

3rd International

Congress

of Art

History

Students

3. Kongres

studentata

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umjetnosti

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Faculty

of Humanities

and Social Studies

University of Zagreb



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The third International Art History Students Congress, organized by the Faculty of Humanities and Social Sciences' Art History Students' Association at Zagreb University, is part of a successful tradition that has been going on for two successive years. Driven by the previous Congress' positive experiences, our intention was to continue our senior colleagues' activities in order to strengthen student collaboration and additionally encourage students to commit to academic research. The intention of the Congress is to connect with students on the state, regional and international level, as well as establishing a cooperative relationship between our colleagues from similar areas of study. As was the case before, the participants come from Croatia, Germany, Serbia, Slovenia and Bosnia and Herzegovina, with lectures from experts in various fields of study to complement the student presentations. Besides the presentations, the Congress will also include tours of the city and visits to ongoing art exhibitions, accompanied by professional guides. Finally, we wish to thank all the lecturers, students and professors alike (especially the professors: Sanja Cvetnić, Ph.D., Juliane Gatonski, M.A., Leonida Kovač, Ph.D., Tobias Strahl, M.A., Marko Špikić, Ph.D.), all the reviewers (Franko Čorić, Ph.D., Karla Lebhart, M.A., Josipa Lulić, M.A., Tanja Trška, Ph.D., Jelena Tamindžija, M.A.), all the moderators (Iva Ceraj, Ph.D., Franko Čorić, Ph.D., Jasenka Gudelj, Ph.D., Marko Špikić, Ph.D. and Tanja Trška, Ph.D.), the Department of Art History of the Faculty of Humanities and Social Sciences in Zagreb, the Institute of Art History and everyone whose work contributed to this year's Congress. We hope that it will serve as an incentive for future generations, hopefully turning these events into a long lasting tradition.

The Organizing Committee of the third International Art History Students Congress: Doris Cvetko, Karmen Čabrilo, Ornela Čop, Iva Jurlina, Marija Perkec, Patricia Počanić, Josipa Prosinečki, Raša Savić.

10—10:45	Opening of the Congress
10—10:45	Moderator: Marko Špikić, Ph.D. · <i>The Preservation of Cultural and Historical Heritage Between Split and Trogir</i> , Martina Brzica (ZD) · <i>The Unknown Crucifixes from the Museum Collection of the Franciscan Monastery on the Island of Visovac</i> , Anja Ivić (ZG)
15' break	
11:15—12:00	Moderator: Marko Špikić, Ph.D. · <i>Old Wine in New Bottles? The Reformation and the Saints</i> , Florian Kayser, (DRE) · <i>Anti-Judaism in Christian Art: the Frankfurt Judensau</i> , Martina Ullrich (DRE) · <i>The Cycle 'Ein Weberaufstand' ('A Weavers' Revolt')</i> by <i>Käthe Kollwitz</i> , Antonia Much (DRE)
Lunch break	
13:30—14:30	· <i>Nationalism and Cultural Homogenization</i> , Tobias Strahl, M.A. (DRE) · <i>Pleading for the Art. Self-assessment of a Genre Painter Exemplified by Adriaen van Ostade's 'The Painter'</i> , Juliane Gatomski, M.A. (DRE)
15' break	
14:45—15:45	Moderator: Jasenka Gudelj, Ph.D. · <i>The Symbolism of Hieronymus Bosch</i> , Matko Mišak (ZG) · <i>Palladio and the Palace of Diocletian</i> , Petar Strunje (ZG) · <i>Palladianism in 18th Century Russia</i> , Tobias Schlage (DRE) · <i>Value, the Art Market and Rembrandt van Rijn</i> , Renata Filčić (RI)

Visit to the Museum of Arts and Crafts, Sanja Cvetnić

9—12:00	Tour of the city , Doris Cvetko
13:30—14:30	· <i>Guercino's Persian Sibyl (1647) as Modello fortunato</i> , Sanja Cvetnić, Ph.D. (ZG) · <i>The Anatomy of Truth in European Conservation Movement: Traditions and Perspectives</i> , Marko Špikić, Ph.D. (ZG)
15' break	
14:45—15:45	Moderator: Franko Ćorić, Ph.D. · <i>Gentle Predator — the Dragonfly Motif in Late 19th Century Art</i> , Jovana Nikolić (BG) · <i>Ulrich of Celje and Ladislaus Hunyadi: a Film d'art in Belgrade</i> , Bojana Anđelković (BG) · <i>Étienne-Louis Boullée and Revolutionary Neoclassicism</i> , Sanda Kolebić (BG)
15' break	
16—16:45	Moderator: Franko Ćorić, Ph.D. · <i>Secession Architecture in Zagreb and Subotica</i> , Klara Evetović (ZG) · <i>Constred History — the Pena Palace as a Portuguese National Palace</i> , Johanna Hornauer (DRE) · <i>The Function of Medallions with the Image of Queen Elizabeth I in Celebrating and Spreading the Royal Cult</i> , Miomir Milić (BG)

10—10:45

Moderator: Tanja Trška, Ph.D.

- *The Cultural Revival and Art Scene after World War II: Yugoslavia, Croatia and Rijeka ('Riječki list')*, Tajana Kraus (RI)
- *The Problem of the Conservation of Cultural Heritage in the Case of Vojin Bakić's Monument at Petrova gora*, Ivana Mlinarić (ZG)
- *Politics of Remembrance: The Partisan Memorial Cemetery in Mostar*, Ivana Ereš (MO)

15' break

11:15—12:00

Moderator: Tanja Trška, Ph.D.

- *Through the Lens: The Architecture of the Residential and Office Building Objective*, Ana Knežević (BG)
- *The Sacral Architecture of Novi Zagreb*, Martina Petrović (ZG)
- *Home and Office: Mad Men and Interior Design in the 1960s*, Lea Horvat (ZG)

Lunch break

13:30—14:30

- *The Deep Blue*, Leonida Kovač, Ph.D. (ZG)

15' break

14:45—15:45

Moderator: Iva Ceraj, Ph.D.

- *Banksy, 31 days in New York*, Dea Cvetković (BG)
- *The Visual, the Textual and the Art Historic — the Role of Visual Studies*, Igor Loinjak (OS)

15' break

16—16:45

Moderator: Iva Ceraj, Ph.D.

- *Futurist Publications from Rijeka, Croatia — Between Politics and Art*, Ana-Maria Milčić (RI)
- *Art as the Medium Between Ethics and Aesthetics — War Photography Contextualized*, Dario Vuger (ZG)
- *Mass Media — the (De)motivation of the Individual*, Petra Šarin, Anja Tomljenović (ZG)

The Preservation of Cultural and Historical Heritage Between Split and Trogir

Martina Brzica

University of Zadar

Department of History of Art

Architectural monuments are a part of cultural and artistic heritage that is often unjustifiedly neglected and can therefore be exposed to war, ecological, atmospheric and industrial decay. Art and art protection are often least important when it comes to money allocation, and the interests of individuals often take precedence over the interests of society. Contemporary lifestyle and the development of industrial, construction, transportation and entertainment zones are increasingly threatening cultural and natural monuments, leaving them uncared for. Consciously ignoring the rules of conservation and expert opinions is a very destructive practice.

In this paper I will elaborate on the conservation issues in the area between Split and Trogir focusing on the Split and Trogir castles with their fields, which form a single unit of cultivated landscape. These landscapes began to develop in the Middle Ages in the area of Salona ager. The destruction of the area began with the development of industry (cement, plastics, shipbuilding), road and air traffic and uncontrolled construction on the coast due to the sudden tourist interest. This is why the bay area lost its original meaning and value.

Despite the devastation that began a long time ago, by changing the negative practices that have extensively lasted through the 20th and 21st century, the future of Kaštela could be bright. The possibilities of further development and adapting to the needs of the 21st century should be considered, concentrating on the remains of a still existing cultural and natural heritage. The biggest necessity appears to be the need to stop the initiated devastation and possible dislocation of individual projects.

Through a carefully thought out action plan concerning the present state of the citadel, fields and the Gulf of Kaštela, we could stop further devastation of this exceptional area, and with interesting ideas and persistence, bring back a part of the area's former image.

The Unknown Crucifixes from the Museum Collection of the Franciscan Monastery on the Island of Visovac

Anja Ivić

University of Zagreb

Faculty of Humanities and Social Sciences

Department of Art History

The Visovac island, located in the lower portion of the river Krka, in the Šibensko-kinjska county, is the home of the Mother of Mercy Franciscan monastery. The monastery, inhabited since the 14th century, has a museum collection comprising of many archeological artefacts, maps, books, fabrics, paintings and sculptures, but also valuable goldsmithery exemplars. During the centuries Visovac was located between opposing sides, so complicated cultural and historical situations contributed to the rich content of the current monastery museum collection. The collection on Visovac is a source of marginalized and unexplored art pieces of Croatian cultural heritage, with many interesting and unanswered questions. Therefore, the intention is to illuminate a remarkable and, until now, unexplored part of the collection linked to gothic goldsmithery.

The presentation will introduce three crucifixes from the 14th i 15th century, shaped to reach the esthetic and functional requisites of the style. The intention of the stylistic and iconographic analyses of these artefacts, as well as comparing them to other similar ones from Zadar and the wider area, is to present these art pieces, all of which deserve professional attention. The intention for some of these crucifixes is to date them precisely, elaborating on the context behind their creation and arrival to the island with specific focus on their iconography. Considering that not much professional attention has been given to these crucifixes, the unpublished archives of the Mother of Mercy monastery is also being used for their exploration. Research of the goldsmithery collection on Visovac is opening a whole new theme, or at least, complementing one that is unfairly neglected.

The Reformation and the Saints

Florian Kayser

Technische Universität Dresden

School of Humanities and Social Sciences

Department of Art History

The veneration of saints and the adoration of their images has been a controversially discussed issue of Christian faith for centuries, but especially on the eve of the Reformation. Whereas Martin Luther had a more rational point of view on this matter, other reformers, such as Andreas Karlstadt zu Bodenstern, were more radical, not to say ‘iconoclastic’. Radical reformers postulated that the adoration of images, especially of those of saints was ‘heretic’. Therefore the belief in the life and miracles of saints was said to be ‘heretic’, too, and thus those sticking to the ‘old’ faith (Roman Catholics) were branded as ‘heretics’. Luther, on the other hand, in his draft of a reformed Christian faith, postulated that only the adoration of the images of the saints was ‘heretic’ whereas the saints themselves served as examples for a truly Christian life.

This paper focuses on Luther’s special interpretation of the lives of saints and his effect on the depiction of saints. In this context a more detailed research on the iconography of the depiction of Saint Christopher and Saint Barbara will be undertaken. It will serve as an example of answering the question of whether, or to which extent the Reformation — in the sense of Luther — developed a different image of the saints. The adoration of Saint Christopher, who was adored as an apotropaic saint, was especially regarded as most heretic. It was believed that the mere glance at his image would protect people from an unexpected death without having received the last sacraments in advance. Despite of this superstition, for Luther this giant, who was strong enough to carry Christ on his shoulders, was one of his main ideals for a true Christian. Luther reinterpreted Saint Christopher as the carrier of Christ symbolizing every Christian’s grace to carry Christ and Christ’s lesson in their hearts. In doing so, a superstitiously mantled saint became the theological ideal of the reformed Lutheran doctrine. The image itself used a familiar iconography but was also based on a new kind of a reformed exegesis.

the Frankfurt *Judensau*

Martina Ullrich

Technische Universität Dresden

School of Humanities and Social Sciences

Department of Art History

In his first published autobiography *Aus meinem Leben: Dichtung und Wahrheit* (‘From my life: Poetry and Truth’) dated 1811, German *Dichturfürst* (‘Prince of Poetry’) Johann Wolfgang von Goethe (1749 – 1832) mentioned, ‘[...] a painting of derision and disgrace, [...]’ (p. 165). The vast fresco financed by the local government was located at the entrance of the tower of the Old Bridge in Frankfurt/Main. Thanks to its position it was accessible to the public – easily seen by everyone who passed the bridge to enter or leave the city. Thereby it soon became a very popular attraction among the inhabitants and the visitors of Frankfurt, until the tower was demolished in 1801. However, the memory of the fresco was kept not only in the writings of Goethe, but also in numerous contemporary prints. Yet many people do not think of these prints, or the wall painting at all if they hear the art history term that names the so called *Judensau* (‘Jewish sow’ or ‘Jew’s sow’) motif. This is a German term nowadays mostly remembered as invective within the context of anti-Semitic propaganda from the Nazi period, although the visual history of the technical term dates back to medieval times. In fact the scene depicted in the Frankfurt version is only one special type within the development of this anti-Jewish motif.

And so it is the so called *Frankfurter Judensau* that shall be presented in a rare coloured 18th century copperplate print which is today preserved by the Historical Museum of Frankfurt. As Isaiah Shachar has stated, the distribution of the *Judensau*-motif seems to be unique within the German speaking area. Briefly adumbrating the historical development of the motif, the focus will be placed on the iconographical content of the mentioned print, showing not only that the Frankfurt type of the *Judensau*-motif is an early climax in anti-Jewish propaganda, but also why it can be seen as the visual expression of the ideological turn from anti-Judaism to anti-Semitism, by using common enemy stereotypes and motifs from Christian iconography.

('A Weavers' Revolt') by Käthe Kollwitz

About the Last Plate Named 'Aus vielen Wunden blutest du, o Volk'

('From Many Wounds You Bleed, O People')

Antonia Much

Technische Universität Dresden

School of Humanities and Social Sciences

Department of Art History

The focus of the paper is the actual final closing plate 'Aus vielen Wunden blutest du, o Volk' of the cycle 'Ein Weberaufstand' (A Weavers' revolt) by Käthe Kollwitz dated 1897. Her artistic breakthrough came about with this sheet and its presentation at the Große Berliner Kunstausstellung in 1898. The thematic focus of Käthe Kollwitz's work mainly points out social hardship, while her later work emphasizes the role, as well as the suffering of wives and mothers. These issues and their presentation arise from the contemporary events and the worldview of this period, which were marked by the urbanization of cities and industrialization. This key aspect earned her a reputation as a 'social artist'. The six plates of the cycle form a thematic unit, even though the artist had originally planned a seventh plate at the end of the cycle. The initially last plate of the cycle titled 'Aus vielen Wunden blutest du, o Volk' (From many wounds you bleed, O people), differs strongly in content from the preceding plates. On advice of Julius Elias, the art critic, who saw the set prior to the publication, she removed the last plate from the cycle.

The first part of the paper focuses on the origin development of the cycle as well as the interpretation of the individual plates. The second part of the paper will focus on the analysis and interpretation of the actual closing plate, as well as the motivation and attitude of Käthe Kollwitz regarding the content of the last plate. Finally the focus will be placed upon Käthe Kollwitz's intentions for the sheet which differs in format from the other plates, using Christian image elements and symbols. Was it her intention to create religious meaning? And why does she use this stylistic method only in the last plate?

Matko Mišak

University of Zagreb

Faculty of Humanities and Social Sciences

Department of Art History

The Dutch painter Hieronymus Bosch is well known for his fantastic and surreal imagery. The unusual symbolism he had used in his works has resulted in a number of various interpretations. Very little is known about his life or his personality, because he left no letters, diaries or writings of his own. His paintings are mostly undated. Some suggest that the possible source of his nightmarish, dark and demonic imagery can also be connected with the vivid hallucinations caused by ergot poisoning. During Bosch's time it was referred to as St. Anthony's Fire or ignis sacer ('holy fire'), probably because of the burning sensations arising from the loss of blood flow. People suffering from ergotism received frightful hallucinations often of demons or animals, whose visual description and strangeness would match the surrealism of the exotic creatures seen in Bosch's works. Whether he himself had ever suffered from ergot poisoning is unknown, but he may have been inspired or influenced by all the horrors described by those who have. Hieronymus Bosch has, in a way, developed his own symbolic language. For example, in his works, the living fish becomes a symbol for lust. Some of his paintings can still be interpreted in a number of different ways, and experts seem to disagree on what the artist was trying to convey. Also, while trying to uncover the hidden meaning behind every detail in his works, we must keep in mind that we can never be certain that Bosch used symbolism in the same way that other late Medieval artists did. Most of the 16th century literature regarding Bosch's paintings is missing. However, most historians would agree that 16th century scholars were dismayed by the detailed depictions of the suffering of the damned in Bosch's paintings. In my presentation I will be focusing on some of his greatest works, such as The Garden of Earthly Delights, Death of the Miser and The Wayfarer, while trying to include various interpretations and sources of other recurring motives and visual symbols used in his works.

Petar Strunje

University of Zagreb

Faculty of Humanities and Social Sciences

Department of Art History

This paper will try to provide the most extensive analysis of three Renaissance drawings of Diocletian's palace in Split and its elements. It focuses on questions of authorship, discussing and confirming their earlier attribution to the Italian Renaissance architect Andrea Palladio. It also precises previously controversial dates of the drawings, positioning them chronologically within the Palladian corpus, and confronts the question of his hypothetical journey to Split. The paper will also try to give insight into Renaissance Spalato and take later surveys of the famed palace into account.

Many great names, from local humanists and Ciriaco d'Ancona to travel writers Spon & Wheler, from historian Farlati to the architect Adam, have explored the palace of emperor Diocletian. Through history the palace gave birth to a city which was to become a station on pilgrimages and the *Rotta di Levante*; a seat of a Venetian *capitano* and an archdiocese. The palace came to be valued all over again for the growth of interest for antiquities in the Renaissance .

First known drawings — a ground plan of the palace complex, its main temple and the temple's portal were drawn by Andrea Palladio. The conducted paper analysis, drawing manner, handwriting, as well as the used measurement system testify to his authorship. It is improbable that he visited Spalato, which suggests the existence of earlier sketches, made by an unknown author. Mistakes in the blueprint, which confirm the improbability of his visiting Spalato, together with the fact that you cannot find a clear architectural parallel to the palace's mausoleum in Italy may have hindered Palladio in making a detailed and accurate elevation to be used for further publishing. A late dating was confirmed, placing the sketches within Palladio's opus.

As for the genesis of the architectural elements, especially the serliana opening, presumed to be from Split, a convincing alternative has been proposed. Also, in a resume of scientific work regarding our subject, the mistake of the discovery of said palace plan has been corrected and the work of Boris Lossky gained appreciation.

Tobias Schlage

Technische Universität Dresden

School of Humanities and Social Sciences

Department of Art History

The architecture of Russia had changed significantly since Tsar Peter I. (1672–1725). Beginning with his rule, domestic and foreign architects started adding international influences to the architectural design of the kingdom. When Catherine II. (1729–96) ascended the throne in 1762, she suggested not only political and social change, but also strove for a new architectural language.

Neoclassicism now determined the Russian cultural landscape. In addition to classical architecture, Russian architects orientated themselves towards the writings and buildings of Andrea Palladio. It was, however, Palladio's theoretical tract *I quattro libri dell'architettura*, which formed the basis of the architectural studies in Russian academies, which had more influence than his actual buildings. Soon, both Palladian influences and ancient models were reflected in the structures of the Tsar's court. Public buildings and churches were built in addition to numerous palaces, country estates and mansions. In the second half of the 18th century, the artistic significance of Neoclassicism had finally prevailed. The architects of the time continually sought new forms. This created such outstanding examples like the Palace Ostankino of Brenna, the Tauride Palace of Starov, the numerous buildings of Quarenghi, the religious buildings and country houses of Lvov, as well as Cameron's projects for the suburban residences of Tsarskoye Selo and Pavlovsk Palace. Even though Palladio had constantly inspired Russian Neoclassicism, a very unique style emerged.

The designs often deviate from the Palladian ideal and impress with monumentality and plasticity. Palladian Neoclassicism had no consistent formality. The significant theme was the Classic Order of columns. In contrast to the ornateness of Baroque, buildings with strictly linear outlines, which reflected a more construc-

tive understanding, were beginning to take precedence. In addition, the floor plans were designed more factually, most of them forming simple, geometric shapes. In general, the buildings were structured in an explicit way and their structure was clearly visible. The fronts of the houses were preferably central porticoes with triangular pediments, which extended in Giant Order over two floors. Wings were accompanied by porticoes, however subtle and reserved. Thus, the main building was accentuated and the outer buildings remained in the background. Decorative elements were usually omitted. As a rule, buildings consisted of a rusticated basement, the piano nobile, a mezzanine and a uniform entablature. In addition, the Palladian motif was a popular form of windows. Flat domes with and without a tambour crowned numerous buildings over a circular or polygonal central hall. Furthermore, buildings were free from the polychromy of Baroque.

Until the 20th century, the Palladian scheme of the facade remained authentic and exemplary. The Russian architects Zholtovsky, Fomin and Shchuko were regarded as the pioneers of late Neoclassicism. Several trips to Italy and the study of architecture were the logical result of their employment with Andrea Palladio. Similar to the Palladian original, they created countless buildings in the manner of the master builder of Vicenza.

Renata Filčić

University of Rijeka

Faculty of Humanities and Social Sciences

Department of Art History

The value of works of art and criteria used to measure it are some of the key issues addressed by art historians. Since there was no perfect measure, various criteria were used throughout history to determine the market value of art pieces, as exemplified by the Amsterdam art market in the 17th century. The criteria used had little to do with aesthetic value, but more with painting size, number of figures in the painting, or time invested in creating the piece. We can gain insight into how valued the Dutch works were when we compare their prices with the average wages of a Dutch craftsman or the prices of highly sought-after Italian pieces of the time. Ironically, the less valued Dutch works are highly prized today.

That leads us to the question of how dependent artists were on the art market and whether they tried to cater to its demands. The example of Rembrandt van Rijn presents a curious exception since he always insisted on steep prices for his pieces which, he believed, reflected their aesthetic value. During the 1740s Rembrandt enjoyed great public and financial success in Amsterdam, due to the perceived attractiveness of his portraits and his shrewd marketing strategy. He justified the high prices of his commissioned works with the following: the most natural motion and emotion has been observed. However, with a shift in the mindset and tastes of the elite, his paintings suddenly became old-fashioned. Since he was, unlike others, unwilling to submit to new trends and forego the development of his personal style, Rembrandt went bankrupt.

The topic of 17th-century Amsterdam and Rembrandt van Rijn is still relevant today since artwork prices remain highly dependent on factors other than aesthetic value. Although there is no conventional method to determine artwork prices, an artist's reputation remains a deciding factor, while the price varies depending on client's interest. Even though time and materials invested are the main criteria used to set prices in most professions, they no longer play a role in art valuation. This reflects a change in the way society views art — the commissioner-painter relationship has been replaced with a finished artwork-buyer one, signifying a change in direction. Therefore, an artist is less of a craftsman and more of a genius, confirming the theory that the status of art steadily improved in the 17th century. Whether or not art is treated with greater respect nowadays is yet to be discussed.

in Late 19th Century Art

Jovana Nikolić
University of Belgrade
Faculty of Philosophy
Department of History of Art

The world of insects has been leaving a trace in mankind's visual and material culture since the earliest times. The emotions and different interpretations attributed to insects were mainly based on observations of the life cycles and rituals of certain species. In time, being influenced by mythology and folklore, these interpretations evolved into true symbols. One of the five most commonly used insects in art is a dragonfly. The first representations of the dragonfly date from ancient Egypt and China, but the motif was particularly developed in the 19th century. It reached the height of its popularity at the beginning of the 20th century, often being portrayed in paintings, photographs, sculptures, jewellery, glass and decorative cases in Symbolism and Art Nouveau. The cultural climate of great art centres influenced the perception and the symbolism attributed to this insect — generally it retained its basic interpretations of an ethereal water or air spirit, soul metamorphosis and rebirth, but its 'menacing' side was more heavily emphasized. Possessing visually appealing, subtle forms, the dragonfly is actually one of the quickest and bloodiest predators in the animal kingdom. It combines the symbolist concept *belle et bête* (Beauty and the Beast), i.e. tenderness and monstrosity. One of the most perfect pieces of applied art depicting this problem is the famous Dragonfly, René Lalique's corset decoration, which introduced the dragonfly motif as a combination of an elegant female figure and a monstrous insect.

Visual culture problematized the gender of the dragonfly. Performances of people masked as dragonflies whose sexuality was not clearly defined started becoming more frequent. As a hermaphrodite, the dragonfly represents Ariel — the hero of Shakespeare's 'The Tempest'. It is interesting to follow the changes in costume design and even in choosing the gender of the actor playing the character. A watercol-

or painting by Gustave Moreau, a French symbolist, should be interpreted this way as well. The painting represents the flight of a female dragonfly carrying a sexless, nude figure. Both the dragonfly's and the figure's image are associated with the motif of ideal sleepwalkers — sleepy bodies suspended between death and sleep, containing in themselves the potential for awakening and action. Similar qualities are ascribed to Lalique's Dragonfly in the exhibitions held in the early 20th century.

This paper will be focused on how the life cycle of this insect influenced its symbolism, which interpretations were ascribed to it in the 19th century, how it was portrayed in a variety of visual media and what the popularity and prevalence of these motifs is. From a terrifying predator with claws to an asexual water spirit, I will also focus on the roles and interpretations expressed through the dragonfly motif in the late 19th century.

A *Film d'art* in Belgrade

Bojana Andelković
University of Belgrade
Faculty of Philosophy
Department of History of Art/
Faculty of Dramatic Arts

In July 1911, the owner of the first movie theatre in Belgrade, in which, among others, the French film ‘Assassination of the Duke of Guise’ was shown in 1909 with great success, finally started the production of the first Serbian feature films. For this enterprise Svetozar Botorić had an experienced Pathé’s cameraman and the best actors of the Serbian national theatre by his side. Almost simultaneously, two films were shot: one about the murder of the Count of Celje in the Belgrade fortress in 1456 and one about Karađorđe, leader of the First Serbian Uprising of 1804 against the Ottoman Empire. More ambitiously made and the first to be premiered, the second film is known as officially the first Serbian and Balkan feature film.

For decades, until 2003, both films were reported missing. While the film about Karađorđe was more or less known through contemporary descriptions from the press, the other film went almost unnoticed at the time of its premiere and therefore offered little information about itself to future historians. Until recently, it was wrongly assumed that, in every aspect, it had to have followed the famous French example. Since a similar storyline was chosen (a conspiracy and treacherous murder in uptown Belgrade taking place in the mid-15th century) it was believed that the characters of the ruthless French King Henry III and naive Duke of Guise were simply replaced by those of Ladislaus Hunyadi and Ulrich of Celje. However, it turned out that a different version of the events connected to the struggle over the Hungarian throne served as the script basis. The character of Ladislaus Hunyadi, the brother of the future greatest Hungarian king Matthias Corvinus, was seen as a national hero, and the Count of Celje a traitor, a collaborator with the Hapsburgs. Reflecting the Hungarian political aspirations expressed in 1848 and 1867, an important part of reenvisioning Hungarian art of the Middle Ages was indeed given

in the 19th century to the character of Ladislaus Hunyadi in poetry, theatre, opera and painting.

As a ‘filmed theatre show’, the Serbian film follows the postulates and aspirations of *film d'art*, while, at the same time, making creative use of cinematic tricks to introduce some fantastic elements in the vein of Méliès. In visual terms, it refers to the historicism in Hungarian painting of the second half of the 19th century. The guiding principle of *ut pictura theatrum*, characterized by the mutual support of painting and the performing arts of the period, here transforms naturally into a new medium. Therefore the model for some of the *tableaux* of ‘Ulrich of Celje’ can easily be found in the paintings of famous Hungarian painters Victor Madarász and Gyla Benczúr depicting the scenes from the thematic circle created around the character of Ladislaus Hunyadi.

Étienne-Louis Boullée and Revolutionary Neoclassicism

Sanda Kalebić

University of Belgrade

Faculty of Philosophy

Department of History of Art

The focus of my presentation will be on architecture of Revolutionary i.e. Visionary Neoclassicism in France in the 18th century. It will attempt to explain the causes of its occurrence and the main characteristics defining this movement. As one of the main exponents of Revolutionary Neoclassicism, special attention will be given to the artwork of architect Étienne-Louis Boullée, by examining both his theoretical treatise ‘Architecture: Essay on Art’ and projects for the buildings which he used to express the main ideas written in the treatise. Étienne-Louis Boullée’s legacy will be analysed as well.

Neoclassicism was a movement that originated in the mid 18th century and is considered to be a period of general revival of the ideals of Classical antiquity in art. It was initially a reaction against Baroque and the Rococo style which were criticized for their excessive and meaningless decoration. The development of Neoclassicism can be traced through several stages and toward the end of the century, influenced by Piranesi’s etchings and Rousseau’s novels, which were announcing darker and more sentimental, Romantic ideas, Revolutionary i.e. Visionary Neoclassicism appeared. The most important architects representing the movement were Claude-Nicolas Ledoux and Étienne-Louis Boullée. Unlike the preceding Neoclassicism, Revolutionary architecture was more dramatic, dark and monumental, free of ornaments and reduced to basic geometrical forms.

Architect Étienne-Louis Boullée (1728 – 1799) was one of the main exponents of Revolutionary Neoclassicism. After his initial success as a neoclassical architect, in 1782 he decided to stop working on real projects and devote his time to theory and drawings for monumental and fantastic buildings. His buildings are characterized by large dimensions, multiplications of the features of articulation,

a lack of decoration and formation of smooth, unbroken surfaces, reminiscent of futuristic elements.

Being that Boullée wanted to be a painter, not an architect, his drawings are not simple architectural plans, but have many pictorial elements. For example, Boullée uses cloudy skies or sidelights casting long shadows to highlight the dramatic effect. Additionally, by depicting crowds or lonely figures next to immense pieces of architecture, Boullée creates an atmosphere of tumult or solitude. His drawings appear peaceful and quiet, but only because they represent the final moments before the tempest and catastrophe indicated by stormy skies and shadows, as if something terrible is happening inside, while the outside remains calm. Eventhough Boullée in his treatise states that he derives all forms from nature, his plans reveal the influence of an unconstrained imagination without the restriction of traditional architecture. He shows the dark side of Romanticism by denying utopian ideas and highlighting the apocalyptic. Boullée clearly indicates the functions of buildings in his plans, using gargantuan dimensions for his plans of churches, monuments or public buildings, thus evoking the feeling of sublimity. Perhaps unconsciously, Boullée created architecture that dominates and conquers nature, with its magnitude invoking the feeling of emptiness, coldness, alienation, authority and perfection, while provoking the feeling of discomfort and unpleasantness. The enormity of the size of his architecture seems superhuman and thus inhuman, so it is not surprising that Boullée’s work had a huge impact on the totalitarian architecture of the 20th century, as well as on dystopian novels like Orwell’s ‘1984’.

and Subotica

Klara Evetović
University of Zagreb
Faculty of Humanities and Social Sciences
Department of Art History

The focus of this paper is presenting the Secession architecture in Zagreb and Subotica from the Austro-Hungarian period and showing the main similarities and differences between the Viennese and Hungarian variants of Secession.

The first part of the paper focuses on the historical and cultural context of this style in Zagreb and Subotica as in cities that began to receive their modern and representative appearance from the mid-19th century, after the construction of railway lines. The rapid and planned development combined with urban planning and the industrial boom led to population growth in both cases which caused an increase in the number of public and residential buildings. It should be noted that Zagreb, during the emergence of the first Secession buildings, was much more developed than Subotica due to its location and status. In the last decades of the 19th century, as in most of the Austro-Hungarian cities, public buildings in Zagreb were designed in different historical styles modeled after those built in Vienna. However, Secession in Zagreb initially occurred in the residential and commercial architecture of private investors and only after a few years did it become present in public buildings as well. On the other hand, although Subotica was a small town, it was not exclusive of new styles and ideas. Indeed, Secession was quickly accepted and, despite of the presence of historicism, a large number of not only residential but public buildings as well, were built in this style.

The second part covers the reasons for the different ways Secession was accepted in these two cities. It sums up the differences in the education of Croatian artists in Vienna and Hungarian artists in Budapest, primarily by explaining the way their teachers, Otto Wagner and Ödön Lechner understood and envisioned Secession. The direct contact of Zagreb with the cosmopolitan Viennese Secession and Lechner's idea of Secession as the Hungarian national style also resulted in a preference for different materials. Lastly, the final part of this paper points out the differences and similarities in the floor plan, structure, exterior and interior design of the buildings and the realization of Gesamtkunstwerk in Zagreb and Subotica with the help of visual examples.

as a Portuguese National Palace

Johanna Hornauer
Technische Universität Dresden
School of Humanities and Social Sciences
Department of Art History

The Pena National Palace, embedded in the densely forested hills of the Sintra mountains, was constructed in the middle of the 19th century on the historical ruins of a dilapidated 15th century monastery built during the reign of King Manuel I. Due to political gambits, German sovereign Ferdinand II of Saxony-Coburg-Gotha was the ruler, since he was constrained to marry Portuguese Queen Mary II in 1836. Over the years, he became one of the most important art patrons of Portugal and went down in history as Rei-Artista, king of arts.

The architecture of the castle-like palace is a striking example of 19th century eclectic architectural fantasies. Moorish, Indian, Manuline (a style of Portuguese late gothic architecture) and northern European elements are ingeniously combined, as well as allegorical and floral decorations. The old monastery, rebuilt in the late gothic style, still limns the heart of the complex. The adjoining New Palace of Ferdinand II unites Moorish horseshoe arches, Islamic stalactite decorations and Portuguese tiles showing medieval-like knights in armor. The crenellated round tower in the southern end of the New Palace can be seen as a reminiscence of a mid-European castle in the late Middle Ages. The outbuildings, located around the royal residence, are again decorated with Moorish arches, although they are crowned by turrets with an Indian-looking onion dome. The approach to these foreign influences reveals more of an aesthetic conception of 'foreign cultures' than an actual examination of the adapted elements.

At first glance, the unwrapped juxtaposition of various architectural elements lacks any significant coherence and appears strikingly inhomogeneous. However, these elements allude to different highlights of Portuguese history: the Moorish reign during the early Middle Ages and the great discoveries and of course the

colonialist connections to India, that made Portugal one of the richest countries in the 16th and 17th centuries. The same holds true for the German background of Ferdinand II. Yet there is always a big difference between historical facts and how they are presented. The architecture of the palace does not try to tell a factual story like a history book, but reflects upon Portuguese past and reveals a Euro-centric or even a German viewpoint worthy of discussion. The following discussion will try to give an insight into the various historical perspectives within the context of 19th century national identity discourses.

of Queen Elizabeth I in Celebrating and Spreading the Royal Cult

Miomir Milić

University of Belgrade

Faculty of Philosophy

Department of History of Art

Renaissance costumes were developing parallel with culture and science in England during the second half of the sixteenth century. Equal development of all aspects of society was important for their mutual influence. Technological developments had influenced the greater production of textile, trade and discoveries of new parts of the world enabled a wider variety of materials, but also the demand for new materials. The improved production of textile encouraged the development of new technologies and new trades. Those and many other facts resulted in the Elizabethan costume becoming one of the most lavish costumes in the history of England. During the entire period of Renaissance, English society considered clothes not only covering and protective objects, but also as a manner of presentation. Clothes had the power to transform a monarch into an icon, a courtier to the Queen's Champion, a regular citizen into a gentleman. A costume was a medium which could carry and emit the ideas of the wearer and shape his identity and position in society. Jewelry, as part of the costume, had equally important meaning. Jewels could emphasize the power of the owner, by preciousness and rarity of the material they are made from. During the last decades of the sixteenth century, several significant events in England influenced the creation of a new phenomenon in the jewelry production — medallions with the miniatures of Queen Elizabeth I.

As the central figure of the English Renaissance, Queen Elizabeth I was the most frequently portrayed person in the second half of the sixteenth century in England. The entire Tudor dynasty left the greatest legacy of portraits, but no other member of the dynasty had surpassed the Queen. Her portraits were more than a mimetic and realistic representation. They were philosophical systems made by the greatest intellectuals of the time, in order to celebrate the Queen. High intellectual

ideas and thoughts were transferred onto the canvas, or any other surface, through the language of symbols, which were comprehensible only to educated people. An ordinary man, with no education, could not understand, notice or depict those symbols. For that reason, the court had banned representing of the Queen's image without permission, and allowed only the court artist to present Her Majesty.

One of the most famous court painters was Nicholas Hilliard, he painted most of the Queen's miniatures. Hilliard was well familiar with cults celebrating the Queen and he was successful at presenting them using a language of symbols and emblems. In order to fully understand the phenomenon of wearing the Queen's portraits in jewels, it's necessary to analyze her images in the miniatures and to 'read' the depicted symbols. Those symbols are always linked to written sources of the time — poetry, prose and drama. Cults of Cynthia, Diana, the Golden Age Virgin, the Mask of Youth, as many others, had their primary sources in literature. By joining and depicting them together, the unique cult of Queen Elizabeth I, often called Gloriana, obtained its visual form. Edged with gold or precious stones those miniatures became part of the noblemen's costumes, frequently in the form of brooches or pendants. As parts of the aristocracy's costumes, royal portraits with their symbolism became visible all over the Kingdom, and more important, beyond it. This paper is aimed at analyzing and confirming the importance of the costume in celebrating and spreading the cult of the Queen. The paper will also try to contribute to a higher valuation of this visual medium in the study of the culture of the English Renaissance.

World War II: Yugoslavia, Croatia and Rijeka ('Riječki list')

Tajana Kraus

University of Rijeka

Faculty of Humanities and Social Sciences

Department of Art History

During the years after World War II the Yugoslavian art scene was being shaped in a rather peculiar way. Namely, after the Informbiro affair, the state unit began to create its sources in a more independent way, soon marked by an intense form of criticism from the literary circle, coming from, among others, Miroslav Krleža himself. Nevertheless, the Yugoslavian art context started coming shyly, but then more intensely into contact with European ideals, which can be seen primarily in their participation in the XXV. and XXVI. Biennale and the exhibition of French contemporary art in Zagreb and Belgrade, contributing effectively and visibly to the influence of Yugoslavian, as well as Croatian artists. The Croatian art scene could at the time be found active mainly in Zagreb, with protagonists like Antun Motika, Miljenko Stančić, Josip Vaništa and Edo Murtić, all active in other cultural centres such as Belgrade and Ljubljana. Standing out as one of the centres of artistic renewal and activity was also the city of Rijeka. Rijeka's protagonists were mainly local artists and foreigners (mostly Italian), whose works were potentiated by the main organizer of art manifestations in the city — the Gallery of Fine Arts. Conceived and opened in the second half of the 1950s, the Gallery gathered and promoted artists and their works, simultaneously attracting significant Croatian activists from Zagreb, as well as from the wider Rijeka area. The focus of this paper will be on following the newspaper 'Riječki list' from 1950 to 1952, basing my work and research on individual articles within the original archival material devoted to culture and art and comparing it with other centres, as well as using secondary material. My intention is to point toward a common misconception regarding Rijeka's putative marginal and secondary status. By breaking its 'myths', I will attempt to prove Rijeka's image as a cultural and artistic focal point. The city's Gallery and its exhibitions were in no way secondary attractions or less valuable cultural segments of the Croatian and Yugoslavian people. Quite on the contrary, Rijeka, Zagreb and other centres of that period should be viewed equally, both in the Croatian and Yugoslavian context.

Heritage in the Case of Vojin Bakić's

Monument at Petrova gora

Ivana Mlinarić

University of Zagreb

Faculty of Humanities and Social Sciences

Department of Art History

Vojin Bakić's monument, dedicated to the rebellion of the people of Banija and Kordun, is located on one of the peaks of Petrova gora, Mali Petrovac. The monument is dedicated to the victims of the People's Liberation battle and the anti-fascist movement of the region.

The tenders for the construction of this monument were invited in 1970, but Bakić didn't get the project. The realization of the monument was assigned to architect Igor Toš, but his model was impractical, so the tenders were reinvited in 1975. This time Bakić got the project and the construction of his biggest monument was completed in 1981. The construction was made of reinforced concrete, while the formwork was made of stainless steel. Besides the monumentalist purpose, thanks to its size, it was possible to enter the monument and look around the museum also dedicated to the anti-fascist struggle. In addition to the museum located on the first floor, the top floor was turned into a viewpoint, with a recreational activities complex surrounding the monument. Bakić's work, because of its size, couldn't have been built without the help of associates. Bakić's son Zoran and a couple of architects were in charge of the interior design.

At the beginning of the 1990s the monument at Petrova gora was destroyed for political reasons, just like other Bakić's monuments. The new political situation in Croatia demanded the removal of cultural heritage dedicated to the old ideology. The museum inside the monument was destroyed in 1995 for the same reason, while the rest of the complex was just neglected, while the monument has been targeted by raw material collectors ever since. The external appearance of the monument has been severely distorted by constant theft of the stainless steel framework. The construction itself has not been damaged, but since there is no

formwork, the monument is slowly decaying from the inside as well.

To better understand the work of one of the most important sculptors of the region, restoration and repurpose are essential. Since 2007 there have been many efforts to make the public aware of this problem, such as organizing the exhibition or initiating the restoration of the monument. The last Vojin Bakić exhibition was held in 1996 in his hometown of Bjelovar, and after almost 50 years, in December of 2013, the artists' granddaughters, Ana Martina and Vjera, organized the retrospective exhibition called 'Svjetlosne forme' ('Light forms') in the Museum of Contemporary Art in Zagreb, even though the question of restoration has not been solved. Postponing the restoration was probably prolonged because it was considered that, by restoring these kinds of monuments, you bring back the former ideologies. Of course, this is not the objective of the renovation. The aim is to emphasize the importance of Vojin Bakić, who undoubtedly deserves a place in European art history. Furthermore, every monument dedicated to victims should be protected out of respect for both the victims and the area, and should under no circumstances be exposed to oblivion.

The monument dedicated to the rebellion of the people of Banija and Kordun has become a symbol the neglected cultural heritage in Croatia. The uniqueness of the monument lies in the artist's idea of monumentalizing statues to the scale of architecture. Its artistic value is overshadowed by the political context, which could be pointed out as the main problem the monument is facing. The exceptional art piece, made by one of the most appreciated artists of the region is treated wrongly. For example, a few years ago, a radio transmitter has been placed on the monument. The repurpose of the monument is essential in order for it to get a new function in society, as well as restoration because of its commemorative value.

Memorial Cemetery in Mostar

Ivana Ereš

University of Mostar

Faculty of Philosophy

Department of Art History

The architectural elements and symbolic portraits, as well as attempts to reevaluate the memories of the communities in countries of the former Yugoslavia are deeply connected to the layers of the commemorative 'ritual' of the Partisan Memorial Cemetery in Mostar. It could be said that the construction process of this monument represented a kind of commemorative ritual. The essential elements of Bogdanović's architecture were the result of an interaction described by the author himself: 'I wrote in order to build, I built in order to be able to write.' This way, the reciprocal relationship between construction and writing became a unique way to mark not only memory, but additional nostalgic and critical reflexions as well.

In his autobiographical book titled 'Ukleti neimar' ('The doomed architect') Bogdanović states that the Partisan Memorial Cemetery in Mostar is going through notable abasement and physical sacrilege, as well as disappearing from memory. He goes on to say that the Mostar Memorial Cemetery is one of his best 'mental and physical efforts', meaning it is still regarded as a living substance and a fresh memory. The title of the book, which was written immediately after the end of the 1990s Balkan wars, refers to the deep bond and mysterious relationship between the author/builder and his own structure. 'Ukleti neimar' gives us an insight into the disintegration of one political system, as well as the canker of cosmopolitan values and the decay of an entire culture of remembrance based on overcoming all that is fascist, and in Bogdanović's case conservative, communist and dogmatic.

Before the 1990s Balkan wars, the Memorial Cemetery was an important part of the city, it was an urban zone. The pre-war commemorative 'ritual' started with the part of the city with the perfect view of the central part of the complex. The indigenous unity of the city and its Memorial Cemetery witnessed a complicated

identity of remembrance, but it was also a projection of a utopian and pacifist future. In the post-war period, the Partisan Memorial Cemetery found itself in a completely different social context. It was status of a frequent zone of remembering, vandalized and devastated by the acts of nationalistic violence. After examining the current situation, it can be concluded that the neglected cemetery is a witness of the political situation in a city where identity is renounced, where its citizens are ashamed of their memory and self-reflection shown on the ruined cemetery stage. One gets the impression of displacement due to collective, induced amnesia.

The commemoration 'ritual' in pre-war Mostar implied that the accessibility and openness of the necropolis allowed engagement of the most intimate and personal reflections, as well as constant interaction between the living and the dead. There is a gap between the pre-war and post-war commemorative 'ritual', which can be seen in the disruption between individual practices of remembrance and the ritual of visiting the dead, which was often performed by politicians and officials. The post-war commemorative practice is based on the canons of separation and ghettoization of remembrance. This tells us of the degradation of urban cemetery practices, a witness of multi-ethnic egalitarianism of space.

All ideological, religious and militaristic insignia exist in the Mostar microcosm, based on the reflection of the polis — the city of the living, onto the necropolis — the city of the dead. It is because of the relationship between these 'two' cities that the reflective remembrance practices, even after terrible war destruction, still subsist.

Through the Lens: The Architecture of the Residential and Office Building *Objective*

Ana Knežević
 University of Belgrade
 Faculty of Philosophy
 Department of History of Art

The focus of this paper is to find an adequate place for the residential and office building also known as *Objective*, located in 2 Lješka street in Belgrade, not only within the broader scope of European and world architecture, but also within the entire career of its author, the architect Aleksandar Đokić. Even though it was built in 2001, the *Objective* has never been subject to professional scrutiny. The approaches to the analysis of this work of art are numerous, considering not only the position it occupies within the space and time of the city of Belgrade, but also its unique specificities of shape and composed volumes.

The *Objective*, as one of Aleksandar Đokić's last projects, uses its facade and the way it communicates with the surroundings to enable us to read and follow the development of the architect's artistic language, which Đokić, as one of the rare romantics of his time, managed to build and turn into something visually recognizable. Furthermore, Aleksandar Đokić is one of the first postmodernist architects in this region, so the building could be analyzed within this context as well, while paying attention to the above mentioned Romanticism as a part of the Postmodernist past-evocation and eclecticism. Moreover, the *Objective* can be viewed in a deconstructivist context because of its symmetrical base placed on the ground, which opposes the symmetry with its force, but also because of the ways in which the shapes and volumes are indented, connected or separated, due to the often illogical combinations of motifs and elements that sometimes extremely overpower reason. It is precisely such combinations, particular to the individual language of this artist, that assign the name *Objective* — the gigantic ocular situated in the very centre of the building which records the panoramic view of the surroundings, while itself being framed by the monumental mural made by Branko Miljuš, as well as

by the balconies, windows and walls. The unique gigantic ocular protruding the very core of the building and its connection to the surroundings, present the architect as an artist that respects the spirit of the place, the surrounding area, and their mutual communication with the building, while placing the architect somewhere between function and fiction. The attitudes towards the *Objective* span from deep enthrallment to ultimate disapproval due to its numerous conceptual ambiguities. Considering the plurality of the approaches enabling the analysis of the *Objective*, as well as the analysis of its architecture, the objective of this paper will be to find the appropriate place for this work within the framework of Aleksandar Đokić's creative production and, at the same time, within the framework of his different preferences such as Romanticism, Postmodernism and deconstruction. Having in mind that the all-encompassing presentation of the multilayered and multimedial architecture of this residential and office building still does not exist, this paper will attempt to reconcile the affirmative and negative attitudes towards it, presenting an objective image of the *Objective*.

Martina Petrović

University of Zagreb

Faculty of Humanities and Social Sciences

Department of Art History

In the 1950s began the systematic construction of the settlements, that will eventually grow into Novi Zagreb (New Zagreb) on the south bank of the river Sava.

In less than fifty years meadows and fields were transformed into an urban area in which currently more than a hundred thousand people live.

The layout of each individual new settlement was determined by general city planning. Plans have defined the contours of the settlements, roads, residential and office buildings, as well as public and health care institutions. However, the urban plans did not contain locations for the construction of religious buildings.

The only exception is the parish church of the Assumption of the Holy Cross, which is located in Siget, one of the Novi Zagreb boroughs. The Franciscan church was designed as a cathedral in Novi Zagreb. That is why it has been the only church in the newly built settlements for a long time. Construction of the church began in 1971. The architectural composition includes a church, a convent, a bell tower and a square, all interconnected in harmonious unity.

In other Novi Zagreb settlements rented apartments in residential buildings served as religious facilities. Things changed in 1990 when the Town Planning Institute of Zagreb issued a study program with the locations of religious buildings in Novi Zagreb, which foresaw the construction of five new religious buildings. Despite that decision, the construction in some settlements was halted several years in search of the best spatial and architectural solutions.

The local community was actively involved in the negotiations for the construction and greatly influenced the selection of the locations where these religious buildings were later built. The first of the planned facilities was built in the Dugave borough. The construction of the church, dedicated to Saint Matthew, started in

1991 and it was designed by architects Vinko Penezić and Krešimir Rogina. In the same year Andrej Uchytíl and Renata Waldgoni won the tender for the parish church of St. John the Evangelist in the Utrina borough. Ten years later, the construction of the parish church of the Ascension of the Lord Sloboština, formed according to the Jagode Bodić project, was completed. In the first decade of the 21st Century began the construction of the remaining two planned facilities — the parish church dedicated to the Evangelist Luke in the settlement of Travno and the parish church of Corpus Christi in Sopot.

The religious architecture of Novi Zagreb shows the new architectural reflections and considerations at the turn of the centuries.

The presentation will introduce the main design features, provide a brief historical framework, social significance and perception of the following buildings: the Parish of the Assumption of the Holy Cross (Siget), St. Matthew (Dugave), Parish of the Ascension of the Lord (Sloboština), St. John the Evangelist (Utrina), St. Luke the Evangelist (Travno) and the parish of Corpus Christi (Sopot).

and Interior Design in the 1960s

Lea Horvat

University of Zagreb

Faculty of Humanities and Social Sciences

Department of Art History

The American television series *Mad Men* (2007–2015), produced by Matthew Weiner, positions itself as a contemporary pop-cultural representation of the 1960s. The series covers the whole era (the first season takes place in the year 1960, and the ending of the seventh season is planned to correspond with the ending of the decade). ‘*Mad Men*’ explicitly thematizes key events (the Vietnam war, Moon landing, assassination of JFK and Martin Luther King), but also implicitly includes a lot of information about fashion, art, music, architecture and other aspects of everyday life. The blooming consumer society and the importance of more sophisticated marketing strategies are pointed out through the show’s focus on marketing, especially the aspects of the media boom.

The focus of this analysis will be on the interior design of the two key spaces in the series — the home and the office, including enumerating many art history, film and interior design references, which increase the complexity of *Mad Men*’s condensed portrait of the decade. The analysis will also be focusing on the aspects of the transformation from visually monotonous office spaces of the 1950s, to the more creative mess of the 1960s. While the former clearly reflects power asymmetry, the latter includes elements of pop art (emphasizing color in the design, using new, cheap materials like plastic), op art and the beginning of the computerization in the second half of the 1960s.

The changes in spatial organization, choice of furniture and decoration of the office can be seen as results of significant social changes. The space of home is radically redefined as well. At the beginning of the first season the main character, Don Draper, leads a family life in a suburban house that consists of many small, separate rooms full of floral patterns, with a kitchen modeled as an extremely gen-

dered (feminine) space. His moving out (apartment in New York, big open space, integrated kitchen and living area, trendy furniture pieces) in the middle of the 1960s is not a coincidence — it also symbolizes the new emerging lifestyle. The traditional family model consisting of a housewife, an employed husband and two children is replaced by a bigger patchwork family that includes complex family relations, like the divorced parents’ new partners. Although home and office (domestic life and career) are crucial both in the series and this analysis, other spaces such as unmarried girls’ apartments, hotels and communal spaces will also be discussed.

The research methods include a stylistic analysis of the mentioned spaces, their contextualization in the history of American design, and an analysis of the representations and mechanisms of the series’ production within the paradigm of the Birmingham Cultural Studies. During the discussion it will be kept in mind that the researched subject does not represent a primary source of the 1960s, but a highly aestheticised and condensed contemporary pop-cultural interpretation, which provides plenty of information about the contemporary reception of this decade.

Dea Cvetković

University of Belgrade

Faculty of Philosophy

Department of History of Art

The focus of the presentation will be on Banksy's 31 day art residency in New York City. Banksy is famous for being one of the most significant and influential British street artists. The other thing that makes him well known, beside his artwork, is the fact that we know little about who he is and that he keeps his identity a secret. Banksy is also considered a person who contributed a lot to street art being accepted as a legitimate category of contemporary art.

His art residency in New York consists of 31 pieces. That includes graffiti, stencils, performances, installations and video material all made during the October of 2013. The title of this street exhibition is 'Better Out Than In', which is a reference to Cezanne's opinion that all the paintings painted inside an artist's studio cannot be as good as the ones made outside. Banksy's stay in New York was organized in a way that made it possible for him to create and publish a new work of art every day. The places where the art pieces were located had remained unknown until the artists shared a photo of his work on Instagram and his website each day.

Some of the work was politically expressive, some showed a revolt towards authority and some commented on today's society and pop-culture. Because of the provocative, anti-war and anti-capitalist messages connected with the artwork, his work was often removed or destroyed soon after being revealed. Thus, the audience who was interested in seeing them live had to go to the location immediately after the unveiling.

The objective of this presentation is presenting all the works that Banksy created during this month and highlighting the ones that raise the most important questions about society and art.

Using social networks and the internet for sharing information about the art-

work is an important aspect of the whole exhibition. Is internet the way the audience gets to interact and learn about artworks today? In that case, is the internet a part of the artwork itself or just a new exhibiting platform? And who is the new audience being created?

The big interest of the media for this exhibition raises the question of the role of marketing and media in visual arts today. The frequent interventions of the police and local political figures in Banksy's work during the exhibition raises the question of the influence of authorities and censorship in art today. There's also a question of whether the whole exhibition/residency could be viewed as a performance piece by itself.

As street art is becoming more and more successful on the art market, the question of whether it will be able to continue having an independent voice arises as well. Can street art hold on to integrity despite its commercial success?

Banksy's street exhibition created a unity of art, social networks, interaction with the audience and media provocation. That kind of combination shows the many phenomena of today's culture. This presentation will attempt to show the main points of Banksy's one month work in New York and analyze what the artist is trying to tell us with his artwork.

— the Role of Visual Studies

Igor Loinjak

University of Zagreb

Faculty of Humanities and Social Sciences

Department of Art History/

University of Osijek

Academy of Arts

In relation to the prior domination of language, not only in arts but in the basis of reality itself (Jacques Derrida), the 1990s underwent the intensive, so called, pictorial or pictorial turn. This turn did not try to subdue the importance of language, but instead its main goal was to introduce discomfort into the culture where language was a dominant form, as well as to try and destabilize it. W. J. T. Mitchell was one of the main founders of visual arts and one of the many who insisted and advocated that language should not be abandoned. Mitchell thinks that the idea of the *pictorial turn* did not bring about the complete abandonment of language foundations, but the opposite, that this turn will enrich the language foundations because of the breach of the picture paradigm into language and literature. The picture is seen as a communication medium trapped in the realm of autoreferentiality. Žarko Paić and Krešimir Pulgar state in their book that the picture is no longer 'sacred', or a picture of high class art, but just a copied and interconnected world of visuality that demands its own new grammar, syntax, semiotics, and hermeneutics.

The paper begins with the assumption that today's civilization is based on visuality and that text is gradually becoming even more subordinate. Due to this reason, great responsibility is placed upon visual studies. The paper also emphasizes that the visual studies, due to their uncriticality towards the qualitative characteristics of the visual materials, have a much wider scope in which they can both act and function. Margaret Dikovitskaya wrote that a discipline that doesn't accept the primacy of art in relation to other discursive practices, but still insists on the sensual and the semiotic particularities of the visual, cannot be called art history — but from now on, it should be called visual studies. The basic questions are therefore, what visual studies actually are, what the relationship between visual studies and art

history is, and how visual studies can help or hinder art historians. On the subject of the orientation of visual studies in a far wider area than art itself based upon the term picture as a whole, James Elkins says that he is trying to show that the non-artistic pictures can be as equally strong, eloquent, expressive, historically relevant and, in a theoretical aspect, as interesting as the objects traditionally studied by art history. He also states that there is no one single reason why people should not study them in the same way they do both canonical and non-canonical pieces of art.

The Yellow Book and Fin de Siècle

in England

Irena Curić

University of Zagreb

Faculty of Humanities and Social Sciences

Department of Art History

The Yellow Book was a magazine that published in London between 1894 and 1897. It was dedicated to arts and literature, and had such a major influence on artistic currents of the day that the whole decade started to be known as the ‘Yellow Nineties’. Its main art editor, the famous Aubrey Beardsley, drew inspiration from neo-Paganism, the Celtic revival and art of the Pre-Raphaelites to shape its visual form. The innovative, but extremely controversial attitude towards aesthetics divided the audience as well as created some completely new trends in the visual arts — mostly illustration and painting, but also in design and applied arts. It is important to mention that the Secessions that followed across Europe happened only after the birth of *the Yellow Book*, while magazines like the German *Jugendstil*, Viennese *Ver Sacrum*, or our own *Mladost*, were its continental aesthetic equivalents. Apart from its visual identity, *the Yellow Book* had equally impressive content to match. Due to its liberal attitude towards sexuality, its promotion of the ‘new woman’ and the quantity of women that were engaged in the making of the magazine, this quarterly stirred unprecedented debates about the gender relations and identity. It also had a huge role in the promotion of the new generation of avant-garde artists. That way, *the Yellow Book* stored the works of John Singer Sargent, Edward Harper, by Beardsley himself, along with caricatures by Max Beerbohm and a whole generation of artists who have not become world-famous, but are worthy of our attention for shaping a new style. At the beginning, the quality of *the Yellow Book* was not recognized, but today it is considered a leading magazine of British decadent art, a real representation of the Aesthetic Movement in England and an anticipator of the new artistic currents which will later be known as Art Nouveau, *Jugendstil*, Secession, depending on the place of birth.

The influence and the importance of *the Yellow Book* cannot be overestimated, not just within the context of English art, but within its wider influence on the new artistic movements on the continent. With its specific view on sexuality and gender issues it incited some new trends in theory and critical discourse which will have become dominant much later, by the end of the second half of the 20th century.

With my work, I will give you a historical overview of *the Yellow Book* along with examples of the artists who worked for the magazine and show you their value and influence. Apart from that, I will isolate a few theoretical essays which were published on its pages and had a major influence on the later developments in artistic theory. The aim of my work is to bring audience closer to the time when *the Yellow Book* came out, show how prophetic and radical it really was at the moment of its appearance and give it the attention it deserves.

— Between Politics and Art

Ana-Maria Milčić
 University of Rijeka
 Faculty of Humanities and Social Sciences
 Department of Art History

The futurists from Rijeka were comprised of Italian military personnel who were residing in Rijeka during the 1920s. Until recently very little was known about them, but information are currently connected and collected slowly due to the dispersion of documents between Rijeka, Zagreb, Rome and Milan. Like many Avant-garde artists, they were actively engaged in the press (daily newspapers, weekly newspapers and magazines), accepting this medium for the dissemination of ideas and information, using the same means the political ideologies did. By creating a connection between political activism and art, the futurist publications from Rijeka were part of a crucial moment in the history of the Futurist movement, the turn from an artistic to a political movement. On February 1, 1920 the weekly newspaper *La Testa di Ferro* (*Iron Heads*) was issued in Rijeka (*Fiume* in Italian), with a subheading *Giornale del fumanesimo*. The weekly newspaper was funded by Gabriele D'Annunzio, and the editor in chief and founder was the writer and diplomat Mario Carli. Other important authors included Mino Somenzi and Guido Keller. Besides political topics the newspaper covered Futuristic literary contributions. Rijeka's Futurist group, the so called *Fascio Futurista Fiumanese* that Filippo Tommaso Marinetti was briefly a member of, consisted of the city's military personnel, and *La Testa di Ferro* was considered the unofficial bulletin of the military command. Carli was also the chief editor of the weekly newspaper *Roma Futurista*, first published in Rome in 1918 as a gazette of the Futurist political party *Partito Politico Futurista* (founded by Marinetti in 1918). *Roma Futurista* was the turning point in the history of Futurism transforming it from an artistic to a political movement. This was the way in which Carli continued at *La Testa di Ferro*. The newspaper published articles and discussions about contemporary

anarchist leaders and Carli expressed his desire for Rijeka becoming the centre of anarchism where revolution would stem from. Rijeka's Futurists were, among other things, contemplating the creation of a new order (similar to the Soviet communist one), which would be realized through the fusion of artists and workers. Texts about *classical* Futuristic values can be found in the newspaper: the destruction of conservatism and tradition, opposing dogmas, museums and hegemony. Because of the radicalism of the chief editor and his frequent conflicts with the local fascist fractions D'Annunzio suggested the editor's office be moved to Milan. *La Testa di Ferro* still had the same subheading, marking it as a Fiume newspaper.

In the spring of 1920 a controversial futuristic group called *Yoga* was founded. They issued a publication of the same name. The group, aggravated by the traditional religious celebrations in Rijeka issued an anti-traditionalistic publication *Città di vita — Il ballo di San Vito*, ridiculing the provinciality and sentimentality of its citizens. It also contained an article about feminism written by the homosexual aviator Guido Keller.

The beginning of these Futurist practices can be traced to a manifesto written in Italian and published in Rijeka in 1914, which is the only futurist manifesto from Croatia. However, there are indications that the manifesto is actually from 1919. Written on the front of this Anarcho — Futuristic manifesto was: *The manifest of Futurist artists that came here to illuminate the unintelligent, dull and sluggish citizens that drool all over this city*. Marinetti enthusiastically welcomed this Croatian manifesto, as the earlier futurist *Zvrk* magazine, that was to be published in Zadar, was never realized.

Art as the Medium Between Ethics and Aesthetics — War Photography

Contextualized

Dario Vuger

University of Zagreb

Faculty of Humanities and Social Sciences

Department of Art History

The objective of this paper is to raise the question of photographing within the context of war photography. In addition, the focus will be on observing the relationship of the ethical and aesthetical in art, with the possibility of art being a medium between those two, through the prism of art history and philosophical theory. This enables us to see photography as a documentary praxis, an act of propaganda and art. The adjective 'war' in war photography does not presuppose an artist's involvement in war itself, but his distance from conflict in the form of photography. There are various ethic and aesthetic implications inside these dispositions which result in the photographic image, and mark the author with certain moral choices.

Photographing suffering can be viewed as a political act. Besides being regarded as a political act, the shot can surely carry certain values and be viewed as a part of a broader cultural heritage providing an aesthetical experience. It is necessary to ascertain how art praxis legitimates an image. Luce Delahey's meters wide slides are the perfect example of the aesthetic exploitation of death and a specific way we observe artists' involvement in war. Benetton's shock campaigns from the nineties show the clothes of a dead Croatian soldier as an example of the posterior anesthetization of war. In the end, the photographer becomes a part of the war. In war, he is ethically compromised and aesthetically contaminated by the camera he carries with him. Can a camera be an excuse? If the answer is affirmative, the elements of that excuse must be found. Is it his program, his credibility (or our trust), his medial character, his relation to the consumer or his humane deed of extracting the truth from the faulty verbal communication canals? We can not deny the significant value of photography when it comes to visualizing history and grasping it better. The artistic praxis in this context, however, taps into the problematique of photography

because it presupposes the war zone as a ready-made part of the world, as a part of topography from which can be used conceptually and artistically. The artistic take on war photography is just another step between the observer and actor in a highly globalized world where global events chronically become facts, and are then normalized to serve a distinct function within society. It remains a question of the awareness of human suffering and whether it should be a part of an elitist or activist level of art representation.

The theoretical problems of war photography and its contemporary products in the context of artistic profilation, as well as the ethical decadence of photojournalism will be adressed in this paper using a number of examples and the enumerated focal points of the discussion.

Individual for the Arts

Petra Šarin, Anja Tomljenović
University of Zagreb
Faculty of Humanities and Social Sciences
Department of Art History

Study *Mass media — (de) motivation of the individual for the arts* discusses the relationship between broad media consumption (Internet, newspaper, radio, TV) and art in contemporary Croatian society. Mass media, without doubt, shape the aesthetic opinion of both the individual and his surroundings.

Constant exposure to a huge range of diverse information, influences the (non) conscious perception shift in the eyes of sensible yet unexperienced observers. Accessibility of information and materials filtered through the distribution of mass media in this study relates to the public interest for current artistic events in the city of Zagreb.

The basis of the study is a survey carried out on 321 participants in Zagreb. The participants of different age and gender were asked about their concern for art and the incentive that mass media provides, depending on how is it initiated by information provided in mass media. Analysis of data will determine the number of times an average citizen visits a museum also revealing the three most visited museums in Zagreb.

The study participants will be asked about the necessity of direct contact with artwork for the full experience and whether mass media can serve as an alternative to the unique experience of a visit to the museum, taking into consideration only visual material.

Authors of this study think that this way of cognizance artworks is sketchy and elusive, but do the participants share with them the same sensitivity? Or has the image of the mass media of the consumer society became a topic that nobody even thinks about?

Are the participants equally interested in artworks of the local community

(which are, of course, an indispensable part) as they are to those of the global significance, and why is that so? The unusual form of this study (analysis of data obtained in the survey) deals with the problem of modern way of mediating information and questions the quality of the reproduced quantity of the available content.

Participants as the recipients of artistic content in our survey offer their personal stance on the interaction between media and art — how big is the interdependence between media and art, and whether it is possible to change it in the modern technological society.

The answers obtained in the survey will help form the conclusion of this study on media which have the most extensive and complete informational effect concerning current art events in Zagreb.

From data obtained in the survey the conclusion about the impact of mass media on communication and thinking patterns of the individual is derived, as well as the conclusion of (de) motivation of the individual for the arts.

Professor

Work

55

 on the Balkan Peninsula 1804–2004

Tobias Strahl, M. A.

Technische Universität Dresden

School of Humanities and Social Sciences

Department of Art History

The process of nation building has shifted significantly throughout history. The models of modern nation states — emerging from the oversea colonies on the American continent and the transformation of France after the revolution in 1789 — differ notably in respect of cultural, religious and linguistic heterogeneity from later realizations of the nation state on the European continent. While it was barely conceivable that the American and the French nation could be formed as cultural, religious and linguistic homogeneous entities, most of the European nations were constructed exactly under the premise of national ‘purity’. The homogenization of the immovable Heritage is an excellent witness of the process of the creation of a national culture.

The cultural and bourgeois elites who contributed to the creation of the nation state on the Balkan Peninsula orientated themselves towards the cultural theories of Samuel von Pufendorf, Johann Gottfried Herder and Georg Wilhelm Friedrich Hegel. Not least the ‘*Volksgeist*’ of the latter provided the intellectual justification for the ideology of a distinct cultural difference and purity of the nation state on the Balkans. However, neither difference nor purity existed within the emerging nation states on the Balkan Peninsula at the beginning of the nineteenth century. *Au contraire* the ideal nation had to be built first. This process, starting in the nineteenth century and lasting until today, had a significant impact on the cultural topography of the Balkan Peninsula. This paper exemplifies by reference to selected objects the cultural purification and transformation of the Balkan nation states since the beginning of the nineteenth century.

 Self-assessment of a Genre Painter Exemplified by Adriaen van Ostade's ‘The Painter’

Juliane Gatomski, M.A.

Technische Universität Dresden

School of Humanities and Social Sciences

Department of Art History

Thinking of such famous artistic geniuses like Raphael, Titian and Rubens, it seems odd that before them artists used to be seen as mere craftsmen. Only in the course of history, painters developed an outstanding self-awareness and self-confidence. In the context of images of Luke, artists depicted themselves as a sort of ‘agent’ — e. g. Saint Luke — to define their function and place within their society. By doing so they presented themselves as important mediators between God and his people, but had to acknowledge humbly that they were only ‘messengers’, who were allowed to depict the Lords Creation. With the time being the artists became emancipated more and more so that they detached themselves from depicting themselves as Luke in favor of a more self-confident presentation as proud and individual painters. This was done by depicting ‘the painter in his studio’ types, which were either self-portraits, studio paintings or allegories. By presenting themselves as *pictor doctus* or the heir of antique painters, such as Appelles and Zeuxis, their self-portraits and, to a certain extent, even the allegories served these artists as an instrument to distinguish themselves. In this context the state of the ‘ideal artist’ was proclaimed which was essential to be reached. Therefore the art and the task of the artist was gradually eclipsed in favor of a self-aggrandizement which set the artist as an individual above everything else.

The Netherlandish painter and printmaker Adriaen van Ostade was expelled from the group of academic artists because of his depictions of peasants, which were seen as a ‘mean’ genre that could not serve the standards of high art. Nevertheless, Ostade developed in his etching ‘The Painter’ from 1647/48 a multilayer and satirical statement commenting the division of the artists in ‘good’ and ‘bad’ painters which was not based on quality matters but on themes, styles and even sometimes on the presumed way of life of these artists. In the end the observer himself is led up the garden path and put to the test in a very skilful manner. The lecture does not only focus on the specific self-assessment of a genre-painter, but also poses the question about the addressee of selfportraits of artists.

as *Modello Fortunato*

Sanja Cvetnić, Ph.D.

University of Zagreb

Faculty of Humanities and Social Sciences

Department of Art History

Giovanni Francesco Barbieri (Cento 1591 – Bologna 1666) known as il Guercino depicted several paintings of various Sibyls in his *oeuvre*. One of them, *The Persian Sibyl* (1647), was mentioned by Carlo Cesare Malvasia in the *Felsina pittrice. Lives of the Bolognese Painters* (1678). Malvasia transcribed from the preserved documents from Guercino's studio the exact date and the name of its first owner (*una Sibilla Persica al sig. Card. Rondinelli*). Since the mid-18th century the painting has been exhibited at the collection of The Capitoline Museums in Rome. In *Giornale delle Belle arti* published in Rome in 1786, a report on the restoration of *The Persian Sibyl* concludes with the prophecy that the cleaned and well presented painting would be easier to copy (*A buon conto nella Sibilla Persica appariscono ora alcune cose, che prima non apparivano: e chi vorrà oggi copiarla avrà questo vantaggio.*). For various motifs — among which the public display of *The Persian Sibyl* and its particular stylistic and iconographical features were particularly motivating — it was one of the most *fortunate* models that Guercino produced: it was copied for decades, well into the 19th century.

One of the early copies of *The Persian Sibyl*, unknown and unpublished, from a private collection in Zagreb serves as a starting point in an investigation of the role that prophetesses from the Greek legends and literature played among the painters of the Bolognese *Seicento*, particularly Guercino. He painted Sibyls mostly in his mature period, and with *The Persian Sibyl* he gave a silenced variant of his previous theatrically staged scenes for which his paintings were appreciated and required: instead of the intensity of dynamic gestures, tortured bodies and emotional drama, Guercino offered a visual analysis of a meditative and even melancholic oracle-writer. Nevertheless, the sense of the intense interior excitement is enacted by Guercino's *Persian Sibyl*, revealing the painter as well informed of the painting tradition and as an impeccable draughtsman.

Conservation Movement:

Traditions and Perspectives

Marko Špikić, Ph.D.

University of Zagreb

Faculty of Humanities and Social Sciences

Department of Art History

This presentation focuses on some of the key issues in conservation and restoration in the past century and a half: maintaining, or creating, the authentic set of messages in cultural heritage. Discussing about the truth in conservation is as ambitious as contemplating on the role of time (in Yourcenar's vision of its force) and of inheritors, that is of the generations of women and men deciding on the destiny of monuments and sites. Philosophical questions on truth, that motivated thinkers from the Antiquity, found their firm place in Modern Conservation Movement even before John Ruskin's times. From that period we can follow the professional and public debate on values, choices, tolerance and discriminations that shaped European citizens' identities. Even though European history of conservation became a firm genre in the past fifty years, seldom have these questions been discussed in a comparative approach. I will therefore deal with the perception of truth, the importance of the principle of transformation of the monument's image in the passing of time, and the urge of professionals, politicians and communities to physically intervene, following their sense of the past and interpreting of monuments' authentic meaning.

Leonida Kovač, Ph.D.
University of Zagreb
Academy of Fine Arts

The paper is concerned with intermedial works by contemporary Irish artist Dorothy Cross, considering them in the context of syntagm ‘oceanic feeling’ that appears in Sigmund Freud’s correspondence with Romain Rolland and Lou Salomé. In artist’s sculptures, video-works, complex multimedia installations and the operatic performances she has directed, the ocean and the beings that inhabit it exist in the function of the referent of the artistic statement that examining the relation between human and non-human, subvert the series of culturally produced myths on which the western civilization has been founded. As a starting point in reading of her works entitled *Tea Cup, Relic, Whale, Medusae, Shark Submarine, Everest Shark, Currach, Stage*, as well as the exhibition projects *Sapiens* and *Connemara*, I take the artist’s term ‘blue perception’ that appears in a documentary film made during her research of the shark-calling practice in Papua New Guinea.

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M.B. 1246651

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Organisers

Doris Cvetko, Karmen Čabrilo, Ornela Čop, Iva Jurlina,
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