

8TH INTERNATIONAL CONGRESS OF ART HISTORY STUDENTS

IMAGO: BETWEEN LOCAL
AND GLOBAL IDENTITY



13TH -15TH
NOVEMBER
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FACULTY OF
HUMANITIES AND
SOCIAL SCIENCES



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INTRODUCTION



The theme of this year's 8th International Congress of Art History Students is *Imago: between local and global identity*.

The meaning of the word *image* has nowadays surpassed traditional semantic boundaries of art history that comprise painting, sculpture and other forms of artistic representation. In our contemporary world, *image* can be universally applied to different kinds of visual expression which is closer to its Latin etymological root (*imago*, -inis, f.) At this year's congress we would like to explore different aspect of *images*, specifically the modalities of their use as tools in constructing local or global identities throughout the history.

The Congress was founded in 2011 by the group of art history students at Faculty of Humanities and Social Sciences in Zagreb and it has traditionally extended until this year's 8th congress in the row. Our main goal is to gather students and scholars from different European universities and to maintain this international platform for exchanging knowledge and experience in various fields of research.

We hope that this year's congress won't let down this successful tradition and that it will inspire its attendants for many future joint projects.

*Organisation Committee
of the 8th International Congress
of Art History Students*

FIRST DAY

1st SESSION: Fiction shaping identity

13th November, Wednesday

Imagined Images - Fictional Drawings and the Crisis of Identity in the Modern Age

From da Vinci's *The Last Supper* unto Lars von Trier's *Antichrist* art historians are usually concerned with existing images of imagined content. A speculative significate is imagined through and displayed by a system of signifiers understood as image or series of images. So much regarding the habits. Fictional drawings disturb our sense of order. Not only is their significate speculative, but they themselves do not exist. Not by coincidence they „appear“ in the so called crisis of the modern age which de facto is a crisis of identity and a crisis of the image itself. As well not by accident they „manifest“ through literature in a centuries old competition known as *Paragone*. By reference to one or more fictional drawings Adalbert Stifter, Conrad Ferdinand Meyer and Oscar Wilde not only portray, display and reflect in *Die Narrenburg* (1842), *Die Versuchung des Pescara* (1870) and *The Picture of Dorian Gray* (1890), potentials, identities and the failures of perception, art, sujets and the image in the so called „modern age“, they also conclude the competition of *Paragone*.



Discovering the Artistic Identity: Sculpture in Poetry of Vojislav Ilić

The paper researches the notion of image and sculpture in the poetry of Vojislav Ilić, discussing the meaning of art, the role of an artist and his attitude toward an artistic work in Ilić's poetry. Special emphasis is laid on interpretation of three poems that are interconnected with ancient motifs and that represent an artist in front of a sculpture. Poem „Niobe“ expresses the perception of a sculpture as of an artist's child, while the poem „Tibullus“ is based on the common erotic motif of love with the stone and it shows the relation between the recipient and the work of art. The third poem, „Marble Killer“, shows a sculpture that comes to life and describes the moment of creation of the artwork as the moment of the death of an artist. This paper researches the importance of ekphrasis (verbal description of a visual work of art), explaining the term ekphrastic poem in the poetry of Vojislav Ilić – poems become images made of words.



FIRST DAY

2nd SESSION: Building middle ages

13th November, Wednesday

BEATRICE SPAMPINATO

PhD candidate,

Ca' Foscari University of Venice, Italy

Wed, 11:30 – 11:45

The Picture of the Ani Cathedral and the Upset Sense of Belonging of Italian Romanesque Architecture.

The aim of this presentation is to analyze how the image of medieval Armenian heritage has been read from Italian art historians through the 20th century. Since it was published for the first time, the photography of the Ani Cathedral - maybe the best-known Armenian monument in Italy - inspired similarities with local Romanesque architecture; hence, the Armenian medieval architecture has been related to the historiographic debate between "Orient and Rome". The spirit of nationalist ideology that spread out within the two World War, encourage also a debate through East and West concerning the authorship of medieval art history. In 1914 the Italian art historian Giovanni Teresio Rivoira in his volume "Muslim Architecture: Its origins and development" introduces some unpublished photographs of the Armenian medieval heritage. It was the first time that the picture of Ani Cathedral was presented to the art historian's public in Italy. In some way the picture of the Ani Cathedral because of his similarity with the Italian Romanesque monument, upsets the opinion of Italian art historians by disturbing the sense of belonging of the local architecture from the 11th and 13th century.



Medieval Masons: The Use of Geometry in Architectural Design in the Middle Ages

This paper will try to give an insight how geometry was used in the design and the construction of the medieval architecture. During the Middle Ages, geometrical projection was the basis for architectural design, the use of quadrangulation and triangulation for the construction of the architectural shapes. This can be seen in the thirteenth century French master mason's, Villard de Honnecourt, Sketchbook, where he drew the methods how to use the instruments and geometry in the architectural drawing and construction. The geometry played a fundamental role in medieval masons' craft, it was a thought that was held by medieval masons themselves, and by no means it is not an invention of modern scholars. To illustrate the use of geometric shapes in the architecture of the Middle Ages, this paper will show some ideas drawn in Villard de Honnecourt's sketchbook, and it will analyse the ground plans and profilations of architectural examples of medieval Europe and Croatia.



FIRST DAY

3rd SESSION: Individual's role in forming collective identity

13th November, Wednesday

VASILIKI ROUSKA

PhD candidate,

Aristotle University of Thessaloniki, Greece

Wed, 12:30 – 12:45

The Dialogue between Sacred and Art in the Poetics of Vincent Willem van Gogh

Religion affected the life and work of the famous Dutch post-impressionist artist Vincent van Gogh. The artist's art and his technique of his paintings express his relation with the sacred. Part of Dogmatics in Orthodox Theology is the *Philokalia* or Aesthetics as a creative way of existence, the most important way of existence of the members of the church that seeks unity and has origin and destination the God. As Van Gogh of his own writes in his letters to his brother Theo, he uses symbols to express his perception about God and creation. Symbols just like the sun and the light, the sunflowers, the opposing symbols of the sower and the reaper, Augustine Roulin, the portraits, the starry nights, the olive grooves, the simple everyday people of the labor, the miners, the workers, the peasants, the socially weak people of the margin. So these symbols are the artist's poetic way of life by creating.



Overlooked Heritage: Architecture of Functionalism as an Image of the Progressive Era between Two World Wars in Slovenia (Case Study: France Tomažič (1899-1968))

The research focuses on the work of the Slovenian architect France Tomažič, first assistant of Jože Plečnik. The study presents the complex relationship with his professor, focusing on their opposition in styles. Henceforth, it outlines the socio-economical changes in the 1920's and 1930's, which exerted a high impact on the development of new architectural movements. The research tries to shed light on the influences which affected Tomažič's individual artistic expression, especially in the 1930's, when he designed some of the most important functionalist villas in Slovenia, yet his artistic significance is almost overlooked. Today, only one of his architectural work is protected under the Slovenian cultural law as a monument of local importance. He was among the first architects in Slovenia who fought for the ordinary, working-class people and started changing the narrative about the use of architecture as a basic human need. Tomažič was of the persuasion that architecture must be functional and subordinate to the people and not the other way around. His architectural projects were mirroring the progressive era between the wars and ultimately, the research will show, his role was more meaningful than he was credited for.

Marina Abramović and immaterial art as an expression of Balkan identity

Marina Abramović built an international reputation for herself as a performance and body artist. Her art is well-known for exploring the limits of the human body and its endurance and she attributes that ability directly to her unforgiving parents, who were themselves conditioned by the tight control of communist rule in former Yugoslavia. Throughout Abramović's career, many elements of communist, Partisan and Yugoslavian imagery appear in her works. Later on, in 1997, while living abroad, Abramović felt the need to critique and speak up against destructive Balkan wars and reconnect with her heritage. Culmination of this impulse was a politically controversial performance, "Balkan Baroque".

Abramović, embracing her heritage, the multilayered complexities of the negative connotations of the Balkan name in this performance, which problematized Yugoslav-Balkan identity radically. This research paper will be focused on Abramović's visual and conceptual approach to the complex Yugoslav – South Slavic culture, socialism, and heritage in performances, body art and video installations throughout her career as her way of expressing her identity.



MARIA REDAELLI

PhD candidate,

Ca' Foscari University of Venice, Italy

Wed, 13:15 – 13:30

New Media Art in Russia: The Search for a New Identity in Shkola galereya

The intervention proposes to investigate the role of Shkola galereya in the development of New Media Art in Russia. We will retrace the activity of this venue and we will focus on its implications, considering that Sergey Shutov's *Sensual Experiments* (1992) – which can be seen as one of the first works of Russian New Media Art – was first exhibited in Shkola galereya, just like some of other pioneers in this field. As a matter of fact, with the dissolution of the Soviet Union and the disappearance of obligations to adhere to the regime's aesthetic canons (Socialist Realism), artists have had greater opportunities to explore artistic territories hitherto unknown, even beyond the experiences of non-conformist art, which had already started by the sixth decade of the 20th century. The 90s were marked by wide experimentation by a generation who, impressed with the expressive potential of the previously inaccessible new technologies, was able to perceive their communicative effectiveness. Analysing the exhibitions hosted in this venue during its short but fundamental existence (1991-1994), we will try to find out the significance of its impact in the future artistic practices in the field of New Media Art in Russia.

SECOND DAY

1st SESSION: Perspectives on women

14th November, Thursday

The Bamberg Apocalypse and Female Imaging Around 1000 AD

The Bamberg Apocalypse is one of the most beautiful Ottonian books of illuminations and the only preserved Ottonian Apocalypse manuscript. Up until now the manuscript itself was mostly considered by German experts and was subjected mostly to a formal analysis of style. However, I am convinced that the manuscript should be considered in relation to its social context. This raises the question which social values does the manuscript mirror? Rosemary Muir Wright's studying of the 13th and 14th century English Apocalypse manuscripts resulted in the observation that women in them, as targeted at specific audience, were depicted to encourage the contemplation of certain negative values. Using that as a theoretical framework, it is interesting to observe how the female image was shaped around the year 1000 AD on the example of the Bamberg Apocalypse and earlier Carolingian Apocalypse manuscripts created in similar cultural environments. That same cultural setting also generated, for example, the Bernward Doors whose iconographical story served as a forewarning of defiant, ill-doing women and which together with the Bamberg Apocalypse indicates the attitudes towards women hidden in the image around 1000 AD.

Tina Dobrajc: Conversing Universal Feminist Messages through Local Pictorial Perspective

Tina Dobrajc, Slovenian painter often uses women to show local problematic – whether it be feminist, ecological or political (most of the time it's a combination) it can always be placed inside local context. Her usage of the elements of Slovenian folklore and national symbols in the paintings is conjures up a distinctive Slovene atmosphere and yet we can understand her paintings as a way of communicating universal messages that could be understood in almost any context. Themes of body integrity, the role of a female in a society, the way girls are being brought up, are only some of the themes we can acknowledge in Dobrajc's painting. Even when these themes are placed in a local context, we can understand them as images depicting universal problematic found around the globe. A new form of feminist art that comes from a local environment therefore transcends the borders of a single country (or even culture) and can converse its message at the global level.



SECOND DAY

2nd SESSION: Representation of royalty

14th November, Thursday

FLAVIA DOMENIGHETTI
University of Basel, Switzerland

Convergences of Christ-image and Emperor-image: Representation of Power among Ottonians using the Image of Emperor Otto III Enthroned

The Image of Emperor Otto III enthroned in the Liuthar Gospels is one of the controversial miniatures of Ottonian book illumination. This Image has been interpreted several times by the most diverse historians, art historians and medievalists. Through a comparison of two of the most famous interpretations, by Kantorowicz and Körntgen, the following presentation seeks to investigate the question of the Convergences of the Christ-image and Emperor-image using the Image of Emperor Otto III enthroned. The aim is to understand which elements of Kantorowicz's interpretation are influenced by the political context of his time and which ones can still be defined today as "political theology". This terminology is in fact found in the subtitle of his book and can be seen as a direct reference to the text by Carl Schmitt, *Political Theology*. However, Kantorowicz does not cite Schmitt once in the whole book. Even if the ideas in the two books may look similar, they lead to different results.



The Art of Book in Ottoman Empire: Importance of Miniature Painting in Representation of Ottoman Sultans

In Ottoman Empire there were many arts and crafts disciplines that were engaged in process of production opulently illustrated imperial manuscripts under the term "art of book". In this paper, each of these disciplines will be presented, including: calligraphy, illumination, bookbinding, marbling art and miniature painting. When the Empire reached its peak in 15th and through 16th century, there was massive increase in request for imperial manuscripts. That was the period when the court workshop was established. Its founder, location and two dominant stylistic trends will be introduced. After brief review of origins, materials, techniques, production process and styles in which crafts were divided, attention will be concentrated to miniature painting. Furthermore, political importance of sultan Mehmed II's patronage of illustrated manuscripts will also be highlighted. Commission of royal manuscripts, its demonstration to the sultan and storage in imperial treasury will also be elaborated. Lastly, short historical review of miniature painting will end with 18th century when western artistic expression substituted eastern one.

Queen vs. „Queen“: A Real Ruler and a „Ruler“ of Social Media. Representation and Self-representation of Power. Do the Techniques and Goals Change throughout Time?

Today, we witness a huge usage of Photoshop, filters and editing of every picture. Even though we think it is a new-age fashion, it always existed. Throughout history, “photoshoped” portraits of rulers hiding or minimizing their physical imperfections or enhanced bodily attributes are to be seen; only, different means were used than today. Knowing that, we can ask ourselves do we really know how other people look like without effects and editing. Whereas The British Royal Family is popular, same as the Kardashian-Jenner clan, I have decided to compare the usage of editing and Photoshop on two most popular members of each family, Queen Elizabeth II and Kylie Jenner. The two women have a lot of differences between them, but there are some things they have in common. Even though they both have a PR manager for their Instagrams, they use filters and Photoshop on their profiles. Although, there is huge age gap between the two queens, one real and one of social media, there is no difference between the way they create their image in media.



SECOND DAY

*3rd SESSION: Establishing sovereignty
through image*

14th November, Thursday

Re-framing Cultural Identity in Croatian Modernism: Between Otherness and Authentication

Contemporary preoccupations with definition of identity in art, design and architecture commonly concern with socially, culturally and politically attributed imaginary significations. It is well known that during politically turbulent period cosmopolitan culture turned into a new form of “complexity and contradiction,” particularly evident in culturally heterogeneous spheres such as Central Europe. However, the relations between European “centres” and “margins” were not always a “one-way street” but instead developed into a complex network of cultural emulation. Thus, a new cartography of Central Europe explores the numerous influences, similarities, and differences, (re)constructing contextual identifications and cross-cultural dialogues. By taking the disappearance, erasure, neglect, and rewriting of characteristic examples of identities from the narrative of contemporary Croatian cultural history as a symptom of lost or false collective memory, the paper aims to contribute to the debate of the „turn to history“ as expression of the awareness of the need to promote one’s own cultural, political and national identity, as well as its codes and specific methods of forming of the cultural paradigm, which has till now not yet been entirely historicised and evaluated.



Coats of Arms as Political Symbols and Forms of Identity

The duty of medieval Heralds, monarch's messengers who conveyed their master's words or helped manage knight tournaments by taking care of knight's Coat of Arms, has developed into a large, global net of symbols and visual elements, in accordance to which our world has evolved as well as our understanding of identity and political power. Heralds were bound to have a special knowledge and a developed symbolic system in their minds, as they were the only ones concerning themselves with Coats of Arms. Over time, Arms became a hereditary device which has ever since been used as a way of embodying various values and stories, which are intended to be proudly displayed. It is interesting to observe the development of Arms from a postcolonial perspective with a focus on how the colonial powers used their heraldic symbols interspersed with indigenous elements to put their mark over the conquered territories. The ideas and the brilliance of Heralds influenced how people identify as a group united under a unique "shield", not only in Europe but in parts of former colonies around the world.

Reconnecting with History: Iconographic Role of Early Medieval Ornament in Shaping of Croatian National Identity

Throughout the 19th century as most nations of Europe were forming their national identities many intellectuals were searching for symbols and heroic figures whose imagery could be used as a cohesive factor in the process of unifying their nations. At this time contemporary Croatian intellectuals were at large gaining interest in early medieval period of Croatian kingdom, prior to unification with Hungarian kingdom. This was mostly due to contemporary needs of Croatian politicians who were in a bitter quarrel with their Austrian and later Hungarian superiors. However, this interest in early medieval Croatia has triggered archeological excavations which resulted in unearthing, among other material, large amounts of early medieval sculpture some of which contained inscriptions mentioning names of Croatian dukes and kings. This however has introduced early medieval decoration to the general public resulting in its presence in public discourse as a sort of patriotic imagery and thus sculptural decoration without obvious symbolic connotations was transformed into a national symbol. This paper will analyse historical context and notable examples of usage of early medieval imagery in Croatia during the 19th century, while in the second part of the paper the attitude of 20th century governments towards early medieval imagery and its role as a national symbol will be analysed.



BÁLINT JUHÁSZ

PhD candidate,

Pázmány Péter Catholic University, Hungary

Thu, 13:55 – 14:10

The „Image” as an Objective Tool of the Horthy-regime in Hungary (1920-1944)

The Horthy–regime was a pseudo-authoritarian period disguised as a constitutional system. It borned shortly after the fall of the Austro-Hungarian Empire. It tried to detach himself from the visual and pictorial language of the Monarchy, although it took advantage of the concept of “imago” to legitimize His own historical self-propaganda. To achieve it, he used as a metacommunicational channel the Modern Mural Art, that has started to flourish in the 1930s through artists like Vilmos Aba-Novák, Béla Kontuly and Paul Molnár C. The visual heritage of Mural Art served to convey spiritual values in terms of functionality and manifestation, and through the repeating of certain “topos”. From a functional point of view it became essential the sacralization of historical self-representation, and the collective transmission of moral and social messages. According the concept of manifestation, it became clear through State and Clergical accreditation’s, or through “topos” like the representation of the Hungarian Saint’s Cult. In addition, the regime used the notion of “imago” like a culture–political instrument at international exhibitions (for ex. at the Venice Biennale). Through my presentation I would like to show that the concept of “imago” was not observed as a tool of mass communication, but also reflected the “national self-image” propaganda of the Horthy-system.

SECOND DAY

4th SESSION: Identity counterpoints

14th November, Thursday

Rome as Image and the Image of Rome in Croatian Artistic Heritage

The emotional and instructional power of images has long been recognized in the history of Christian thought, ever since St Gregory the Great encouraged their use as »books of the illiterate« and »Bible of the poor«. Associative strategies of religious images, exploited and variously applied throughout the Middle Ages, took a decisive turn after the Council of Trent, which greatly affected the messages transmitted by sacral imagery in all parts of the Catholic world. During the Baroque period (mainly in the 18th century), local communities of present-day Croatia – both coastal and inland, though subject to different political entities – often embraced, appropriated and modified well-known images conceived and originally located in Rome, the centre of the Catholic world, which then assumed the role of visual reminders of the authority of the Eternal city. Albeit often determined (or even restricted) by their historical and social context, locally produced images – especially those commissioned by or related to the Jesuit order – provided particular responses to the changed (self-)perception of the Catholic Church: with the aid of prints, global thus became local, and Rome suddenly seemed only a gaze away.

MIGUEL ANGEL GAETE

PhD in Philosophy,

Autonomous University of Madrid, Spain

PhD candidate,

University of York, United Kingdom

Thu, 15:05 – 15:20

Romanticism and Racial Thinking: Germany and the Nineteenth-century Visual Account of Chile

Western civilization has historically ‘romanticised’ the Romantic movement, being ordinarily perceived as a crusade that looked for balance moods, emotions and reason. Nonetheless, Romanticism had a shadier side which converges with the growth of new scientific disciplines at the early nineteenth century, originating the so-called ‘romantic sciences’. Germany, through specialities such as anthropology, biology and comparative anatomy took part of this seeking for racial distinction. The German obsession for notions of race and nation led them to consider to non-Europeans as “Naturvolker” or “people from nature”, whereas Europeans were named “Kulturvölker”, or “cultural people”. South American countries like Chile fit in the first denomination. German romantics travelled to Chile throughout the whole nineteenth century blending an aesthetic taste with a deep scientific character. Explorer artists such as C.A Simon, J.M Rugendas, T. Ohlsen and O. Grashof, depicted profusely people of that corner of the world. This presentation aims to determine the extent to which the racial thinking affected how these traveller artists viewed and portrayed indigenous in Chile, posing the thesis that they, mostly influenced by new scientific approaches, deliberately represented indigenous as colonised beings whose bodily features reflected an inferior human condition.



Colonized Cyprus: The Emergence and the Identity of Modern Painting before the Independence (1878-1960)

From 1878 to 1959 Cyprus was under the British rule and this was the first step that brought its people in contact with Europe. The modern Cypriot painting that emerged was influenced by the currents of European modernism and the local art. Despite the fact that Cyprus was declared as a colony of the British Crown, the modern Cypriot painting cannot be easily studied under the prism of postcolonial theory. Cyprus consists a special case of colonialism and modern Cypriot painting has an individual character, influenced by European modernism through London and Athens and by their locus. Three issues are discussed here: 1) what colonized Cyprus mean and the study of modern Cypriot art through postcolonial theory, 2) who are the most important representatives of modern Cypriot art and 3) its individual character, its identity, which was acquired through the continuous request of being a part of modern Europe not as a colony but as an independent state or as a part of Greece (enosis).

SECOND DAY

5th SESSION: Hot art in cold war

14th November, Thursday

Soviet Propaganda and Space Age: Applied Arts and Identities

It is truly no wonder that Art has been a crucial political weapon in the hands of humanity. The effect Art has on people, through its' aesthetic values and capacity for hidden messages, was early realized and frequently exploited by those in power, for the most part. Numerous examples, both past and present, from the impressive murals of the Egyptian civilization, to the Roman emperors, to the extensive campaign of Hitler, can attest to Art's significance in constructing social and ethnical identities. In this announcement, we shall observe the strategic artistic manipulation, by the Soviet government, of the competition between the U.S. and the former U.S.S.R. to get to the moon, also known as the "Space Race". The aim of this exploitation was to reinforce and reaffirm the government's rights on power, through redefining, in a less than subtle way, the identity of the Soviet citizen. The use of symbols, colors, bold letters, icons of the time and other techniques on common objects, such as stamps, posters and matchboxes, shall be presented in order to understand the powerful psychological propaganda exercised upon the masses.

From Local Noticeboards to a Universal Interface: The Scientification of the Visual Agitation in the Communist Czechoslovakia.

Noticeboards were an important part of the visual agitation in the communist Czechoslovakia. They were present in offices, schools or train stations and were a focus of a great attention of both government and individuals. The function of the “nástěnkář” – the wo/man responsible for the noticeboard – was important, since the content and the look of noticeboards were judged by committees. These noticeboards reflected both communist anniversaries and updates on the local five-year plan. The government was providing guidelines in the form of official slogans and manuals aimed to help with the design of noticeboards. The paper focuses on the manuals authored by architect Josef Dvorský in the late 1970s and 1980s which represent an effort in the scientification of the visual agitation. Drawing on principles from visual arts and architecture and on findings about human perception, Dvorský tried to create a scientific approach that would enable the local agitators to maximize the informativeness and the visual appeal of their noticeboards. The paper will analyse and assess Dvorský’s theory of visual agitation and his effort to transform noticeboards into a universally functional interface that would inform and influence.



STEFANA DJOKIC

PhD candidate,

University of Edinburgh, United Kingdom

Thu, 16:55 – 17:10

A Strong Wind from America Blowing Through Slumbering Europe”: Translations of American Pop Art in Yugoslavia during the 1960s

Pop art was heavily influenced by American consumer and popular culture, utilising symbols and images that defined the everyday lives of Americans. Therefore, Pop art was a potential vehicle for transferring American (capitalist) values to other cultures. The proposed paper will investigate Pop Art’s infiltration of former Yugoslavia, which represented a geographical and political borderland between the East and West and was, since the Tito-Stalin split of 1948, one of the most important countries in America’s cultural Cold War programme. The paper will examine how Yugoslavia’s unique social, political and artistic climate during the 1960s created strong polarities between Yugoslav “translations” of Pop art in art writing and art practice. These responses oscillated between the artists’ enthusiastic adaptations of Pop art, such as Dušan Otašević, who had called it a ‘strong wind from America blowing through slumbering Europe’, to the art critics’ resistance, such as Dragoslav Djordjević, whose “foreignising” approach stressed the strangeness of Pop Art’s presence in the Yugoslav context, effectively preventing its full assimilation and domestication.

Reevaluating the Speech against Abstract Art by Yugoslav President Josip Broz Tito and Delay of the Second New Tendencies Exhibition in 1963.

At the 7th Congress of the People's Youth Organization of Yugoslavia (January 23, 1963.), President Josip Broz Tito publicly criticized abstract art and artists. His words came as a surprise, since political government's intervention in the field of arts was not a common practice in Yugoslavia, by 1963. Following the speech many cultural events had been canceled, including the second New Tendencies exhibition. New Tendencies artists thought they could transform their daily surroundings through the synthesis of art and science; their art considered political, economical and sociological context and sought to transform the notion of visual images into interactive objects through research and scientific experiments. Soon after it turned out that the cancellation was a premature act and the canceled events were held according to original plans. But what were the real reasons behind Tito's critique? This paper presents an overview of the findings in current research regarding this understudied topic in the history of socialist Yugoslavia and its relation to contemporary art practices that originated in Zagreb and eventually became an international artistic movement.



THIRD DAY

1st SESSION: War heritage

15th November, Friday

Affirmation of Cultural Heritage as a Tool of National Identity: Commemorating the First World War in Britain? The Legacy of Epstein's Rock Drill (1913-1915)

The legacy of World War One, 1914-1918, can be seen within British cultural identity, from permanent public memorials to temporary installations. Jacob Epstein described his controversial sculptural response to WW1 as *"the armed sinister figure of today and tomorrow. No humanity only the terrible Frankenstein's monster we have made ourselves into"*. Begun in the period before hostilities the figure's sci fi meld of man machine would become a strikingly poignant cultural touchstone, even inspiring the design of the droids in the Star Wars films. Through a close reading of Epstein's sculpture in relation to other kinds of war memorials and art work, both on public outdoor display and in galleries, I will explore how British artists represent WW1. What kinds of narratives do we accept as a nation? What kinds of people are commemorated? With the centenary of the armistice now passed, should World War one still be used to affirm national identity? If so, how long will it remain relevant to the British psyche and what form it should take?

*1*Jacob Epstein *Let there be sculpture : autobiography* (Read Books Ltd, 2013 originally published 1940) page 46



“As Naïve as a Child”: A Possible Genealogy of a Peripheral Land Artwork

On July 27, 1969, the Uprising Day of the Peoples of Croatia in the Second World War, and also the 25th anniversary of the death of twenty-six Partisans in the Gorski Kotar region, a peculiar monument was inaugurated on the Matić poljana field. Designed by relatively unknown Yugoslavian architect and urbanist Zdenko Sila between 1966 and 1969, the monument represents one of the most sophisticated “site-specific” projects in the Yugoslavian post-war context. Unlike the great pieces that characterized the renowned tradition of Yugoslavian monumental sculpture (such as those by the renowned Dušan Džamonja, Vojin Bakić, Miodrag Živković, and Bogdan Bogdanović), the land artwork conceived by Zdenko Sila displays somewhat distinct themes, ones that conceptually reflect other artistic and architectural references. The presentation will delineate the main artistic and historical themes of the Matić Poljana monument, its possible genealogy, as well as introduce a series of images and spaces that form the conceptual roots of Sila’s thought process. His was an idea that materialized within an utterly peripheral environment, but one that nonetheless ran parallel, both thematically and chronologically, to the most avant-garde international manifestations of the land art movement.

THIRD DAY

2nd SESSION: Rewriting heritage

15th November, Friday

MARKO ŠPIKIĆ

Keynote speaker,

PhD

Fri, 11:15 – 11:35

The Darker Matter: Uses of Heritage between Public Rights and Moral Responsibilities

This presentation will focus on perception and use of cultural heritage from the point of view of identity building in post-Communist Europe. Historians, sociologists, philosophers, psychologists, political scientists, economists and anthropologists have already studied processes of emancipation and liberation in social revolutions that led to democratic reprisals towards the collapsed political and cultural systems. Perceptions that produced these narratives (or narratives that produced these perceptions) brought new series of physical interventions on the so-called built heritage. Traumatic events of the past century were oftentimes “refined” to fit new political and social tasks. On many occasions, to paraphrase David Lowenthal, the past ceased to be a foreign country and became a tool of reshaping the political present. In this era of emancipations and claiming of democratic rights, public perception and narration of the experiences of the past frequently outmatched the role of material testimonies. I will therefore discuss the relations between these testimonies and their perception from historical and theoretical points of view, studying the ethical aspects of inherited artistic matter in relation to overwhelming role of social perceptions in the transforming Europe.

Vienna - Budapest - Zagreb: Perceptions and Perspectives on the Revitalisation of Industrial Heritage

This presentation will examine the attitude towards the industrial heritage of the Austro-Hungarian Monarchy in the cities of Vienna, Budapest and Zagreb based on selected examples. The development of industry in Austria-Hungary has left a mark on the urban tissue due to many factories and plants being built at the time. These buildings were afterwards abandoned during the process of deindustrialisation, which has left a lot of spaces idle and empty. In scientific literature these spaces are defined as brownfields and the debate on their revitalisation is a topic of great interest to many local governments. Whether they are being reused in some way or abandoned can say a lot about the attitude of interested parties and citizens towards them. This begs the question whether these spaces actually amount to unwanted heritage or whether they are an important part of city identity which is worth preserving because it adds to the city's recognisability, authenticity and uniqueness. By researching these subjects, the question of branding also arises; therefore, we plan on examining the positive and the negative aspects of these processes.



Beer Goggles: Looking at the Belgrade Beer Industry as a Defining Part of the Industrial Heritage and Local Identity of Belgrade

How much can we learn about a society by looking into its brewing industry? By analyzing the case of the Belgrade Beer Industry, I'll try to find out! Its origins can be traced back to 1873 when it was opened as the First Serbian Steam Brewery. It was one of the most productive breweries not just in Belgrade, but the whole country. By 1963, that small-scale brewery had grown into an enterprise called the Belgrade Beer Industry, that included several different brewers' associations and unions. It became the symbol of industrial prowess and was advertised as the first brewery in Yugoslavia that sold beer in a can. Despite its rich history, however, it was announced in 2019 that the building is going to be converted into a commercial venue and that the factory is going to be „relocated“. That begs the question - what images can we construct „looking through the beer goggles“ and examining the way this piece of industrial heritage is being treated today?

The Museum is Closed

Abstract: “The Museum is Closed”, was one of the most significant turning points in the cultural history of Sarajevo in the 21st century. The heritage, culture and art stayed locked behind big wooden doors and unobtainable between years 2012 and 2015. This paper will go through the events that lead to closing, realization of the problem and reopening of the National Museum of Bosnia and Herzegovina. Statements of political figures, professionals in relevant fields and locals will be used to determine what lead to the creation and solving of the problem. This paper will explain how the image of the museum with the big writing “The Museum is Closed” over its doors created the movement to reopen this national institution of history, culture and heritage. In hindsight it was the public, the usual citizens of Sarajevo and Bosnia and Herzegovina, who closed and reopened the museum, but this did not happen on its own.



THIRD DAY

3rd SESSION: Age of globalization

15th November, Friday

TORSTEN KLAUS

Keynote Speaker,

Editor of Dresdner Neueste Nachrichten

Fri, 12:55 – 13:15

Access for Everyone or 'It's the Audience, Stupid!' – Arts Review and its Opportunities

To deal with art is an entire privilege, no matter if you are an art historian, a curator, or a journalist - not to mention the artist itself. But this strange art-related bubble we live and work in appears to be a somewhat elitist space. A fact that needs thoroughly change. Reviewing art is one way to reshape this bubble of privilege by opening it to more people, because reviewing means thinking about both: the art and the audience. My note should not be considered as an introduction on how to write an art review. It is in contrast a discourse mainly based on my personal experience as an art journalist. Since the review belongs to journalism, I also give some basic notes on journalism itself.



Environmental Art: The Local Image of a Global Issue

How do contemporary art in South Korea respond to the local climates of the country? Despite climate change being a global issue, it manifests itself in different ways around the world, and the responses to the issue are just as manifold - politically, socially, artistically, across and beyond these categories. Internationally, there is political disagreement on the responsibility of the country in terms of global climate change. Locally, the consequences of climate change are unquestionable. Seoul, the capital of South Korea, has one of the worst air qualities of the world. About a fifth of South Korea's 51 million population lives in Seoul and is directly affected by the air pollution. However, other parts of the country are covered by mountains and forests, and being a peninsula, the country has a large coastline. I wish to investigate the contemporary artistic responses to global climate change and the local climates in South Korea.

Globalization of Old Masters through Film Media

This paper will focus on providing an insight into the process of globalization of motives and scenes of the European Renaissance and Baroque art through late 20th century and modern and contemporary film. The question of the globalization of images enables many chosen paintings, sculptures and other figural arts to form commune musée imaginaire more than ever in the past, due to technology, digitalization and the Internet. Reproducing various scenes and motives has been part of artists' education and a common praxis in art for several centuries, so its reproductions in the 20th century could be understood as a part of an older visual praxis. The aim of this research is to question what happens to the aura of the quoted or emulated as reenactment or model for the mise-en-scène. Throughout the 20th and 21st century, art has been often used in advertising and branding of products, which could also be the case with some of the art reproduction in film.



Time of 'Airspace' – Is there anything local in the globalised world?

Let's imagine a script: you and your friend are traveling to a foreign destination. You have booked a room via Airbnb. You will access that room by Uber. After leaving your stuff in Airbnb you will check TripAdvisor to see what are the recommended restaurants in your area. After dinner, you will go sightseeing. You will choose only those sites recommended by a famous travel blogger. Marc Auge in 1992 coined the term 'non-place' that described blank spaces without identity such as airports, hotel hallways etc. By development of platforms such as Airbnb, Foursquare, Facebook and Instagram seems that we are always traveling to and through the same, generic places that have exposed brick walls, wooden tables, fast internet and craft beer. Arguably, at least half of all world travelers will have the same script, mentioned earlier, on their adventures. The question then arises: have traveling become generic? Since social networking sites are shaping the thought and consequently human actions it is impossible to ask ourselves: is diversity still alive? Is it possible to find authenticity in the World?

PROGRAMME

13th - 15th November

FIRST DAY

13th November, Wendstaj

10:00 – 10:15 Opening of the 8th ICAHS
Welcome speech: prof. Miljenko Jurković, PhD

1st SESSION: FICTION SHAPING IDENTITY

10:15 – 10:20 Moderator prof. Danko Šourek, PhD

10:20 – 10:40 Keynote Speaker Tobias Strahl, PhD, *Imagined Images – Fictional Drawings and the Crisis of Identity in the Modern Age*

10:40 – 10:55 Ana Kozić, PhD candidate, *Discovering the Artistic Identity: Sculpture in Poetry of Vojislav Ilić*

10:55 – 11:10 Discussion

11:10 – 11:25 Coffee break

2nd SESSION: BUILDING MIDDLE AGES

11:25 – 11:30 Moderator prof. Miljenko Jurković, PhD

11:30 – 11:45 Beatrice Spampinato, PhD candidate, *The Picture of the Ani Cathedral and the Upset Sense of Belonging of Italian Romanesque Architecture*

11:45 – 12:00 Srđan Beck, *Medieval Masons: The Use of Geometry in Architectural Design in the Middle Ages*

12:00 – 12:15 Discussion

FIRST DAY

13th November, Wendstey

3rd SESSION: **INDIVIDUAL'S ROLE IN FORMING COLLECTIVE IDENTITY**

- 12:25 – 12:30 Moderator prof. Frano Dulibić, PhD
- 12:30 – 12:45 Vasiliki Rouska, PhD candidate, *The Dialogue between Sacred and Art in the Poetics of Vincent Willem van Gogh*
- 12:45 – 13:00 Ines Žganec, *Overlooked Heritage: Architecture of Functionalism as an Image of the Progressive Era between Two World Wars in Slovenia (Case Study: France Tomažič (1899-1968))*
- 13:00 – 13:15 Mate Marić, *Marina Abramović and Immaterial Art as an Expression of Balkan Identity*
- 13:15 – 13:30 Maria Redaelli, PhD candidate, *New Media Art in Russia: the Search for a New Identity in Shkola galereya*
- 13:30 – 13:45 Discussion
- 13:45 – 15:00 Lunch break
- 15:30 – 16:30 Zagreb sight seeing – prof. Dragan Damjanović
- 20:00 Social

SECOND DAY

14th November, Wendstaj

1st SESSION: **PERSPECTIVES ON WOMEN**

- 10:00 – 10:05 Moderator Patricia Počanić, PhD candidate
- 10:05 – 10:20 Paola Brodej, *The Bamberg Apocalypse and Female Imaging around 1000 AD*
- 10:20 – 10:35 Tina Tomšič, *Tina Dobrajc: Conversing Universal Feminist Messages through Local Pictorial Perspective*
- 10:35 – 10:50 Discussion

2nd SESSION: **REPRESENTATION OF ROYALTY**

- 11:00 – 11:05 Moderator prof. Dino Milinović, PhD
Flavia Domenighetti, *Convergences of Christ-image and Emperor- image: Representation of power among Ottonians using the Image of Emperor Otto III enthroned*
- 11:05 – 11:20 Dora Novak, *The Art of Book in Ottoman Empire: Importance of Miniature Painting in Representation of Ottoman Sultans*
- 11:20 – 11:35 Marta Raguž, *Queen vs. "Queen": A Real Ruler and a "Ruler" of Social Media. Representation and Self-Representation of Power.*
- 11:50 – 12:05 Discussion
- 12:05 – 13:00 Lunch break

SECOND DAY

14th November, Wendstaj

3rd SESSION: **ESTABLISHING SOVEREIGNTY THROUGH IMAGE**

- 13:00 – 13:05 Moderator Tobias Strahl, PhD
- 13:05 – 13:25 Keynote Speaker prof. Jasna Galjer, PhD, *Re-framing Cultural Identity*
- 13:25 – 13:40 Mislav Franc, *Coats of Arms as Political Symbols and Forms of Identity*
- 13:40 – 13:55 Jerko Luka Gašpar, *Reconnecting with History: Iconographic Role of Early Medieval Ornament in Shaping of Croatian National Identity*
- 13:55 – 14:10 Bálint Juhász, PhD candidate, *The „Image” as an Objective Tool of the Horthy-regime in Hungary (1920-1944)*
- 14:10 – 14:25 Discussion
- 14:25 – 14:40 Coffee break

4th SESSION: **IDENTITY COUNTERPOINTS**

- 14:40 – 14:45 Moderator prof. Dragan Damjanović, PhD
- 14:45 – 15:05 Keynote Speaker prof. Tanja Trška, PhD, *Rome as Image and the Image of Rome in Croatian Artistic Heritage*
- 15:05 – 15:20 Miguel Angel Gaete, PhD, *Romanticism and Racial Thinking Germany and the Nineteenth-century Visual Account of Chile*

SECOND DAY

14th November, Wendstaj

- 15:20 – 15:35 Christos Karypiadis, PhD candidate, *Colonized Cyprus: The Emergence and the Identity of Modern Painting before the Independence (1878-1960)*
- 15:35 – 15:50 Discussion
- 15:50 – 16:05 Coffee break

5th SESSION: **HOT ART IN COLD WAR**

- 16:05 – 16:10 Moderator prof. Lovorka Magaš Bilandžić, PhD
- 16:10 – 16:25 Eftychia Parissopoulou, *Soviet Propaganda and Space Age: Applied Arts and Identities*
- 16:25 – 16:40 Tomáš Kolich, PhD candidate, *From Local Noticeboards to a Universal Interface. The Scientification of the Visual Agitation in the Communist Czechoslovakia*
- 16:40 – 16:55 Stefana Djokic, PhD candidate, *A Strong Wind from America Blowing Through Slumbering Europe: Translations of American Pop Art in Yugoslavia during the 1960s*
- 16:55 – 17:10 Marta Radman, *Reevaluating the Speech against Abstract Art by Yugoslav President Josip Broz Tito and Delay of the Second New Tendencies Exhibition in 1963*
- 17:10 – 17:25 Discussion
- 20:00 Social

THIRD DAY

15th November, Wendstey

1st SESSION: **WAR AS HERITAGE**

- 10:00 – 10:05 Moderator prof. Marko Špikić, PhD
- 10:05 – 10:20 Rosalind Seabrook, *Affirmation of Cultural Heritage as a Tool of National Identity: Commemorating the First World War in Britain? The Legacy of Epstein's Rock Drill (1913-1915)*
- 10:20 – 10:40 Keynote Speaker prof. Luka Skansi, PhD, "As Naïve as a Child": A Possible Genealogy of a Peripheral Land Artwork
- 10:40 – 10:55 Discussion
- 10:55 – 11:10 Coffee break

2nd SESSION: **REWRITING HERITAGE**

- 11:10 – 11:15 Moderator prof. Franko Ćorić, PhD
- 11:15 – 11:35 Keynote Speaker prof. Marko Špikić, PhD, *The Darker Matter: Uses of Heritage between Public Rights and Moral Responsibilities*
- 11:35 – 11:50 Lora Rajčić & JelenaŠekrst, *Vienna - Budapest - Zagreb - Perceptions and Perspectives on the Revitalisation of Industrial Heritage*
- 11:50 – 12:05 Sonja Glišić, *Beer Goggles: Looking at the Belgrade Beer Industry as a Defining Part of the Industrial Heritage and Local Identity of Belgrade*

THIRD DAY

15th November, Wendstaj

12:05 – 12:20 Vildana Omerović, *The Museum is Closed*

12:20 – 12:35 Discussion

12:35 – 12:50 Coffee break

3rd SESSION: AGE OF GLOBALIZATION

12:50 – 12:55 Moderator prof. Sanja Cvetnić, PhD

12:55 – 13:15 Keynote Speaker Torsten Klaus, *Access for everyone or 'It's the audience, stupid!' - Arts review and its opportunities*

13:15 – 13:30 Elisabeth Ståhl-Nielsen, *Environmental Art: The Local Image of a Global Issue*

13:30 – 13:45 Ivana Rogač, *Globalization of Old Masters through Film Media*

13:45 – 14:00 Marin Duić, *Time of 'Airspace' – Is There Anything Local in the Globalized World?*

14:00 – 14:15 Discussion

14:15 – 15:30 Lunch break

15:30 – 16:30 The closing of the congress

20:00 Social

8TH INTERNATIONAL CONGRESS OF ART HISTORY STUDENTS

13th to 15th November 2019

Faculty of Humanities and Social Sciences
University of Zagreb
Ivana Lučića 3, 10 000 Zagreb

Organisation:

KSPUFF - Art History Student's Association of the Faculty of Humanities and Social Sciences at the University of Zagreb

Organisation Committee:

Marta Damjanović, Daria Granić, Filip Kučeković, Tin Rajković

Design:

Imago Ogilvy

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