is to offer a brief overview of the most common forms of Renaissance jewelry (worn by both sexes) as demonstrated by various Renaissance portraits which depict not only different forms of jewelry, but at the same time provide significant information regarding specific ways of body adornment and clothing decoration in Western Europe. The paper is also based on the study of rare jewelry pieces residing in museum collections at the Louvre (Paris), the British Museum (London), and the Victoria and Albert Museum (London).

JOVANA NIKOLIĆ

How Politics is Worn and Sewn

Serbian Governess' as Fashion Icons of the 19th Century

This paper deals with the interpretation of female fashion in the 19th century in Serbia and its connection to the political changes, following governess' costumes. As fashion icons of the nation, Serbian governess' set the main trends and were the initiators of changes and Europeanization, both privately and in the public sphere. By observing the changes in female costumes on their portraits, we will notice a switch from eastern to western fashion and by the end of the century, a connection to ancient past and the Middle Ages. These changes were influenced by the politics of the country: becoming independent, accepting western heritage, ideology and the political goals of dynasties. The royal costume was chosen and created very carefully, and what was woven into it was much more than just fashion, but rather, fashion was also a way for the better halves of the rulers to show political goals of their spouses. We will see to what extent this depended on the personal taste of these great women, and to what extent to the general condition of the state. We will also find out what was expected of the monarch and his team in the visual sense and whether they always resisted the demands of their imposed society. Costumes were designed differently for public and private presentation, and it was used to send very important messages. Women, who are still somewhat kept aside in the politics, can tell us a lot about themselves through their portraits, paintings and photographs. We will take a look at the development of fashion in European capitals and see that 19th century Serbia was not lagging behind.

ANA ĆURIĆ

The Relationship between Contemporary Fashion and Architecture

In recent years, the world of art has witnessed a serious shift of attention towards inter-medial issues, both in the theoretical and in the sphere of curatorial practices. A compelling correlation would certainly be the one bringing together fashion and architecture. Since the early nineties, when the topic was re-introduced on a wider scale, the writings have been constantly on the rise. An important and, for some, even a ground-breaking exhibition under the title "Skin + Bones: Parallel Practices in Art and Architecture" was opened in Los Angeles in 2006 in the Museum of Contemporary Art. As the title explicitly reveals, the goal of the exhibition was to pinpoint and detect similar approaches and methodological tools in fashion and architecture. The goal of this presentation is similar, moving beyond the simplistic cataloguing of curious analogies. The look back onto the late 19th and the early 20th century is required in order to analyze the beginnings of the fashion/architecture discourse, from the era that generously tackled the notion of Gesamtkunstwerk. The idea of a complete work of art and design has in the meantime undergone a certain type of change and this change is presented by analyzing similar formal, material, communicative and symbolic qualities of the artefacts and by their theoretical background. In the end, when all is presented and taken into account, an attempt is made to provide a possible interpretation of the ties and resemblances displayed by clothing in fashion and architecture.

MARINA MATIŠA

Historical Approach to the Roman Spa Complex

The choice to write about the Roman Spa as a kind of a technological miracle leads to a conclusion about the Roman Spa enigma. The aim of this work is to present the development of this gathering point and social centre in the Roman Empire using the methods of analysis, description and historical facts.

The Ancient Romans made a big progress in architecture and building, mostly because of the wise usage of principles taken over from other civilizations with which they came in contact. The Greek influence came through the Etruscans and it was most visible in art, architecture, science and technology. The development of concrete and masonry techniques are some of the methods applied in spa building and they are presented in this work. The Romans used bricks and stones in building and they even used concrete which toughened under water. This is the main focus of the paper, which also introduces the knowledge of the building methods' usage. What needs to be mentioned further are the very sophisticated heating system, hypocaust, column and arch functionality, as well as many other parts which present the foundations of one system's survival. Even nowadays, the heating system is not fully understood. The Romans didn't leave behind the drafts for the design of the spa, but the remains serve as evidence and subject of research. There were more than one thousand spas in the Roman Empire, but their locations can be connected to the circumstances of the time.

Spas represent the building methods of the early Roman Empire thermal facilities and they carry the archaic mark. The first concepts of spas, according to the information available to the historians, did not include a unique architectural plan. The spa complex was developed through the fusion of two

Parts and the smaller ones were rebuilt in order to become bigger ones. There was no classical building at that time, but the specificity of the architectural entirety is expressed. In the third century BC, the Roman masons became the first to use concrete largely. The Romans completely reproduced the idea of canon in facility building, and at the end of the first century BC, the spas begin to develop following axial principles with the emphasized aspiration towards the longitudinal axis symmetry.

Gathering for business and/or pleasure was the main part of the Roman way of life. Two thousand years ago, spas were centers of social life and daily rituals which determined a true Roman. The particularity of Roman building and architecture was prone more to functionality that to aesthetics.

IVAN VALENT

Early Medieval Settlements in Koprivnica's Part of the River Drava Basin

The landscape along the river Drava has been very hospitable to all the communities that have been living here since the prehistoric times. The river with its small creeks and meander, which frequently flooded the area, along with the abundance of forests and partiers were the main reasons for settlers to occupy this area. Looking at this from an archaeological point of view, we were able to recognize a large number of these sites, but our knowledge about them is still very superficial. The main reason for this is the lack of big excavations.

The first excavations started in the late 19th century, but they were quite rare and small. Therefore, we can say that there were no archaeological excavations as we know them today prior to the 1970s, and among those,

Only few were medieval prior to the 1990s. But, as the time went by and as there was more and more research and reconnaissance surveys, very soon the number of known medieval sites grew. So, in only a few years, several big registers of sites were published, along with the recently published monographic publication on early medieval sites of one micro region. Since I took part in these researches, it was natural for me to make this my master thesis and continue the work on finding and publishing new early medieval sites in the river Drava basin, surrounding the town of Koprivnica.

The research presented here is partial, but its aim is to present the broad picture of information that I have gathered, which will eventually be written in my master thesis. The research is based on reconnaissance surveys of early medieval settlements solely, and the only criterion for dating is fragmented pottery. The sites will be presented individually and then through comparison to one another, as well as to other similar sites from the region and other countries. One part of the analysis will focus on the position of the site in the surrounding area. Hopefully, this will give us insight into the reasons for the establishing of settlements in their exact locations, in the given shorter or longer period.

We know that the river Drava frequently flooded its surrounding area, so by identifying which settlements had interrupted habitation or which locations have settlements of similar date, we can recognize which places were suitable for settling throughout the middle ages, as well as during the earlier periods. This will allow us to establish the density of the populated area in any given period and find new archaeological sites in similar landscape more easily. This will eventually be the main contribution of this work, which will enable us to know more about archaeological sites of the region.

AIDA HADŽIMUSIĆ

Western, Mediterranean and Byzantine

Influences on Medieval Bosnian Art

The geographical position of Bosnia between the Mediterranean and Central Europe caused the interlacing of different influences. Bosnia was under the strong influence from the Adriatic coast and consequently Italy. In addition to that, Bosnia was linked with The Republic of Ragusa, Dalmatia and the Republic of Venice through trade.

An important testimony on influences from the Adriatic coast is a bronze Crucifixion from Mujdzici in Bosnia, dating from the 12th century.

There is not much material indicating characteristics of Late Gothic and Proto-Renaissance art. Only few surviving fragments from residential palaces in Bobovac, Jajce, Kraljeva Sutjeska and Visoko show such characteristics. The only remaining example of proto-renaissance stylistic characteristic is a part of an angel figure from the lintel in Jajce palace. The Medieval Bosnia did not experience influences of Late Gothic and Proto-Renaissance art, because a development of Western art was interrupted by Ottoman conquest at the time when belated influences of Late Gothic and Proto-Renaissance were expected. However, a few examples can be found on royal courts and important centers, where the influences were most probable to appear first. One the most illustrative examples of influences from Central Europe through Kingdom of Hungary are Gothic gravestones from Bobovac.

The research of Medieval Bosnian painting is limited only to four available exemplars, but they are enough to back up a presumption about influences from Central Europe. Those exemplars are: *Christ on the Cross, The Coronation of the Mother of God, Christ with a Donor* and two parts of a Gothic altarpiece depicting *The Adoration of the Magi* and *Christ Falls under the Cross. The Coronation of the Mother of God* was done in Styrian manner around 1400. It is

Not definite whether other the paintings were made in Bosnia or imported, but they testify about relations of Bosnia with Central Europe.

Another example that should be examined to compare it with relevant sources is the production of medieval Bosnian tombstones (stećci).

The assumption is that the territory of medieval Bosnia had specific artistic manifestations as a result of different influences. These influences were always delayed. Medieval Bosnia did not live to experience Late Gothic or Renaissance Art, because the development of European art was interrupted by Ottoman conquest in 1463, at the time when Late Gothic and Proto-Renaissance influences were expected.

ZORA ŽBONTAR

The Body in Medieval Visual Culture

I will present the early medieval attitude towards bodies and the early medieval depictions of bodies. In the Middle Ages, the Christian thought co-existed with different opinions on the state of the body and soul. I will show that by departing from the classical (Orphic and Platonic) notion of the body as a tomb, we can no longer speak of a singular, definitive body. The body was necessarily in the position of subjection, because the flesh emerged as an active power of subjection. The writings of Saint Augustine were the most influential source for medieval interpretations of the body. He described two very different bodies: the body - corpus, a purely physical organism, corporeal home of the soul and the the flesh - caro, the seat of rebellious carnality. In the Pauline writing as well, the flesh became synonymous with sin. The appetites of the flesh were a considered perversion of spiritual love, and bodily sensations were a pale substitute for something more perfect, divine. Suzannah Biernoff and Caroline Walker Bynum suggested that: "the flesh functioned as an instrument of salvation, not an obstacle to salvation." The privileged role of the flesh in redemption followed from its transgressive nature. On the other hand, the Greeks and the Romans did not believe in resurrection. In Orphism's and Pythagorean's philosophy, the body was a prison for the divine and immortal soul, depicted as a little human figure with wings or as a bird with a human head. The Epicureans and Stoics did not believe in the immortality of the soul and the official religion for the most part avoided this question. The aim is to show that medieval bodies emerged as comical, perverse, and sublime and far more than merely food for worms. I will question why the moment of sexual self-consciousness was so crucial to medieval philosophers and theologists.

JAKOV ĐORĐEVIĆ

Is There Still Hope for the Soul of Raymond Diocrès? *The Legend of the Three Living and the Three Dead* **in the** *Très Riches Heures du duc de Berry*

According to a legend, during the funeral of the Parisian doctor Raymond Diocrès, the corps of the deceased arose, and announced to everyone that he had been condemned by the just judgment of God. This stupefying event deeply moved his disciple Saint Bruno, urging him to find salvation in the eremitical traditions. In the form of a miniature on a lavish page, this story found its way into the *Très Riches Heures du duc de Berry.* It was also accompanied with the rather unusual image of the *Legend of the Three Living and the Three Dead.* It is because of the iconographic peculiarities of this macabre representation that I will attempt to challenge the accepted purpose of the *Funeral of Raymond Diocrès* depiction, because those two were part of an inseparable unity. Instead of persuading its beholder to repent and prepare for the "good death", I will argue that the primary purpose of this illuminated page was to remind its observer of the great power of suffrages for the dead, while he was reading certain parts of the Office of the Dead, and praying for the departed members of his family.

SANDRA KADEN

Getting under Surface - New Insights on Bruegels *Ass at School*

Bruegel´s *The Ass at School*, just a drawing of an every day school scene in the 16th century: the schoolroom is overcrowded with children and an overstrained teacher canes a pupil. The others pull faces, are unfocused and some regard the ass as the real teacher. Someone is even nicking a hat from two pupils. Just an ordinary school scene? No! When taking a deeper look at the scene, it becomes apparent that there is more than just one strange detail. Why do the children have adult faces? What about the anachronistic costume of the teacher and the motif of the dangerously positioned jug on the backrest behind the teacher? Bruegel´s drawing is full of curiosities. Below the surface, the artist demands the complete array of skills from the recipient. Armed with knowledge about ambivalent symbols, the literature of Bruegel´s time, especially the Holy Bible, and last but not least, a focused view of the drawing, the observer becomes aware of a world filled with sins. And one might even recognizes artistic criticism of different religious confessions...

Until today, research considers Bruegel´s early drawing in the satirical tradition of Brant´s *Ship of Fools* and Erasmus´ *The Praise of Folly*. In that sense, the drawing merely illustrates the proverb. I am breaking with this tradition and want to show a new perception of *The Ass at School*. I am sure that if Bruegel had wanted to depict an everyday school scene, it would have been illustrated similar to the *Grammar of Temperantia*, where the teacher wears contemporary clothing and the pupils have childlike faces. I want to treat the artist as the subtle and ingenious one he was, an artist who, to quote Leo Bruhns: "almost never sets the main act of the story in the apparent center of the whole picture and is more aspired to hide than accent it".

JULIANE GATOMSKI

Searching for God: *Supper at Emmaus* by Jan Steen

The academic opinions on the painting *Supper at Emmaus* by Jan Steen dated between 1665 and 1668 have been ambivalent ever since the 18th century when it was mentioned in literature for the first time. It has not been investigated in further detail until the present day, although it is somewhat unique.

Jan Steen, a very popular artist of the Golden Age, was best known for his genre, rather than historical paintings. Taking a closer look at his life reveals, however, a well educated and ingenious artist, which is contrary to the contemporary view that he was a vulgar and uneducated genre painter. Therefore the *Supper at Emmaus* stands out from Steen's remaining oeuvre of genre themes.

Neither does it follow in the Emmaus tradition, as Jesus, who usually sits in the middle between the two disciples, is replaced here by one of them, being presented in a melancholic and contemplative manner. Jesus, making the blessing gesture, is unusually diaphanous and situated outside the pavilion which forms the centre of the picture. He seems to be at the edge between appearing and disappearing. "Thresholds" such as this one dominate the composition of the picture.

The Emmaus tradition usually depicts the moment of revelation, gnosis and Eucharist, but Steen adds the motif of doubt. He focuses on the motif of cognition without depicting the eccentric astonishment of the disciples. Steen's disciples obviously do not realize the presence of Jesus. Their eyes are closed and they seem to be experiencing the moment of cognition within. The external observer is offered two different ways of gnosis symbolized by the two disciples - on one hand, gnosis via sense, deriving from the at the time

Uprising theory of natural philosophy, and on the other hand, gnosis via deep religious belief and devotion. Steen's painting, however, seems to propose a complementary concept of the two.

BOJANA ANĐELKOVIĆ

Turkish painter in Versailles: Jean-Étienne Liotard and his *Portrait of Marie Adélaïde of France*

The presumed *Portrait of Marie Adélaïde of France,* daughter of king Louis XV, painted in 1753 by Jean-Étienne Liotard (now in Uffizi Gallery), depicts a young woman in profile, dressed *à la turca*, half seated on a sofa in one corner of a harem room, absorbed in reading.

The painting has several versions, all based on a drawing made during the artist's stay in the Levant. Born in Geneva, Liotard (1702-1789) spent four years in Istanbul, drawing "nothing but the true aspect of things before his eyes."

Dressed as an Ottoman, with a long beard and the nickname *peintre turc*, he presented himself to the court of Vienna, where he gained the attention and esteem of the Empress Maria Teresa, and later on, continued to produce accurate portraits of numerous members of aristocracy throughout Europe.

Some of them are dressed in lavish cloths, brought by the artist from the East. Evoking the hidden life of a harem, they contribute to the exoticism of the seating session. Therefore, the sitter experiences an *invitation to travel* similar to that offered by the contemporary literature inspired by the Orient.

Due to their quality and specific style, Liotard's *turqueries* seem not to fit exactly into the *Turkish fashion* of their time. With their *documentary* approach, skilful, true-to-life rendition of objects and human faces, his

Drawings, pastels and oil paintings differ both from the works of Western painters who never actually put their feet on the Ottoman soil and from those of all the previous and later painters-travellers of the 18th century. They rather anticipate a completely different pictorial poetics of the genre.

DUŠAN SAVIĆ

Cabinets of Rarities of the 16th and 17th Century as Protomuseums

In the 16th and 17th centuries, the Cabinets of Rarities represented a widespread phenomenon of encyclopedic collections by wealthy individuals, created in order to amass and present some segments or even the whole image of the world. The gathered items, which were thought to be related, were an attempt to create a microcosm of a certain space and to determine their meaning and significance which they bear in the macrocosm. With the act of interpretation of the Cabinets of Rarities collections themselves, man is singled out as the creature able to comprehend the symbols and nature's laws. The Cabinets of Wonders, in fact, materialize the knowledge of their founders and their owners, and furthermore, create an authoritative image of the individual in the society. Whether the collector was a ruler, a chemist or an artist, the Cabinet of Rarity was pivotal in representing his authority, status and knowledge. Nowadays, the contemporary museums assert the same idea, but substitute the individual with a broader concept the nation, and they testify to the glorious past of the colonizing nations or to a great economic power. The Cabinets of Rarities that belonged to Francesco I Medici, Ferdinand II of Tyrol, Rudolph II of Habsburg and the king of Sweden, Gustav Adolf, are some of the most significant examples of creating images

of the world and strengthening the authority of their patrons. By studying Cabinets of Rarities, we can keep track of the development of the collectors' ideas and see how they have led to the founding of world's capital museums.

VALENTINA PAVLIČ

Former High Altar from the Maribor Cathedral

In 1859, Anton Martin Slomšek moved the Diocese seat from St. Andra in Lavanttal to Maribor. Consequently, the parish church of St. John the Baptist was transformed into a cathedral. Because of the new role and much greater importance, the church had to be restored completely, especially because it was stylistically inhomogeneous due to several building and rebuilding phases. During the preparations for the festive occasion, the church's architecture and furnishings were completely restored. As a result of contemporary views on conservation, Maribor Cathedral lost most of its baroque furnishings. Several altars were removed, among which the high altar. Fortunately, in the following decades the high altar was moved to Heiligenkreuz in Upper Styria. The focus of the paper is on this high altar.

In the literature, we can find only a few notes on the altar, mostly in texts concerning the rebuilding of Maribor Cathedral and in the reviews of the baroque art. There were only a few historical facts that were known and cited prior to Polona Vidmar's article in 2010. It is partially devoted to the high altar and represents the first extensive writing about it.

In the first part of my paper, I focus on the description of the altar and its iconography. From this point of view, I go on to discuss its dating. Sergej Vrišer dated the altar in the middle of 17th century, while Austrian colleagues

Rabensteiner and Bidermann put it in the third quarter of 17th century. In my opinion, Vrišer`s dating is the correct one because there are distinctive likeness between Maribor altar and the altar of St. Ana from Vrheh nad Teharji. The latter can be dated precisely, as the 1651's year is written out on the altar plate.

In the third part of my contribution, I identify some parts of the altar that were removed from the original altar. Today, they can be found on some other locations in the area (there are some statues in St. Mary's church in Puščava na Pohorju while the central painting and the sculpture of Saint Michael remained in Maribor cathedral). I also raise the question of altar's authorship. Finally, I point out some comparisons with contemporary altar works from Graz area. During that time, Graz was an important art center and as such connected to the high altar commissioned for Maribor church of St. John the Baptist, which was the most significant masterpiece of the kind in the 17th century in Lower Sryria.

MARKO ŠPANJOL

The Forgotten *macchina d'altare in the*
Church Lady of the Angels in Veli Lošinj

The theme of this essay is an early baroque scenographic set of the main altar in the Church Lady of the Angels in Veli Lošinj. This church was built in the early 16th century and was significantly reconstructed in the 1730-ies. The liturgical space is equipped with valuable paintings and sculpture, donated by sea captains from Veli Lošinj. These works are mentioned in local art history tradition, but *macchina d'altare* (a temporary scenographic set decorating the high altar) remained undetected. As we may notice from the preserved photographs from the last century, it is possible to see what the entire structure looked like before. Wooden architectural elements, gilded wooden statues, reliquaries, curtains, additional metal oil lamps, and various other parts of liturgical equipment were positioned as an upgrade on the main altar. All mentioned elements are preserved on the attic of the Church, but have not yet been evaluated. Unfortunately, due to inadequate accommodation, the liturgical equipment is in poor condition, and restoration is required.

The tradition of setting up such rich scenery was almost forgotten. Yet, on the feast of the Assumption a wooden polychrome sculpture of *Blessed Virgin Mary's Assumption* is carried in procession all over the town. Also, wooden reliquaries with the relics of various saints are placed on the main altar. The aim of this paper is to shed light on the already mentioned *macchina d'altare*, and try to explain its position in the baroque *concetto* frame.

LINA GONAN · MIA GONAN

The Motif of the Sea in the Paintings of the Romantic Period

The presentation deals with the role of the motif of the sea in the paintings of the Romantic period and is based on the main thesis: the motif of the sea is frequent as a result of the change in the attitude towards nature, and a new position of the arts and the artists. The events during and after the French revolution, the living conditions of the industrial capitalism, the new scientific discoveries and the dissemination of the philosophy of Immanuel Kant have led to a shift from the rationalism of the Enlightenment. Before, Man was conceived as a being that is apart from Nature and the one who dominates her. Furthermore, the laws of Nature were thought to be rationally conceivable. Now, Nature is understood as being mystic and sublime, and Man is just a part of it. Mountains, waterfalls and tempests on the sea were considered the most sublime manifestations of Nature, as they enhance awe. Furthermore, because of its formal characteristics, the motif of the sea was appropriate for experiments with the medium of painting. This freedom in the medium of painting was the result of a shift from the mimetic theory to the expressive theory of art, which asks for originality of expression from the artist, but it was also the result of the change in the art public that now consisted mostly of the middle class.

MILENA ULČAR

The Irony and Imitation in German Romanticism:
Monk by the Sea, **C. D. Friedrich**

For a long time, the epoch of Romanticism was perceived as a period of expressiveness and prominence of artistic originality and geniality, the phenomenon where the strong figure of the maker dominates. Perhaps even longer, the products of verbal and visual culture of Romanticism were exposed to the interpretation which emphasized the validity of emotions and their tendency toward pathos and tragedy.

In this paper, I would like to point out the meaning of the concept of imitation, carefully exhibited in Schelling's philosophy of art, as well as the irony, which is a very important component of Schlegel's *Fragments*. However, Friedrich's painting *Monk by the sea* will not be seen as the simple visual answer to previously based theoretical teachings. Nevertheless, it will not be examined as an example of direct imitation of painter's motives or irony as well. Studying the literature and newspaper articles, I would like to point out the subtle relations between spectator, the figure of the Monk and the painter.

Right after an exhibition of Friedrich's painting at the Prussian Academy, Brentano and Kleist wrote in the *Berliner Abendblätter* newspaper a set of comic dialogues that changed the reactions of audience to that work of art. Brentano calls the comments of visitors "something that belongs to the painting, type of decoration." Guided by this quote through relations of verbal and visual elements of this painting, I will try to emphasize the importance of imitation and irony for German Romanticism.

ŠPELA GROŠELJ

The Orientalist Art of the 19th Century and its "Others"

The Orientalist art of the 19th century is still widely associated with political and historical movements of this era, especially with colonialism and imperialism. According to Edward W. Said and his famous work *Orientalism, Western Conceptions of the Orient* (1978), colonial superpowers bent the image of non Western peoples in Western world, in order to justify their rule over colonized peoples and territories. And to do so, amongst other sciences, they also used art.

Orient is supposed to be a *"place"*, which has stirred the imagination of Westerns over the centuries. In 19th century, the idea of Orient as a separate world, opposite to West, was commonly accepted. This idea is also linked to the so-called construct of *"the other"*, which in this case stands for Oriental persons and peoples. This construct is based, as Joseph Canals explains, on the differences in identities in a society (for example: ethnicity, religion, nationality). The idea of *"the other"* (i.e. Orient and Orientals) is generally opposed to the idea of "us" (West and Westerns) in a way that *"the others"* are our, Western, negative counterpart.

In the 19th century art, both pictorial and literary, traditional "male" characteristics are often contributed to West, while its counterpart East is characterized as feminine. Thus, it is probably not surprising that woman and harem are among frequent topics in Oriental art. Oriental women, the same as East itself, are often shown as voluptuous, sensual, even erotic and mysterious. Popular themes among Orientalist artists and their market were also the Oriental cities, such as Istanbul - a city on the doorstep of the Orient.

Nowadays, scholars question Said's study about Orientalism, they especially point out the lack of knowledge about colonialist history, as well his

interesting fact, that Orientalist art, which was produced for Western audience, in the 20th century became valued among Eastern audience and collectors.

ANA SAMARDŽIĆ

The Evocation of Antiquity in the late 19th Century Art:
The Toilette of Athenian Woman **by Vlaho Bukovac**

In European modern art, after the Renaissance and Neoclassicism, there was another evocation of antiquity at the end of the 19th century. Beside allegorical compositions, ancient themes were also used to present frivolous scenes or archaeological reconstructions. The Paris Academy had a special role in fostering antiquity, as well as the art schools in other countries where the ancient canons were the basis for art education. Vlaho Bukovac, a painter who studied at the Paris Academy in the class of professor Cabanel and a great admirer of the ideals of classical beauty, was one of the artists who continued to deal with antiquity, adjusting it carefully to the taste of his contemporaries. His painting *The Toilette of Athenian Woman* (1899) depicts an evocation of antiquity, which is shown as a compound of both, understanding of classical beauty in that adjusted form and archaeological reconstruction. The holder of that beauty is a woman who looks in the mirror while communicating with her interlocutor. Although in ancient clothing and environment, she is not the embodiment of the cold and untouchable beauty of an ancient goddess. For his paintings, Bukovac, like many other artists of his time, used live models instead of statues, who, although wrapped in an aura of antiquity, reflected their own era through their appearance and behavior. By depicting the scene of dressing up, Bukovac presented an

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ancient genre, incorporating something contemporary. The woman with her half naked chest is more aesthetical than erotic, but her appearance is closer to the taste of the people at the turn of the 19th century. If the presence of ancient motives was not so obvious, this painting could be interpreted as any 19th century representation of a lady at her toilette, which exudes frivolity and joy of life. Thanks to the insertion of the contemporary to the ancient, Bukovac succeeded to satisfy both, his own ideals and expectations of his contemporaries.

ISIDORA STANKOVIĆ

The Père-Lachaise Cemetery, its Origin, Appearance and Heritage

The first part of this essay will be dedicated to the description of the Christian cult of death, as well as to the representation of the cemeteries in Europe, from the first period of burials in catacombs to the late 18th century. During the first period, the afterlife image of the deceased was not based on the emphasis of his/her individuality, but rather the focus was on his/her preparation for the afterlife considering the Christian context. Analysing the changes that happened in 18th and 19th century related to a different apprehension of the past, affection for the death and the apparition of the new relations between family members (all of them could be related to the historical period of Romanticism), their influence on the culture of death will be ascertained, as well as one of the most important consequence of those changes the foundation of the first municipal and civic cemetery in Europe, the Père-Lachaise cemetery in Paris.

Secondly, not only the history of the creation of this cemetery will be

revealed, but also various reasons for transferring burials from the centre of Paris to the suburban region, a modification related to the new sanitary regulations adopted throughout the Europe. Likewise, the ideological conception of the Père-Lachaise will be described, a reflection of the city of Paris on the city of dead, as well as the tendencies of the English landscape architects that affected the architecture of Alexandre-Théodore Brongniart. Furthermore, some examples of these cemetery gravestones related to the different historical and artistic styles and done by famous and less famous sculptors, will be emphasised. Likewise, the various possibilities of interpreting those gravestones in the context of their creation and of the cultural and social aspects they represent, will also be shown.

Last but not least, the treatment, both former and contemporary, of this cemetery as cultural heritage will be considered, as well as the tendencies of presentation, preservation and conservation of the heritage it stores. Nevertheless, it will be relevant to reveal the possibility of surpassing the drift towards the death, but to the place of the cemetery also, because it really could be regarded as the house of life and the space of memory.

MILAN ŠUŠAK

Vienna's New Development Plan: the Struggle between Old and New

In the year 1857, Franz Joseph decided to tear down the walls surrounding the old part of Vienna. Franz Joseph had a desire to transform the old Vienna into the metropolis of a single empire. Wanting to modernize the city, he looked up to exercise of reconstruction of Paris by Napoleon III. For the next fifty years, Vienna was a large construction site where various, often conflicting ideas have alternated.

In this article I will be examining two projects for New Vienna, made by one of the most important architects of Vienna`s late 19th century: Camillo Sitte and Otto Wagner. Through an analysis of projects of these two architects-urbanists, I would like to show the two different ways of thinking that were present in the theory of urban planning in Vienna in the last two decades of the 19th century. I would also like to point out the division between traditional and modern, which was not a characteristic only in art, but also in the entire Austrian society at the end of the 19th century. Vienna at the turn of the century was a divided city, where the old (traditional) and new (modern) encountered. Sitte and Wagner represented these two parts. Sitte, as a representative of the traditional concept of development, emphasized historicism and the opposition to modern and spontaneous, while Wagner based his solution on the functionality of the space, eliminating historicism, and highlighting utility and new aesthetics. One of the questions that I wish to answer in this research is why Otto Wagner won the first prize in the contest for the new development plan of Vienna.

SOFIA LOVRIĆ

The Architecture of Chişinău from the Russian Empire Period:

Ab ovo ad absurdum

In the year 1812, Bessarabia became a part of the Russian Empire. It would remain in the Empire until 1917. The first urban plan of Chişinău from 1817 envisioned the orthogonal grid of the city. The locations for an orthodox cathedral and a large French style garden were determined by the plan. In the first half of the 19th century, mostly residential and religious buildings were built in Chişinău: numerous orthodox churches, a Roman Catholic cathedral and a Lutheran church. In the second half of the 19th and the first half of the 20th centuries, apart from numerous residential and Christian religious buildings, synagogues, educational facilities, hospitals and administrative buildings were built. There were buildings built in the Classical style and buildings built in the Romantic style. There were also buildings built in the neo-Byzantine, neo-Gothic, neo-Renaissance, neo-Baroque and neo-Moorish styles. Decorative elements influenced by fortifications were very popular, and the neo-Moorish style became very common in Chişinău around 1900.

After the prosperous 19th century, the destruction of the 20th century arrived. Chişinău was heavily damaged by bombing in the Second World War. Also, during the Moldavian Soviet Republic, religious art was destroyed inventory was burned, religious buildings were demolished.

After declaring the independent Republic of Moldova in 1991, after the fall of the Soviet Union, there was a strong need to renovate and re-open churches that were either closed, or being used for other purposes. But it was precisely during that period that frescoes of a high quality painted in the style of the so-called Russian Baroque, which were covered with a layer of plaster during the communist era, were destroyed in the orthodox cathedral. Because of the lack of money and the need to, due to symbolic reasons, re-open the

Cathedral as soon as possible, instead of the slow and expensive process of restoration, the frescoes were battered. Less than ten years ago, in 2005, the protected cultural monument in the centre of the city, Teodosiu mansion, was literally demolished overnight. That barbaric act is one of the most disturbing indicators of the powerlessness of Moldovan conservators. They do not have any political influence, so the only thing they can do is, with the support of UNESCO, to write a book called *The Black Book of Chisinau Cultural Patrimony.*

MILKA ZINAIĆ

Architecture and Urbanism of Indjija from the late 19th to mid-20th Century

The purpose of this presentation is to introduce a basic overview of architecture and urban planning of Inđija, in the period between the late 19th to mid-20th century, focusing on the time between the two World Wars.

In the first part, I would like to briefly present the history of this village, its first mention, its colorizations and the population structure. The part that follows focuses on the migrations of Danube Swabians and Czechs at the beginning of the 19th century, and Hungarians at the end of the 19th century.

The great cultural exchange followed, and that included not only material achievements, but also ideas and the way of life. The cultural mix that has emerged over time permanently marked the cultural landscape of Syrmia and Inđija.

This presentation outlines the period between the two World Wars, during which Inđija developed exceptionally and represented the spiritual and cultural centre of Swabians. Also, during this period, Inđija had become important trading and business centre.

Every major event or building will be treated separately (development of railway infrastructure, the Roman Catholic Church of St. Peter and Paul, the municipal building, Pannonian houses, etc.). The presentation will include appropriate visual material.

TAMARA BILJMAN

The Scene of the Theatre Politics: Architecture in Function of Nazi and Soviet Propaganda on 1937 World Expo

This research will analyse the symbolic positioning of Albert Speer's and Boris Iofan's pavilions on the grounds of the World Expo, held in Paris in 1937. The paper refers to the Exposition as the national-socialist and Soviet political theatre. Pavilions, as architectural amphitheatre, clearly showed that the presentation of politics had become more important than politics itself. What singles out the 1937 Paris Expo from previous ones, as well as from those to come, is the fact that it did not only point to the problems of the present and the past. In a certain way, it indicated what would happen in the near future, although those who were ready to rationally accept the dark clouds that were hanging over them were rare. French officials believed that in proportion to the increase of the cultural exchange between those countries, the possibility of a new war would reduce. Nazi's efforts to present the Franco-Germanic relationship as a friendly one, as well as French optimism that followed, achieved its zenith at that Expo. German and Soviet pavilion were centrally positioned. The Eiffel tower, surrounded by the two, portrayed the position of France, which was even more threatened by Nazism than by Communism. Both German and Soviet pavilions represented, in a symbolic way, the Rebirth of the two countries, their capacity to overcome the biggest crisis, the national pride of the leading parties, as well as their preparedness to fight each other. The objective of this research is in fact an attempt to present architecture as a form of art that has a direct impact on consciousness, as supreme expression of ideology and politics. The two pavilions, along with their accompanying programs, clearly expressed the power and the role of propaganda architecture in the creation of the illusion of peace in the Interwar period.

JELENA PUZIĆ

The Role of Stone in the Architecture of Nikola Dobrovic

In 1934, after his Prague period, the acclaimed architect Nikola Dobrovic decided to settle down in Yugoslavia and move to Dubrovnik. It was already his first work for the project *Kursalon*, provided gratuitously after the invitation by Kosta Strainic, which met with severe criticism of long lasting effect. The idea of Antun Sesan, the investor, to engage Dobrovic for the design of the *Grand Hotel* on Island Lopud near Dubrovnik represented a turning point. While struggling hard to make way for modern architecture in the next decade, he was observed for massive application of stone, the material never used in his previous works. The Grand Hotel, the most significant achievement in this region, has a park seamlessly merged with the environment and blending the surrounding original architecture. The stone façade of the *House of the Youth Holiday Association* in Dubrovnik overwhelmingly resembles the medieval walls, implying the immense influence of Dubrovnik's indigenous architecture. Dobrovic was the architect of numerous private villas near Dubrovnik, such as *Villa Adonis, Villa Sid, Villa Vesna*, the superstructure of *Doctor Volf's Villa*, the designs of all having the same underlying principles formed during his work in Dalmatia - the fusion of old and new architecture and the blending of both styles of architecture into the nature. As it is apparent from his writing, he himself realized how to adjust the stone façades of these buildings to the visual appearance and the overall perception of the city walls of Dubrovnik. He used stone not as a building material but only as the exterior facing material. The stone played an essential role in the design of the complex of buildings of the Federal Secretariat of National Defence in Belgrade (1954-1963), as the highlight of his career. Through the *Silhouette of Sutjeska* as both the realistic

materialization and multi-layered metaphor of those times, he managed to convey the strong symbolism of bravery and valor to suit the purpose perfectly. The stone remained an important factor throughout his work in the Bay of Boka and after the Dubrovnik period, it became the trademark of his later works in general. It can be safely concluded that, following the initial unfavorable reception by the general public of Dubrovnik, the work of this architect consolidated the local Dalmatian architecture and the ways of contemporary architecture, which was greatly enriched by the influence of the vernacular architecture of Dalmatia.

ANDREA ČEKO

**Josip Vaništa: His Pedagogical Work and
Contributions to the Zagreb Faculty of Architecture**

Both in the academic and public spheres, Vaništa is known as a distinguished Croatian painter, graphic artist, writer, academic and one of the founders of the Gorgona art group. Despite not receiving much mention for his work as the university professor of drawing and design, Vaništa has raised many generations of Croatian architects. He began his teaching career as an Assistant Lecturer at the Section of Drawing and Visual Design at the Zagreb Faculty of Architecture, formerly known as the School of Technology. The Section of Drawing and Visual Design was established shortly after the School of Technology was founded in 1919, and featured a number of courses such as Drawing, Perspective, Aquarelle Painting, Technical Drawing, Visual Design, Architectural Graphics and Drawing.

Teachers Ljubo Babić, Kamilo Tompa and Josip Vaništa, who were also painters, made an effort to adapt their teaching to the study of Architecture

and demanded an analytical and intellectual approach to drawing. On the other hand, the teachers who were professional architects, like Viktor Kovačić, Mladen Kauzlarić and Frane Cota, wanted their students to incorporate artistic expression into the designing process while maintaining a realistic approach to spatial representation.

Former students and current professors at the Faculty of Architecture describe Vaništa as an "ex cathedra" professor in the full sense of the word. He employed a traditional frontal approach to teaching and only communicated with his students via assistant lecturers. If it were up to him to decide, he would have begun his morning drawing exercises at sunrise so as to leave as much daylight as possible for painting. Though a dedicated lecturer, Vaništa addressed his students in a detached and highly formal manner and believed students should be disciplined and silent. Once he retired after a 42-year-long teaching career, Vaništa's former assistant lecturer and future university professor, Renata Waldgoni, took his place. After his departure, huge efforts were invested into protecting his legacy and preserving his "drawing school". Because of this, the Section of Drawing and Visual Design has been somewhat unable to keep up with the times.

IZIDORA PEVEC

Artist's Book and Some Contemporary Slovenian Examples

In my presentation for the conference, I will present a less famous art form artist's book. Even though this form is gaining recognition, more complex theoretical discussions are still sparse. As a consequence, there are still huge terminological inconsistencies. In regard to this problem a terminological excursion seems a necessary beginning. I will briefly introduce the most common expressions that are being used to describe this field of art such as *livred'artiste,* artist's book, book art, book-object etc. Following this I will briefly illustrate the history and prehistory of the genre including Blake, Mallarme, European and Russian historical avant-garde, conceptualism, Ed Ruscha and Dieter Roth as seminal authors of the modern artist's book. Artist's book in its modern form developed through conceptualist work, and naturally, through Ruscha's opus the tendencies towards a more democratic and dematerialized form of art, clearly present in the conceptualist movement, offered a most fertile ground for the production of artists' books. After this, I will shortly present a couple of contemporary book artists in Slovenia, such as Zora Stančič, Tadej Pogačar, Tanja Lažetič and Dejan Habicht.

NIKOLA MARINKOVIĆ

Neue Slowenische Kunst (NSK): Structure, Idea and Work of Movement

Neue Slowenische Kunst (NSK) is an art collective formed in 1984 in Ljubljana, when Slovenia was still a part of SFRY. NSK consists of three main groups: *Laibah* (performance, music), *IRWIN* (art) and the theatre group *Scipion Nasice Sisters*, also known as *Red Pilot* and *Noordung*. Besides these three groups, NSK includes *Novi Kolektivizam* (graphic design), *Retrovision* (film and video) and *Department of Pure and Applied Philosophy* (theory and philosophy). Neue Slowenische Kunst, when translated from German, means New Slovenian Art. Each of NSK components has its own role in creating the artistic-political aesthetics aiming to discuss questions concerning the "normal" perception of art, politics, state and ideology in the post-industrial age, mostly commenting totalitarianism and absolutistic ideas and systems, but also manipulating with the symbols of political power and suprematism in order to form a "pre-identified" super-ego of the state which is using repressive systems such as military power, high canonical art and political propaganda. NSK is the key phenomenon in the art of the late 20th century and it is considered to be the last Eastern European avant-garde with a significant impact on cultural and political changes that Slovenia and the entire Eastern Europe went through by the end of the 20th century. In 1992, NSK launched a utopian structure, the NSK State, a state that is not defined by borders, religion or ethnicity, neither is it identified with any existing nation. It is inherent, transnational, the first of its kind and described as "the first global state of the Universe." The NSK State gives out passports and accepts all those who are willing to give up on any kind of status within the NSK State.

The works and acts of the NSK group again bring up many unwritten rules which, by the 20th century, were almost "irreflectable" and which deal with

what is art and which creative processes are considered to be artistic. The movement shatters some of the most present modernistic dogmas, such as artist's individuality and imagination in relation to his/her work, insistence on originality, innovation and the connection between the artist's personality and his/her work.

DINA DEBELJAK

Mića Popović as a Dissident Artist?

At the end of the 20th century, following the break of the bipolar world order, history became more complex, the collapse of the European socialism had created a new future, but also a new past, and not only did the new sources became available, but the decreed past was abolished as well. The relationship between the present and the past is complex and reciprocal. Today's needs impose images of the past and the past round effects the present due to its constant self reviewing. The historical surely stays conclusive and indeclinable, but its interpretations are changing, therefore we need to remark that the culture of memories belongs to a certain level of explanation, so a complex criteria is needed, a criteria which is not enslaved by the spirit of time because it is the condition for the resistance to the epochal consciousness which imposes a hegemonic image of the past. Reigning groups have always dogmatized memories and ranked them according to their significance (holidays are testimonies of what the state wants to remember). New social forces always look for a new image of the past (for justifying their own reign or aspiration to it) and therefore, a new organization of social time. Hence, the key question is not what do remains of

the past tell, but how are they explicated. Starting from a thesis that art has a multiple relation with the ideology; that it is an instrument for performing the ideology and that it occurs inside it, we can see that that same art points to it and it reveals that ideology. According to Marx, thoughts of the ruling class are thoughts of that era at the same time; the class which is the governing material force of society is simultaneously (in this case) its governing spiritual ideological force. The art within ideology is used in certain affirmations of the wanted ideological ideal, social condition and it is appointed as a political imperative. On the other hand, there is always an artistic practice that resists to this use of art. If we observe Yugoslavian art after 1945, we see it as a political-ideological teetering within the cold war division.

The purpose of my work is to try to objectively perceive the repression and its presence in Serbian culture on the example of Mića Popović, Serbian painter. It's about a phenomenon, not enough studied and completely cleared up, which appeared for the first time as an assumption of some art historians. To get to the final conclusion and definitions is very hard because we are dealing with events which occurred more than 60 years ago and they represent a challenge for the researcher.

In the context of the ideological segment of time, his work is most frequently observed in the form of critically-subversive acting of the artist who distorts the established order.

The first years of the second half of the 20th century in Serbian art were marked by the ideology of socialistic realism with all the repercussions which that ideology had on the freedom of creation, and Mića Popović was one of the first who publicly questioned the probity of the official attitudes on art, democracy and political dictatorship.

MILENA GNJATOVIĆ

Alfred Hitchcock and Salvador Dalí - the Bond between Two Arts

If we consider the work of Alfred Hitchcock on one side and Salvador Dali's on the other, the unbreakable bond between those two artists can be noticed, as well as the tendency of the two to overcome the medium in which they create and to use the advantages of the other one. The affinity to show the irrational, dream, imagination and inspiration in the psychoanalysis and the studies of Sigmund Freud link the director and the artist, while art history identifies both of them as surrealists. Although only the movie *Spellbound* presents a direct collaboration between these two artists, it is hard not to notice the often indirect interlacing in their work and the inspiration they seek from one another.

While Alfred Hitchcock is called by most of theorists the surrealist and symbolist in film art, these moving images certainly owe a lot to the previously immovable medium of painting and take over from it a vast number of signs and significations. With confronted objects and strange relations, the painter Salvador Dalí builds surreal compositions and gives new meanings, names and roles to those objects, which are not intrinsic to the reality. He also provokes the audience to perceive these objects differently by providing them with eyes and making the observed become the one who observes. The invention of film, however, has created new possibilities of perception. Aside from recording movement, film art widened the possibilities of perception with the use of montage and linked frames. Dali's artistic sensibility, consequently, has developed alongside with the popularization of the movie as an artistic medium, but also with the invention of different processes of movie creation.

Through the analysis of several Alfred Hitchcock's movies and the analysis of

various interviews with this director, as well as through the reading of the paintings of Salvador Dalí, I will point out similarities between the art and ideas of these two creators. Also, in this paper, the surrealist art will be presented through the work of Hitchcock and Dalí, so possible directions to reading this artistic movement will be given through the painting as well as the movie.

TANJA ĐORĐEVIĆ

The Role of Federico Fellini's Caricatures and Drawings in his Filmmaking

Federico Fellini is certainly one of the most influential filmmakers of all time. His creative energy found its most complete expression in film; however, his artistic creativity and his achievements in the art of caricatures are also quite significant. His imagination and sense of humor made him a recognizable director and a great caricaturist. His need not to let a moment slip away was satisfied by constant drawing which Fellini himself called »conditioned reflex«. Fellini started to draw in high school; however, this activity changed its role during his life - from the drawings for a magazine *Marc'Aurelio* to the auxiliary instrument in the making of films and finally, a tool for writing his dream diary, which also directly affected his films. He used caricatures as a starting point for constructing characters, costumes, and frames. Clearly, there is a possibility that these caricatures would not have been the subject of public interest if they did not originate from a director who has created some of the most important works in film history, still I feel their content leaves us enough space to think about them in the service of both film and art works.

By selecting Fellini's drawings and analyzing them, I will try to perceive the connection between his caricatures and film. I will also try to answer the question of how these two art disciplines are mutually supported in his work.

MARIJA MARKOVIĆ · BOJANA TREBOVAC
Cultural Heritage in Pop Culture -
Case Study: Quentin Tarantino's *Pulp Fiction*

This paper was created with the purpose of researching the possibilities of heritage through contemporary ways of visual communication. Film as a visual medium in the 20th and in the beginning of 21st century can tell a lot more than it seems, so this paper is trying to analyze some of the major aspects of the legendary movie *Pulp Fiction*, directed by Quentin Tarantino.

Detailed analysis has brought some interesting conclusions about the new interpretation of scenography, music, actors' costumes and haircuts, their dialogues, events and problems. Some details in this film do not point only to family heritage (Butch's old watch), Biblical heritage (the quotes from the book of prophet Ezekiel), American national heritage (the restaurant where Vincent and Mia dance), but also to Tarantino's personal heritage.

Also, this film reveals Tarantino's knowledge about other cultures, as well as traditions and problems which are present in US, and in the rest of the world drugs, violence and weapon.

In the movie title, Quentin Tarantino is also interpreting a part of American literary heritage from the beginning of 20th century, which is why we know it today as *Pulp Fiction* referring to detective and fiction stories on cheap recycled paper, very amusing for the society of that time. In this way, he is trying to point out that heritage can be seen from more perspectives than we

could ever imagine. Although it seems that the cheap cover wouldn't contain something precious and worth of memorizing, this title is entertaining while at the same time reminding us that the content can offer much more than just fun. The proof for that is the ranking of this film on the IMDB list of 250 best films ever made (No. 4).

For the purposes of research in the area of film and visual culture, with the accent on this specific movie, it was a pleasure to us students of art history to combine synthetic and analytic methods of concluding, the comparative method, and different methods of collecting data (chronological, quantitative, qualitative, etc.). By applying these scientific research methods, we have produced a short introduction paper about the new possibilities of interpreting varieties of heritage.

MILAN NASKOVIĆ

Realism and Film: Dogme 95

Dogme 95 is a kind of reality, the reality of film. Actually, it would be most accurate to say that the Dogme films were an attempt to reconfigure the cinematic language.

Originating from Denmark and founded in the mid 90s of the 20th century, this movement, dissident in its structure, was just another formalistic experiment in the history of cinema.

This thesis will deal with realism, the old notion of art history, but this time applied to the specific example of the seventh art. If we analyze the artistic mechanisms of the Dogme 95 movement, we will encounter a deliberately simplified film language that the Danish authors used in order to present reality in the most accurate way.

This bleak cinematic construct, usually in the service of investigating the most intimate human narratives, explicitly examined moral degradation of the society.

The emergence and development of Dogme is very interesting; it all started with a "manifesto" created by a young "avant-garde" Danish director. The intention was to make something new, and in the beginning it seemed that they managed to expose the rigidity of the old cinematographic techniques and scriptwriting contents. However, Dogme eventually established itself as fashion (accepted by international film authors), and at the end, like any other stylistic innovation, it was reduced to a convention.

Dogme 95 questions one of the major issues - the one which bothers majority of the "moving image" theorists and philosophers - whether reality imitates art or art imitates reality?

MAXI WOLLNER

End Time Depictions in Movie - Lars von Trier: *Melancholia* (2011)

The Maya calendar ends on December 21st, 2012 and numerous apocalyptics are once more predicting the imminent end of the world. But since the last 2000 years, the date of the Last Judgement was determined again and again and yet the planet Earth still exists today.

The representation of apocalypse is not unfounded and has a certain traditional character in art and the history of film. The Danish director Lars von Trier also showed his very personal version of an apocalypse, where the world ends in a collision of two planets, in the movie *Melancholia* (2011), the successor to his scandalous film *Antichrist* (2009). Everything starts with a tremendous overture of surreal last days accompanied by the *Prélude* from Wagners *Tristan and Isolde*. An "Opheliaesque" bride flows among water lilies, birds fall from the sky in slow-motion, a horse collapses against the background of Northern Lights. Everything in this nearly ten minute composition of scenes, which numerously quotes art and the history of film, nips in the bud all initial hope for the rescue of the world that the spectator might have had. The Earth will definitely be destroyed.

Before this happens, he introduces on one hand the depressive Justine, who is late for her own wedding celebration, and spoils her complete social existence in the course of one single evening. On the other hand, there is her sister Claire who, with her optimistic world view couldn't be more different. The director Trier, suffering from depressions himself, picks his own syndrome out as the central theme for this film and apparently asks who is really ill. My paper will carve out and discuss to what extent Trier invokes both film- and art history, how he plays, and even breaks, with filmic traditions of end time depictions and eventually comments on current society through these means.