

International scientific conference:

Sculpture on the Crossroads
Between Socio-political Pragmatism,
Economic Possibilities and
Aesthetical Contemplation

**PLEASE DO NOT
TOUCH THE
SCULPTURE**



Faculty of Humanities
and Social Sciences,
University of Split

International scientific conference:

Sculpture on the Crossroads
Between Socio-political Pragmatism,
Economic Possibilities and
Aesthetical Contemplation

CONFERENCE PROGRAM AND BOOK
OF ABSTRACTS

edited by Dalibor Prančević



Faculty of Humanities and Social Sciences,
University of Split
Split, October 4-5, 2018

CONFERENCE PROGRAM AND BOOK OF ABSTRACTS

ORGANIZERS:

- > Department of Art History, Faculty of Humanities and Social Sciences, University of Split, Split, Croatia
- > Faculty of Restoration, Art history and theory, Apollon Kutateladze Tbilisi State Academy of Art, Tbilisi, Georgia
- > Instituto de História da Arte, Faculdade de Ciências Sociais e Humanas – Universidade Nova de Lisboa, Lisbon, Portugal
- > The Ivan Meštrović Museums, Split

International scientific conference:

Sculpture on the Crossroads Between Socio-political Pragmatism, Economic Possibilities and Aesthetical Contemplation (The conference is part of the research project Manifestations of Modern Sculpture in Croatia: Sculpture on the Crossroads Between Socio-political Pragmatism, Economic Possibilities and Aesthetical Contemplation which is fully supported by the Croatian Science Foundation under the project no. IP-2016-06-2112) Split, October 4-5, 2018

VENUE:

- > Meštrović Gallery / Galerija Meštrović (Šetalište Ivana Meštrovića 48, 21000 Split)

SCIENTIFIC BOARD:

Darija Alujević (Fine Arts Archives, Croatian Academy of Sciences and Arts, Zagreb), Margarida Brito Alves (Instituto de História da Arte, Faculdade de Ciências Sociais e Humanas – Universidade Nova de Lisboa), Dora Derado (Faculty of Humanities and Social Sciences, University of Split), Eter Edisherashvili (Faculty of Restoration,

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ADMINISTRATIVE ASSISTANCE:

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ADMINISTRATIVE SUPPORT:

Magda Karin, Maja Kuzmanić, Irena Mišević, Ivana Perković

KEYNOTE SPEAKER:

Holly Trusted

PARTICIPANTS:

Dora Derado, Frano Dulibić, Barbara Gaj, Sanja Horvatinčić, Aleksandar Jakir, Susanne Kähler, Silva Kalčić, Sabina Kaštelančić, Božo Kesić, Lana Majdančić, Ivana Mance, Vesna Meštrić, Dragana Modrić, Dina Pavić, Kiril Penušliski, Dalibor Prančević, Patrick Van Rossem, Joséphine Vandekerckhove, Barbara Vujanović, Davorin Vujčić, Daniel Zec

CONTENTS

CONFERENCE INTRODUCTORY NOTE

Sculpture on the Crossroads Between Socio-political Pragmatism, Economic Possibilities and Aesthetical Contemplation 5

CONFERENCE PROGRAM 7

PROJECT INTRODUCTORY NOTE

Dalibor Prančević:

Manifestations of Modern Sculpture in Croatia: Sculpture on the Crossroads Between Socio-political Pragmatism, Economic Possibilities and Aesthetical Contemplation (Croatian Science Foundation research project - IP-2016-06-2112) 11

PLENARY TALK

Holly Trusted:

Modern Sculpture: The Quiet Transformation of British Sculpture in the 1920s 43

PRESENTATIONS

Dora Derado:

The Emergence of Appropriation and Commodification in Croatian Sculptural Practices 47

Frano Dulibić:

Characteristics of Monuments in Public Spaces in Croatia from 1991–2018 49

Barbara Gaj:

Between Painting and Sculpture – Radical Informalism in Croatian Art: Ivo Gattin and Eugen Feller 50

Sanja Horvatinčić:

Monuments and Authorship. The Case of Post-War Memorial Production in Croatia 52

Susanne Kähler:

Is There Still an Appropriate Form for Sculptural Monuments Today? 54



| | |
|---|----|
| Silva Kalčić: Modernist Sculpture in Contemporary Art (in the Context of Croatia) | 56 |
| Sabina Kaštelančić: Ruža Meštrović and Ivan Meštrović – Artists and Friends | 58 |
| Božo Kesić: On Monuments and Invisibility | 60 |
| Lana Majdančić: Art Photography in the Service of Sculpture | 61 |
| Ivana Mance: Art Colonies and Art Symposia in Late Socialist Yugoslavia – the Democratisation of Art as a Historical Necessity | 63 |
| Vesna Meštrić: Forgotten spheres – Centras, Centrias, and Centriads from the Vjenceslav Richter Archive | 64 |
| Dragana Modrić: Stipe Sikirica – the Public and Private | 66 |
| Dina Pavić: Olga Jančić and Henry Moore, Colleagues and Friends | 67 |
| Kiril Penušliski: Petar Hadži-Boškov's Street and Henry Moore's "Standing Figures" Drawings | 69 |
| Patrick Van Rossem: Sculpture, the Performative Turn and the "Affluent" Society | 71 |
| Joséphine Vandekerckhove: Sculpture in Film: Paul Haesaerts's Concept of "Cinéma Critique" in <i>Le Parc Middelheim. Musée internationale de la sculpture</i> (1953) and <i>La joie de Rik Wouters</i> (1966) | 73 |
| Barbara Vujanović: Ivan Meštrović in Denver: Two Sketches for the Unrealized Project of the Speer Memorial | 75 |
| Davorin Vujčić: Antun Augustinčić Gallery – the Musealization of the Sculpture Opus | 77 |
| Daniel Zec: On Holocaust Memorials in Croatia: the Osijek Example | 78 |

CONFERENCE INTRODUCTORY NOTE

Sculpture on the Crossroads Between Socio-political Pragmatism, Economic Possibilities and Aesthetical Contemplation

Art has had many functions and has undergone many pragmatic evaluations throughout its history, often several at a time, even when its creators had attempted to relieve it of this burden. This alternating functionality of art, both temporally and geographically, has been recognized by many, if not all, art historians, art theoreticians, philosophers, artists, curators and experts from other related fields.

Modern art – specifically sculpture, which is the focus of this conference – is not immune to such shifts. To reference Hans Belting, the Romantic era bore a misconception of a unified, oversimplified and thus idealized view of the history of art which was to be contrasted with the fractionality of modern art. However, Belting recognizes that this linear view of history must be questioned and cannot be understood to be true *a priori*. In *The End of the History of Art*, he surmises that "In fact, older art emerges as a sum of rival and complementary functions and their respective expressions." Modern art underwent its own series of struggles as is evident from the numerous competing artistic as well as social movements and theories of art from the end of the 19th century and continuing throughout the 20th century.

When speaking of crossroads, the conference theme is, in a way, bilateral. It refers to instances when modern sculpture experienced, or perhaps suffered through transformations and found itself being rethought, relocated and sometimes even re-established. It is therefore necessary to view artistic and aesthetic changes taking into consideration the convoluted socio-political and economic history of our period of concern which created many crossroads in themselves. However, sculpture itself served as a harbinger of change and caused rifts in the seemingly straight historical path. The conference will thus address the crossroads which sculpture itself created.

The overarching conference theme as well, as the conference presentations, deal with several topics, including:

- Modern sculptural practices and different ways in which they have been shaped;
- Fundamental concepts of modern sculpture: the ideas that transformed and redefined art;
- Sculpture and its geographies: spreading art across the world;
- Sculpture trails: mapping artistic influences and relations;
- Sculpture and the different arrays of its discursive spaces;
- Theoretical frameworks for analyzing modern sculpture;
- The life of modern sculpture and discursive invoking of its death;
- The polyvalent relationship between sculptural works, their creators, and patrons;
- Modern sculpture and its “economic” value;
- Reevaluation of modern sculpture in society and the art market;
- The public, sculpture, and memory;
- Notions of the modern monument and its questioning, negation, and deconstruction;
- Socio-political divides in modern sculpture;
- Archives and sculpture (specific relations between archives and sculpture) ;
- Modern sculpture and its presentation: from public spaces to specific museum and literary contexts.

CONFERENCE PROGRAM

DAY 1

4/10/2018 (Thursday)

Location:

Meštrović Gallery / Galerija Meštrović
(Šetalište Ivana Meštrovića 48, 21000 Split)

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|---------------|---|--------------------------------|
| 8:45 – 9:00 | Registration | 15 min. |
| 9:00 – 9:30 | Welcome speeches, introductory notes, conference opening. [Dalibor Prančević, Aleksandar Jakir] | 30 min. 60 min. |
| 9:30 – 10:30 | Keynote presentation + discussion: Holly Trusted Modern Sculpture: The Quiet Transformation of British Sculpture in the 1920s [Moderator: Dalibor Prančević] | 20 min. |
| 10:30 – 10:50 | Coffee break | 95 min. |
| 10:50 – 12:25 | Notions of the Modern and Contemporary Monument and its Questioning, Negation and Deconstruction > Frano Dulibić: Characteristics of Monuments in Public Spaces in Croatia from 1991–2018 > Susanne Kähler: Is There Still an Appropriate Form for Sculptural Monuments Today? > Silva Kalčić: Modernist Sculpture in Contemporary Art (in the Context of Croatia) > Božo Kesić: On Monuments and Invisibility [Moderator: Barbara Vujanović] | [4 presentations + discussion] |
| 12:25 – 12:45 | Coffee break | 20 min. |

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|---------------|--|---|---------------|--|---|--|
| 12:45 – 14:20 | The Public, Sculpture and Memory > Daniel Zec: On Holocaust Memorials in Croatia: the Osijek Example > Barbara Vujanović: Ivan Meštrović in Denver: Two Sketches for the Unrealized Project of the Speer Memorial > Sanja Horvatinčić: Monuments and Authorship. The Case of Post-War Memorial Production in Croatia > Dragana Modrić: Stipe Sikirica – the Public and Private [Moderator: Božo Kesić] | 95 min. [4 presentations + discussion] | | | > Patrick Van Rossem: Sculpture, the Performative Turn and the “Affluent” Society > Barbara Gaj: Between Painting and Sculpture – Radical Informalism in Croatian Art: Ivo Gattin and Eugen Feller > Dora Derado: The Emergence of Appropriation and Commodification in Croatian Sculptural Practices [Moderator: Davorin Vujčić] | |
| 14:20 – 14:40 | Coffee break | 20 min. | 10:35 – 10:55 | Coffee break | 20 min. | |
| 14:20 – 14:40 | Coffee break | 20 min. | 10:55 – 11:40 | Guided tour of Meštrović Gallery | 45 min. | |
| 12:45 – 14:20 | Specific Relations Between Archives, Museums and Sculpture > Vesna Meštrić: Forgotten spheres – Centras, Centrias, and Centriads from the Vjenceslav Richter Archive > Davorin Vujčić: Antun Augustinčić Gallery – the Musealization of the Sculpture Opus > Lana Majdančić: Art Photography in the Service of Sculpture [Moderator: Daniel Zec] | 75 min. [3 presentations + discussion] | 11:40 – 13:15 | Sculpture trails: mapping artistic influences and relations > Sabina Kaštelančić: Ruža Meštrović and Ivan Meštrović – Artists and Friends > Kiril Penušliski: Petar Hadži-Boškov’s Street and Henry Moore’s “Standing Figures” Drawings > Dina Pavić: Olga Jančić and Henry Moore, Colleagues and Friends > Joséphine Vandekerckhove: Sculpture in Film: Paul Haesaerts’s Concept of “Cinéma Critique” in <i>Le Parc Middelheim. Musée internationale de la sculpture</i> [1953] and <i>La joie de Rik Wouters</i> [1966] [Moderator: Sanja Horvatinčić] | 95 min. [4 presentations + discussion] | |
| 15:55 – 16:00 | Day 1 closing speech | 5 min. | | | | |
| | DAY 2 5/10/2018 (Friday) | | | | | |
| 9:00 | Location: Meštrović Gallery / Galerija Meštrović (Šetalište Ivana Meštrovića 48, 21000 Split) | | 13:15 – 13:35 | Coffee break | 20 min. | |
| 9:00 – 10:35 | Fundamental Concepts of Modern Sculpture: the Ideas that Transformed and Redefined Art > Ivana Mance: Art Colonies and Art Symposia in Late Socialist Yugoslavia – the Democratisation of Art as a Historical Necessity | 95 min. [4 presentations + discussion] | 13:35 – 14:35 | Book promotion Barbara Vujanović, Dalibor Prančević, Marijan Lipovac, Jiří Kuděla: <i>Ivan Meštrović i Česi: primjeri hrvatsko-češke kulturne i političke uzajamnosti (Ivan Meštrović and the Czechs: Examples of Croatian-Czech Cultural and Political Reciprocity)</i> Speakers: Josip Belamarić, Aleksandar Jakir, Barbara Vujanović, Dalibor Prančević | 60 min. | |

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|---------------|----------------|---------|
| 14:35 – 14:45 | Closing speech | 10 min. |
| 14:45 – 15:45 | Buffet | 60 min. |

PROJECT INTRODUCTORY NOTE

Croatian Science Foundation research project
[IP-2016-06-2112]:

Manifestations of Modern Sculpture in Croatia:
Sculpture on the Crossroads Between Socio-
political Pragmatism, Economic Possibilities
and Aesthetical Contemplation

Dalibor Prančević, Ph.D.

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Project Leader

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The primary aim of this project is to gain a thorough perspective on the complex of modern sculpture in Croatia and define key changes in the domain of sculptural morphologies and production methodologies, as well as future consequences for approaching and redefining the medium of sculpture. The aim is to determine “modern” in the area of sculptural activity and to find out how sculpture relates to the broader context of modern culture. One of the goals also is to investigate every available source that would illuminate new properties of modern sculpture in Croatia and its mobility [archival, museum and library records, artists’ personal archives, etc.]. During the preparation of the project proposal, the fact has been acknowledged that a reasonable part of Croatian sculptural production was created extraterritorially, attracting a great deal of attention from Europe and the world. This research will investigate how and in what measure Croatian sculptors disseminated new approaches to sculptural activity, who the specific protagonists are, and how and if it is really possible to establish a discourse frame dealing with the “de-provincialisation” of Croatian cultural space.

This research aims to critically observe and analyze systematizations of Croatian modern sculptural heritage, presenting a solid platform for new art historical perspectives and dialogues. It is especially worth mentioning the

following authors and titles published in the last 50 years or more: Oto Bihalji Merin, *20th Century Yugoslav Sculpture*, Belgrade: "Jugoslavija" journal, 1955; Miodrag Kolarić, *New Yugoslav Sculpture*, Belgrade: Edition "Jugoslavija," 1961; Miodrag B. Protić et al., *Yugoslav Sculpture 1870-1950*, Belgrade: Museum of Contemporary Art, 1975; Juraj Baldani, *Croatian Sculpture 1955-1975*, Zagreb: Croatian Association of Artists, 1977; Miodrag P. Protić, *Art in Yugoslavia: Sculpture of the 20th Century*, Belgrade, Zagreb, Mostar: Yugoslavia, Spektar, Prva književna komuna, 1982; Grgo Gamulin, *Croatian Sculpture of the 19th and 20th Century*, Zagreb: Naprijed, 1999; Ana Adamec, *Croatian Sculpture at the Turn of the Century*, Zagreb: Denona, 1999; Ive Šimat Banov, *Croatian Sculpture, 1950 to Present*, Zagreb: Naklada Ljevak, 2013. The mentioned studies mostly deal with stylistic properties that may be observed on the developmental line of sculptural activity, additionally providing short artists' biographies. There are also very important studies that give insight into manifestations of sculpture in the civil period, impregnated with sociological perspectives (for example, Božidar Gagro, "Croatian Sculpture of the Civil Period," in: *Yugoslav Sculpture 1870-1950*, Museum of Contemporary Art, Belgrade, May-September 1975). In addition, recent thematic exhibitions have dealt with sculpture, albeit primarily holding onto aesthetic and art historic judgements and contextualization [*Secession in Croatia*, Museum of Arts and Crafts, Zagreb, 15/12/2003-31/3/2004; *Art Déco and Art in Croatia Between Two Wars*, Museum of Arts and Crafts, Zagreb, 26/1-30/4/2011, *Passion and Rebellion: Expressionism in Croatia*, Klovićevi dvori Gallery, Zagreb, 6/9-6/11/2011]. In the context of existing studies, a book needs to be mentioned that valorizes Croatian art and sculpture within the Central European cultural complex. It boosts the reception of Croatian art in a broader geopolitical framework (on this note, it is worth mentioning the book by British art historian Elizabeth Clegg entitled *Art, Design and Architecture in Central Europe 1890-1920*, Yale University Press, New Haven-London, 2006). All these studies make the foundation of further accumulation of sculptural knowledge, especially some of its segments.

However, the proposed research will go into a "deep mapping," i.e. research of modern sculpture in Croatia, including various "spatial" and "temporal" layers and specific circumstances within which it has been shaped and determined. The term "deep map" was introduced into the humanities, especially digital humanities, by David J. Bodenhamer (see: David J. Bodenhamer, "The Potential of Spatial Humanities," in *The Spatial Humanities: GIS and the Future of Humanities Scholarship* /ed. David J. Bodenhamer, John Corrigan, Trevor M. Harris/, Indiana University Press,

2010, pp. 14-29), who says it treats a humanistic subject as a palimpsest; a multi-layered, variable, dynamic concept, a crossroads of historical realities and contemporary points of view (an encounter between the pre-existing knowledge about the topic and changes made by future knowledge). Sculpture is an example of such a "place," which should be subjected to more detailed observation and analysis in order to generate new information and insights precisely because of its ever-changing contextual drapery

The desired consequence of the research project is the publication of the monographic edition that would introduce and explain, in a contemporary manner, the manifestations of modern sculpture in Croatia and discover completely new knowledge in the subject area. Furthermore, the special part of the project proposal is creating a 20th-century sculpture lexicon in order to generate a thesaurus of concepts that are related to the manifestation of sculpture and its articulation, i.e. production. It would be one of the first examples of such a publication in Croatia, certainly of interest to the international audience as well.

Biography:

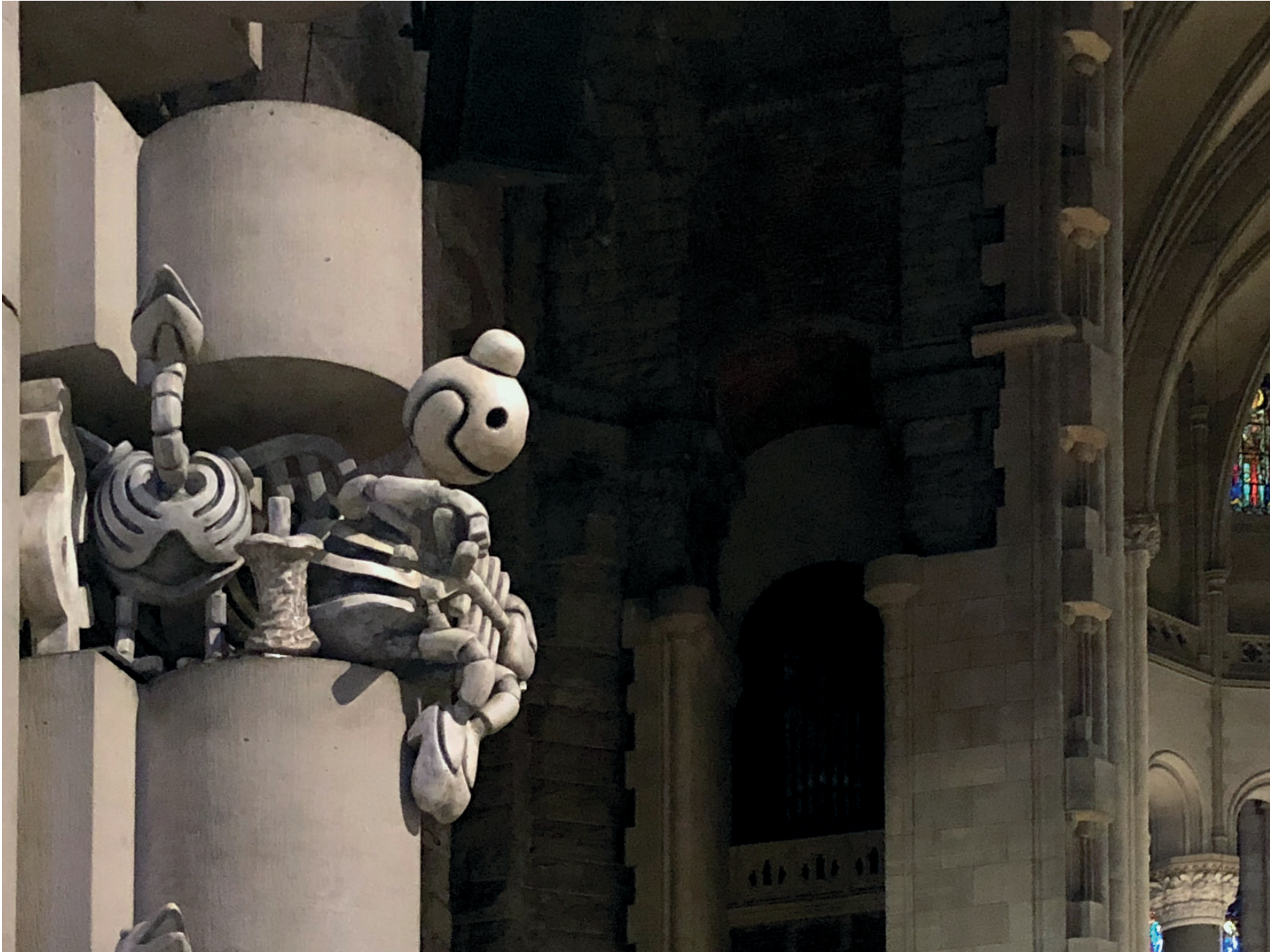
Dalibor Prančević's research interests focus mainly on art and visual culture of the twentieth and twenty-first centuries. He is an assistant professor at the Art History Department of the Faculty of Humanities and Social Sciences, University of Split, Croatia, where he teaches Contemporary Art, Visual Communication, and Art through Contemporary Exhibition Practice. He has developed a particular interest in the life and work of Ivan Meštrović. His doctoral dissertation was on important aspects of Meštrović's oeuvre and his artistic and social milieu. He has also published widely on the artist and curated several exhibitions of his work. Dalibor Prančević regularly publishes articles on modern and contemporary art and visual culture and is the author of numerous monographic exhibition catalogs. In 2018, he was awarded a Fulbright postdoctoral grant for the project "Ivan Meštrović and the Anglophone Cultures: Example of Cross-cutting of Various Cultural, Historic and Artistic Experiences."



Zurab Tsereteli's sculpture *Good Defeats Evil* (installed in 1990) and Antun Augustinčić's monument *Peace* (installed in 1954) in the United Nations Headquarters park in Manhattan, New York City (view from the United Nations Plaza).



Ivan Meštrović, *Indians*, a monument for the city of Chicago, dedicated in 1928, Congress Plaza, Chicago.



Tom Otterness, *Life and Death*, detail, 2015, The Cathedral of Saint John the Divine, New York City.



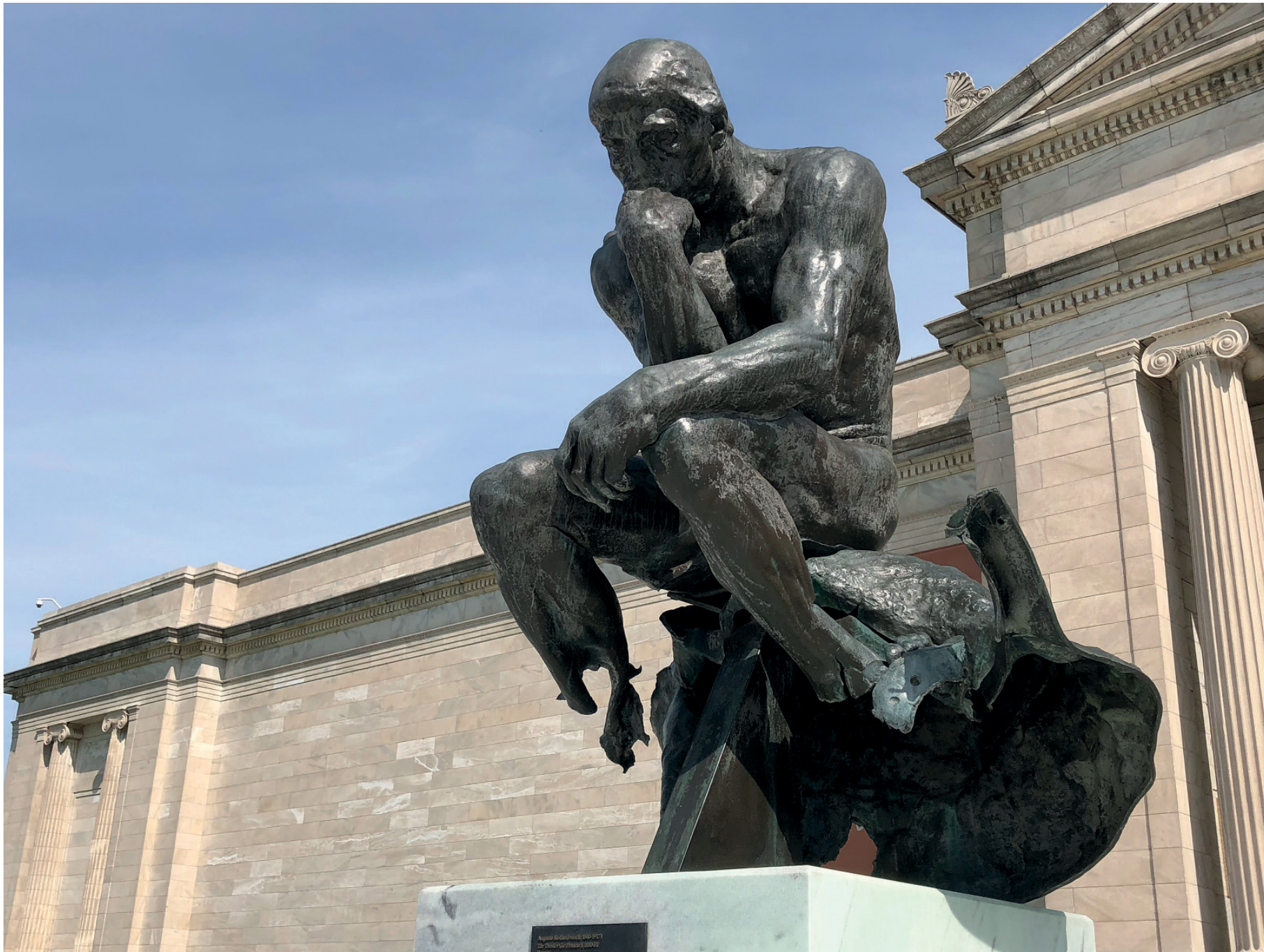
Ivan Meštrović, *Crucifix*,
Sacred Heart Church,
Winnetka (Illinois), 1957.



Man Ray, *Obstruction*, sixty-three wood coat hangers, Moderna Museet edition 1961 (13/15), replica of 1920 original, The Metropolitan Museum of Art, New York City.



Pino Pascali, *1 mc di terra 2 mc di terra*, 1967,
from the exhibition
"Time is Out of Joint,"
Galleria Nazionale
d'Arte Moderna e
Contemporanea, Rome.



Auguste Rodin, *The Thinker*, 1880-81, The Cleveland Museum of Art (tragically damaged through vandalism on March 24, 1970).



Works of Marcel Duchamp at the Philadelphia Museum of Art [*Glider Containing a Water Mill in Neighboring Metals*, 1913-15, oil and lead wire on glass; *Bicycle Wheel*, 1964 replica of 1913 original, wheel, painted wood; *Bottlerack*, 1961 replica of 1914 original, galvanized iron; *Fountain*, 1950 replica of 1917 original, porcelain urinal].



Antonio Solá, *Cerere*, 1839 (holdings of Galleria Nazionale d'Arte Antica di Roma); Lucio Fontana, *Concetto spaziale*, 1954, from the exhibition "Time is Out of Joint," Galleria Nazionale d'Arte Moderna e Contemporanea, Rome.



Jan Štursa, *Drowned Cat*, 1904, wax, Národní galerie Praha, Prague.



Antoine Bourdelle,
Herakles the Archer, 1909,
The Metropolitan Museum
of Art, New York City.



Tony Cragg, *Social Situation*, 1992, Národní galerie Praha, Prague.



A View from Brooklyn
of Frédéric Auguste
Bartholdi's *Statue of
Liberty*, dedicated in
1886, New York City.

Modern Sculpture: The Quiet Transformation of British Sculpture in the 1920s

Holly Trusted, Ph.D.
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Is British sculpture of the early twentieth century celebrated in the way that we celebrate and revere Continental European sculpture of the same era? Sadly, probably not. And this is not because British sculpture was inferior, but perhaps because it isn't revolutionary in the way that Continental European sculpture and painting of the early twentieth century can be. British sculpture looked backwards as much as forwards. It was modern, but not modernist. And in Britain, possibly more than elsewhere, some of the most exciting sculptures created in the 1920s were tragically the fruits of the First World War. War memorials can embody some of the rawest and most powerful emotions experienced by artists and society in the years following 1918.

My paper will focus on a few of these war memorials. As well as looking at their history, I also want to look at workshop practice, the role of workshop assistants, and the very notions of art and craft. My discussion will concentrate on the work of three twentieth-century British sculptors who are little known (Rayner Hoff, Hilary Stratton, and Joseph Cribb), and two who are better known (George Frampton and Eric Gill). All the works to be discussed are near each other in Sussex, as well as one which emanates from that English county. I will also be paying homage to Ivan Meštrović, who was directly linked to Eric Gill. The native Croatian sculptor typifies some of the more dynamic currents running through art in Continental Europe at that time. One of Meštrović's finest sculptures is housed at the Victoria and Albert Museum, a reminder of his central role in the evolution of art in the twentieth century, and of the V&A's links with Croatian art. We should bear this international perspective in mind when looking at the evolution of British sculpture at that time.

Biography:

Dr. Holly (formerly Marjorie) Trusted FSA is a graduate of Cambridge University and the Courtauld Institute of Art. She is Senior Curator of Sculpture at the Victoria and Albert Museum and has published and lectured widely on sculpture, notably British and Spanish, as well as baroque ivories. She is the Lead Curator for the Cast Courts at the V&A, due to re-open in November this year. She is currently preparing a book on German baroque sculpture, due to be published in Brepols.

The Emergence of Appropriation and Commodification in Croatian Sculptural Practices

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It was not until the mid-50s that neo-avant-garde artistic practices fully emerged in Croatia which was then a part of the Socialist Federal Republic of Yugoslavia. This emergence was gradual (especially in sculptural practices) and was introduced first through abstract art and art informel. It took slightly longer for various appropriation strategies (including the idea of the ready-made) and ideas related to commodification to be adopted by Yugoslavian artists. However, the focus of this work will be slightly narrower: on that of Croatian art predominantly during the 1960s and 1970s when neo-avant-garde sculptural practices had greatly advanced. Croatian artists that adopted readymade strategies in this time frame generally turned to the conceptual (Duchampian, pure/assisted) ready-made. Nevertheless, some opted for a more affectual approach to art, to use Jaimey Hamilton Faris' terminology, adding an additional dimension of social awareness, personal exploration or even cultural/commodity critique (e.g. Tomislav Gotovac, Mladen Stilinović). Though many of these artists border on conceptual art, they can serve as a starting point for researching the reasons and ways the concepts of the artwork, artist and the entire process of artistic creation changed in the designated period and place.

Some questions which shall be proposed, and to which potential answers will be offered in this work, are: do Croatian artists of the designated period shy away from affectual ready-mades? If so, why? How do they differ in their artistic process in comparison to Duchamp and how? Can we even call these sculptures ready-mades in the original sense?

Knowing that the ready-made in its original form was meant to be "anaesthetic" and devoid of personal and cultural significance, it is fascinating to study its evolution in the latter part of the 20th century when

more flexible appropriation strategies and commodification altered its primary meaning.

Biography:

Dora Derado received her MA in Art History from the Faculty of Humanities and Social Sciences, University of Split in 2016. She enrolled in the Postgraduate program of Art History at the Faculty of Humanities and Social Sciences, University of Zagreb in 2017 where she is working on her doctoral thesis "Provoking Art History: Readymades and Changes in the Perception and Status of Artworks [Reflections on 20th Century Art and Visual Culture in Croatia]". She is an associate on the research project "Manifestations of Modern Sculpture in Croatia: Sculpture on the Crossroads between Socio-political Pragmatism, Economic Possibilities and Aesthetical Contemplation" (Crosulpture) which is under the patronage of the Croatian Science Foundation. She has been actively engaged in the field of art history since her time at university, organizing several international conferences and curating solo and group exhibitions. Since then, she has continued these practices mainly under the Crosulpture project. Her current research interests include art theory, twentieth-century art, and contemporary art, with a focus on sculpture, as well as the intermingling of ideas which permeate all of these topics and facilitate the development of art theories accommodated to the understanding and interpretation of art overall as well as specific socio-cultural questions stemming from this.

Characteristics of Monuments in Public Spaces in Croatia from 1991–2018

Frano Dulibić, Ph.D.

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During the past two decades, an extraordinarily large number of memorials and monuments have been placed in Croatian public spaces. It is possible to thematically group these monuments and to simultaneously explore their common characteristics. Critics have already reacted to a large number of monuments of pronouncedly low artistic quality, which reflects the absence of rules according to which public tenders should be published and expert committees decide on the quality of monuments. All of this has resulted in chaos and amateurism with low quality works in the public space. The question of monument quality is also an issue of conflict between local initiatives which do not wish for any expert bodies to intervene. An additional problem has become apparent in the clash between sculptors and architects.

Biography:

Frano Dulibić is a tenured professor. He was born in Zagreb where he received his primary education as well as his secondary education (at the Classical Gymnasium) and graduated from the Faculty of Humanities and Social Sciences in Zagreb. Since 1993, he has been working at the Department of Art History at the Faculty of Humanities and Social Sciences in Zagreb. Since that same year, he has also been working as a visiting professor at the Academy of Fine Arts in Zagreb for art education students and, since 1997, for students of the conservation-restoration department. He received his MA in 1997 and his Ph.D. in 2002. His research focus is on Croatian painting of the first half of the 20th century, the history of caricature and illustration in Croatia as well as the relationships between painting and caricature, cartoons, comics, and other media as well as artworks in public spaces. He publishes scientific works and books, presents at scientific conferences and organizes exhibitions. He is a member of the Board of Directors of the Croatian Society of Art Historians (DPUH) and a member of AICA.

Between Painting and Sculpture – Radical Informalism in Croatian Art: Ivo Gattin and Eugen Feller

Barbara Gaj, M.Sc, senior lecturer
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This presentation intends to give an insight into some aspects of the “radical Informel” of the late 1950s and early 1960s and its position in Croatian modern art with special emphasis on particular works by Gattin and Feller.

In the early 1950s, political changes in the former Yugoslavia had an impact on Croatian art, especially after the expulsion from the Soviet bloc. Socialist realism became gradually less dominant, and abstraction more present in mainstream (official) art. Therefore, although Art Informel developed in Europe in the post-war period, it only appeared in Croatia and other cultural centers in Yugoslavia in the late 1950s.

Some artists, such as Ivo Gattin and Eugen Feller, were more radical and embraced new approaches to materials and processes earlier than others. Gattin was considered the founder or pioneer of Croatian Informel, though his role was not fully appreciated at the time. Gattin and Feller’s works were considered experimental, and it was only two decades later that these two artists were widely recognized as important representatives of Art Informel in Croatia.

Also, few other sculptors were experimenting with different materials and aggressive processes in their work, creating expressive surfaces and visualizations of destruction and decay as a result of war experiences and existential hopelessness in which they showed an inclination towards the dissolution of matter. In Croatian art, we cannot strictly separate or distinguish Informel sculpture as such, but we can see that the boundaries between painting and sculpture are sometimes loose. For example, Gattin’s *Red Surface with Two Slashes* (1962), or Feller’s *Malampije* [1961/62], are not sculptures in the sense of intentional modeling or spatial construction, but they are more like reliefs than paintings. Using

nonconventional materials, then burning them and creating deformed shapes, they broke with the conventional rectangular format of the canvas, creating “anti-paintings”.

Biographies:

Barbara Gaj, M.Sc, is a Senior Lecturer at the Department of Visual Art and Visual Culture of the Arts Academy, University of Split, Croatia, where she teaches Visual Art Theory, Visual Communication and Fundamentals of Visual Art. Currently, she is a Ph.D. student of the Art History department of the Faculty of Humanities and Social Sciences in Zagreb and her scientific interests are the theory of art as well as modern and contemporary art practices.

Monuments and Authorship. The Case of Post-War Memorial Production in Croatia

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The notion of authorship has been one of the key preoccupations of theoretical discussions of the 20th century, conditioned by or closely related to the modernist idea of artistic autonomy. While the question of authorship has been one of the central subjects of analysis of various branches of post-structuralist theory, it has also remained a constant concern of historical materialist readings of art and culture. However, specific parameters and limitations of authorship in memorial public art have been rarely discussed, with few exceptions related to the phenomenon of “counter-monuments” (J. Gerz’s notion of “public authorship” or T. Hirschhorn’s concept of “unshared authorship”). As opposed to the Althusserian reading of ideology and power, in which post-structuralist theories are rooted, the historical material readings insist that “the historian needs to keep in mind that the work and life represent a totality of practices, some of which may be emphasized at the expense of the others by the artist and his or her interpreters for various ideological reasons” (Roberts 1994: 27).

My analysis of memorial production in Croatia during the socialist period indicates that authors (sculptors, architects, craftsmen, etc.) presented but some among the numerous social actors that had constituted and defined a complex and dynamic system of monument production. The “totality of practices” should here be understood beyond a single artist’s life and work in order to encompass social, political, and economic parameters that determined various stratified levels of such production. I will exemplify this through several critical notions related to authorship: the “artistic genius”; collaborations and collective practices; female authorship; craftsmanship and anonymous work.

Ref.: John Roberts, “Art Had No History! Reflections on Art History and Historical Materialism,” in *Art Has No History! The Making and Unmaking of Modern Art*, ed. John Roberts, Verso, New York, London, 1994.

Biography:

Sanja Horvatinčić, Ph.D., is a Postdoctoral Researcher at the Institute of Art History in Zagreb. In 2010, she received MAs in Art History and English Language and Literature, from the Faculty of Humanities and Social Sciences, University of Zagreb. In 2017, she obtained a Ph.D. degree at the Post-graduate Study of Humanist Sciences, University of Zadar, with the thesis *Memorials from the Socialist Era in Croatia – Typology Model*. She is a member of two research projects funded by the Croatian Science Foundation: “Modern and Contemporary Artist Networks, Art Groups and Art Associations – Organization and Communication Models of Collaborative Art Practices in the 20th and 21st Century”, and “Manifestations of Modern Sculpture in Croatia: Sculpture on the Crossroads Between Socio-political Pragmatism, Economic Possibilities and Aesthetical Contemplation”. She has been engaged in the major survey exhibition project “Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980” (MoMA, 2018), and is co-editing a scholarly publication on Yugoslav monuments (Archive Books, 2018). She is a member of the Editorial Board of the journal *Život umjetnosti*. Apart from attending numerous international conferences, she has also held public lectures and educational seminars and is the author of several scientific papers on the subject of memorial sculpture and architecture of the second half of the 20th century in Croatia/Yugoslavia and Europe.

Is There Still an Appropriate Form for Sculptural Monuments Today?

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One of the most important traditional functions of sculpture is embodied in monuments or memorials. This form of commissioned art always played an important political role in stabilizing society. Monuments always advised people to be aware of certain values, such as the obedience to a ruler, demands for a revolution or that of moral responsibility.

Artistic and aesthetic quality distinguishes the monument from other forms of memory culture. Another quality is its legibility by the population (Martin Warnke). Using the example of Berlin and some other German cities, I would like to discuss whether sculpture is still able to meet these requirements. I will present examples of monuments erected in the eastern and western part of the city in the periods after the Second World War and after the fall of the Wall.

The statue of Karl Marx made by the Chinese artist Wu Weishan was inaugurated recently in Trier and caused a massive protest, mainly due to the fact that this kind of representation is considered as corresponding to the 19th century. In Berlin, we had an endless debate about the proposed *Monument of German Unity*, which may be realized as a huge walkable seesaw in front of the reconstructed Berlin castle. We still have to ask if it is really advisable nowadays to choose a monumental size for these symbols.

It seems even more complicated to create a memorial that usually symbolizes immense suffering in an adequate manner, as Peter Eisenman intended with the *Memorial to the Murdered Jews of Europe* – an architectural solution. An installation with three upright standing busses created by Hanaf Halbouny evokes the human catastrophe of the Syrian civilians. New qualities could be defined for the sculptural monument, for example, a balance between the subtle handling of content and comprehensibility as well as the possibilities of participation.

Biography:

Susanne Kähler was born in Hannover in 1966. From 1986–1994, she studied art history, French, and psychology at Christian-Albrechts-Universität Kiel und Freie Universität Berlin. She earned her MA in 1991 and her Ph.D. on the topic of *German sculptors in Paris (1871–1914)* under the mentorship of prof. dr. Peter Bloch in 1994. From 1995–1996, she was an employee in the art trade, Lübeck. She completed her traineeship with the Museum für Kunst und Gewerbe, Hamburg from 1996–1999. During the year 2000, she organized exhibitions for the Museum für Kunst und Gewerbe in Hamburg. From 2001–2014 she earned art-historical certificates and professional support of restoration projects by order of the State Conservation Agency of Berlin. She has been a member of the Executive Board of the Association for the history of Berlin since 2005. From 2006–2014, she was a Lecturer at HTW Berlin and from 2007–2014 the Director of the Kunstgussmuseum Lauchhammer. She is currently leading two funded projects: "Sculpture in Berlin. Digitalization of Art in public space" and a second one which deals with the heritage of industrial culture and applies innovative teaching formats for children and young people. Since October 2014, she has been a Professor at the University of Applied Science HTW Berlin within the Museum Studies (bachelor) program and the Management and Communication in Museums (master) program. Her research focus includes sculpture of the 19th and 20th century, artistic techniques and materials, graphic arts around 1900 and the history of photography.

Modernist Sculpture in Contemporary Art (in the Context of Croatia)

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In their work, contemporary artists often refer to (or exploit) the modern period and modernism, an approach called “modernology” by Sabine Breitwieser. Modernist sculptural and urban projects in Croatia are often highly valorized heritage that could be the trigger for urban or national branding. Its actual problems are:

- The inversion of a symbolic language in public art, especially memorial sculpture.
- Technological obsolescence and valuation of modernist heritage as a non-priority for restoration are the causes for the deteriorated state of iconic socialist architecture.
- Densification – green areas in front of modernist residential buildings are exposed to interpolations of new forms of public space, often privately owned.

In my research of contemporary art based on the sculptural and urban heritage of modern Croatia, I will try to identify the key controversies related to its symbolic and symbolizing values and continuity. One example is the project by David Maljković which consists of photographic collages and film installation, named *Recalling Frames* [2010]. Another example – his video installations referring to Vojin Bakić’s partisan monument on Petrova Gora – the monument/the memorial park is the focus of my research (*Scenes from the New Heritage*). The intention was to re-articulate a suppressed theme in official versions of history, to explore and catalyze creative possibilities of the monument as well as to question the basic idea of the monument as a public and symbolic act. In the contemporary context, these potentials lie precisely in questioning and deconstruction of the mechanisms of political representation. Public memorial sculpture recently placed in the public space of Zagreb signifies an inversion of its symbolic language. The paradigmatic case is that of transposition, actually withdrawing from the depot, of the monument to Nikola Tesla, a less successful work of Ivan Meštrović and its erection on the narrow sidewalk in the center of the city.

The curatorial NGO WHW made an exhibition of works collected after the public competition for the anti-monument to Nikola Tesla.

Biography:

Silva Kalčić obtained a Ph.D. from the Faculty of Architecture at the University of Zagreb. She graduated from the Department of Art History of the Faculty of Humanities and Social Sciences in Zagreb (MA, 9 semesters), and is also a fashion designer (BA, 5 semesters). She currently teaches courses in the field of theory and history of art and design, as well as contemporary art and design at the Department of Fashion and Textile Design of the Faculty of Textile Technology. She also works as a curator, critic, and theoretician of contemporary art, architecture, and design. She is the author of the textbook on visual culture entitled *Art in Suspense* (2005) and also the book *The world toward the labyrinth Essays on high modernism and postmodernism in the 1970 and 1980 and their reflections in the (post)transitional art* (2017).

Ruža Meštrović and Ivan Meštrović – Artists and Friends

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This paper presents Ruža Meštrović [1883–1942] as sculptress and her almost unknown busts, heads and reliefs so far, alongside her works of applied art, oil paintings and drawings, introduced to the public in recent years in exhibitions in the Modern Gallery Zagreb (Studio Račić) in 2009, at the Center of Jewish Cultural Heritage Maribor Synagogue in 2012 and Posavski muzej Brežice in 2015. The author of the exhibitions is Dajana Vlasisavljević, museum counselor.

The presentation will also attempt to allow a short insight into Ruža Meštrović's complex partnership and friendship with Ivan Meštrović [1883–1962] and their mutual artistic influence and support during hard times like the years of the Great War and at a later time after their separation and divorce.

Our family archives hold their correspondence regarding much valuable data [most of it not published so far] on the artistic world of Europe [Vienna, Paris, Rome, Geneva, London, Prague, Barcelona, Valencia], the U.S. [Washington, D. C., Chicago, New York], South America [Buenos Aires, Montevideo] and Zagreb, Split, Dubrovnik and Belgrade from 1903 when they first met until 1942, the year of Ruža's death. Their long letters show an extraordinary abundance of event coverage like travels to organize exhibitions or portray various people – famous and influential or simply lovely children – planning of exhibitions and discussing future artworks, revealing details of studio work, costs of sculpture materials and maintenance, transport of works and mending the damage they suffered during transport upon arrival prior to arranging an exhibition, collaboration with carvers and casters and above all supporting their large families and closest friends whom they abetted throughout their lives with warmth and understanding.

Biography:

Sabina Kaštelančić has an MA in English language and Literature and German language and Literature and is a translator and teacher. She has been translating extensively for a few decades, mostly art history publications for Croatian galleries and museums, chiefly exhibition catalogs, scientific articles, and monographs. She has also assisted curators in translating and commenting secondary reading

materials for their scientific articles, and books. Coming from an artistic family (her father was a painter, her grandfather a sculptor), visual art has always been an important part of her life. Her other translations were dramatic works (Terrence McNally, Peter Quilter, Christine Brückner) and international theatre festival programs (Naj, naj, naj international festival, 'Zar ptica', Zagreb). She has also translated many medical papers and editions either for international congresses or scientific articles as well as philosophical texts, mostly for radio programs. She has taught English language and literature and German language and literature both in national and international programs at XV. gimnazija – IB World School, Zagreb until her retirement in 2013.

On Monuments and Invisibility

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This essay will focus on insights given in relation to the supposed invisibility of monuments erected predominantly in the 20th century. It will include looking into some of the writings made on the subject, mainly critiques of the inconspicuousness of traditional monuments and attitudes advocating their obsolescence in urban spaces, as well as the strategy of making monuments invisible in order to (paradoxically) improve their visibility and communicative potential or, on the contrary, fulfill the literal sense of the word. More precisely, the presentation is inspired by authors such as Robert Musil and Lewis Mumford and their writings on monuments and draws on examples of monument production mentioned in Szergiusz Michalski's *Public Monuments: Art in Political Bondage 1870-1997*. In addition to being a collection of practices and thoughts on invisibility and monuments, this essay will try to expand on this very concept and offer other significant thoughts and examples of monuments related to that subject.

Biography:

Božo Kesić was born on January 23, 1990, in Split. He graduated in art history and English language and literature from Faculty of Humanities and Social Sciences in Split in 2015. In 2016, he completed his curatorial internship at the Museum of Fine Arts in Split. His professional and scientific interests prevalently involve contemporary art and theory, public monuments and sculpture as well as art in public space. He curated numerous exhibitions and contributed to organizing several group exhibitions. He is a Ph.D. student at the Postgraduate Study of Humanities in Zadar and is currently employed as a teaching assistant at the Arts Academy in Split.

Art Photography in the Service of Sculpture

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Virtually unmentioned as a reference so far and hardly known for his photographic work, Svetozar Prodanović (1895 – 1961) is definitely a photographer who left his mark on Croatian documentary photography unlike almost any other photographer of his profile at the time.

This paper presents Prodanović's biography and work in the context of his collaboration mainly with Ivan Meštrović. Born into a family of photographers, Prodanović enrolled at the Temporary School for Visual Arts and Art Design in Zagreb in the painting department, which marked his approach to photographing sculpture, chiefly from 1924 to 1934. His first photographs of sculptural works were made in his father's studio, later in his own at 152 Ilica. Prodanović modified his approach to this task depending on the sculpture's location and purpose, which is evident in his photographs of Meštrović's artworks, either at the artist's atelier, at the metal art foundry of the Academy of Fine Arts, at sites of public monuments or for various publications. The photographer adjusted proper lighting and the photographic angle with the right feeling to present the material in question. Prodanović's photography enables insight into all phases of creating sculpture; particular works can be followed from clay to a permanent material. An equal procedure can be traced in his documenting the creation of monuments from the initial idea to its variants, also enabling the reconstruction of unrealized monuments (*Monument to Bolivar*) or those removed from their public location (*Monument to King Peter I.* in Kastav). Thus, the importance of Svetozar Prodanović's photography is twofold: first and foremost, it serves as a document of Meštrović's artistic work, its popularization in magazines throughout the 1920s and 1930s, their display in photography albums and secondly, equally important, is the artistic value of these photographs per se.

Biography:

Lana Majdančić (Zagreb, 1980) received her MA in Art History and Sociology from the Faculty of Humanities and Social Sciences, University of Zagreb. She completed the entry-level traineeship program at the Museum of Arts and Crafts' Collection of recent photography and photographic equipment. After taking the curatorial exam she started her career at the Ivan Meštrović Museums –

Meštrović Atelier in Zagreb, where she currently works as a curator and documentarist. The major part of her research covers the secondary museum documentation for which she is responsible as curator and documentarist, as well as pedagogical work. Since 2013, she has been the leader of the pedagogical segment for young students and teachers within the program "Tales of the Upper Town".

Art Colonies and Art Symposia in Late Socialist Yugoslavia – the Democratisation of Art as a Historical Necessity

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Further to the issues elaborated in the paper held at the 2017 conference [*Art Colonies and Art Symposia in Late Socialist Yugoslavia – the Factory of Sculpture for Communal Use*], the phenomenon of art colonies and symposia in the era of late socialism will be further discussed. From the more theoretically-based point of view, the significance of colonies/symposia within the self-governing concept of culture will be accurately analyzed and the direction for the evaluation of their heritage in the contemporary context will be proposed. Based on the ideological discourse on culture in the conditions of self-governance, the specific idea of the "democratization of art" through the dislocation of art production in the communal context of everyday life will be elucidated; tracking the constitutive discrepancies of that model, possible contemporary theoretical approaches that could be suitable for its rational evaluation will be considered (cultural studies, Bourdieu, de Certeau, etc.). In the context of the conference's focal points, the named discussion might contribute to the further comprehension of modernism and its heritage.

Biography:

Ivana Mance (1974) graduated from the Art Education department of the Academy of Fine Arts in Zagreb in 2000, and in 2001, she earned her MA from the Art History and Comparative Literature departments of the Faculty of Humanities and Social Sciences in Zagreb. She earned her Ph.D. in Art History in 2010 from the same faculty. Since 2012, she has been working as a Research Associate at the Institute of Art History in Zagreb, where she works primarily in the Research Unit for Informational, Communicational and Theoretical Aspects of Art History. In her scientific work, she is concentrated on the history of the discipline of art history in the Croatian national context of the 19th century. She is also interested in the theory of art history, particularly in cultural phenomena such as peripheries in the time of modernity, visual ideologemes of Croatian citizenry in the 19th century and various other topics in Croatian art of the 19th and 20th centuries. Since 2009, she has been the main editor of the journal *Kvartal*, and since 2011, she has been a member of the editorial board of the scientific journal *Peristil*. She is the author of numerous exhibition texts, pieces of art criticism (with a focus on contemporary art) and articles related to her fields of interest. She has actively published and taken part in conferences both at home and abroad. She is a member of the Study section of The Croatian Association of Artists of Applied Arts (ULUPUH), a member of the executive board of AICA's Croatian branch and both a member and the Vice President of the Croatian Association of Art Historians (DPUH).

Forgotten spheres – Centras, Centrias, and Centriads from the Vjenceslav Richter Archive

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In early 1963, Vjenceslav Richter produced a series of eight sculptures, constructed in a way that their edges, put together, created a sphere. Richter entitled this series of artworks “Centras, Centrias, and Centriads”. The gradation in the title was linked to the constructive procedure, which generated various manifestations of spheres, with names that revealed the author’s intention. In these complex constructions, based on a specific system, the sphere as one of the perfect geometrical bodies emerged from a dynamic interplay of rectangular elements.

This series of artworks was created only a few months before the second exhibition of the New Tendencies which took place in the summer of 1963 and for which Richter, an invited artist, proposed his *Asymmetrical Centra* and thus became a protagonist of this international movement. From that point, he continued his research on the relationship between space, planes, and spatial structures, still remaining in the field of geometry, i.e. geometrical forms and bodies. Spheres remained in the focus of Richter’s interest; he made them out of wooden slats and industrially produced elements such as aluminum tubes or colored glass which he skilfully used to construct an imagined external mantle of a sphere, relying on a precise system of constructive elements. Unfortunately, most of these artworks are lost and today only two remain preserved. So notes, drawings, and photographs kept in the Vjenceslav Richter Archive at the Museum of Contemporary Art in Zagreb has an important role in its reconstruction.

Biography:

Vesna Meštrić is Senior Curator at the Museum of Contemporary Art, Zagreb. She graduated both in the field of art history and archaeology from the Faculty of Philosophy of the University of Zagreb. Since 2004, she has been working as a conservator – art historian with the Ministry of Culture of the Republic of Croatia at the Department for Cultural Heritage Protection. In 2005, she started to work at the Museum of Contemporary Art (MSU) Zagreb as curator of Vjenceslav Richter’s and Nada Kareš Richter’s Collection. Her research interests include contemporary art, interpretation, and presentation of collections, conservation, with a focus on avant-garde and postmodern movements in art and architecture.

She is the co-author of the exhibitions “Croatia First Minute” and “For active art: New tendencies 50 years later: (1961–1973)”, and the author of the exhibitions “Experiments – a selection of artworks from Richter Collection,” “Bauhaus – Networking Ideas and practice (2015)”, and a retrospective exhibition of Vjenceslav Richter “Rebel with a Vision” (2017). She has curated a number of Croatian artist’s exhibitions (David Maljković, Silvio Vujičić, Ksenija Turčić, etc.) and is a selector of Croatian representatives for Avesta Art, 2006 (a biennial exhibition of contemporary art in Sweden) as well as the author of an interactive project for kids entitled “Adventures of Vito and Nada”. She is the co-author and coordinator of the European project “Bauhaus – Networking Ideas and Practice,” and the co-author of the “Runaway Art” educational project. In 2017, she participated in “Getting Started: A Shared Responsibility,” the Museum of Modern Art’s (New York) first workshop on caring for Time-Based Media Artworks in Collections. Her participation was supported by the Andrew W. Mellon Foundation grant. She has participated in international scientific conferences and workshops.

Stipe Sikirica – the Public and Private

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Writing about his life, Stipe Sikirica says the biography of life and chronological sequencing of data cannot be separated from that of creation and works of art. Taking this view, the research is focused on the private life of the artist, more specifically on the period of his upbringing and education. Analyzing his available biography, interviews, family archives and writings that point to [artistic] friendships has opened a new corner for the interpretation of Sikirica's work as well as some of his specific sculptural solutions. The artist's works created in the 1950s and 1960s, with an emphasis on the "alka knight cycle," are contextualized in this research.

Biography:

Dragana Modrić was born on August 5, 1982. She graduated in philosophy and art history. Modrić has been the head of Sikirica Gallery in Sinj since 2011. Within the gallery, she has been conducting research exhibition projects dealing with phenomena of vital interest to the local community (women's history, industrial heritage). Currently, as a Ph.D. student at the Interdisciplinary Doctoral School of Humanities at the University of Split, she deals with the topic of the political in contemporary art practices.

Olga Jančić and Henry Moore, Colleagues and Friends

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The exhibition of Toma Rosandić's associates held at the Artistic Pavilion at Kalemegdan in 1954 was already a clear indicator that a daring research seeped into the domain of sculpture and that in this manner, however tardy, the discipline follows all the changes in art which painting had already adopted.

Specialisation in Toma Rosandić's workshop presented a possibility for six associates, Ana Bešlić, Ante Gržetić, Olga Jančić, Sava Sandić, Jovan Soldatović, and Ratomir Stojadinović, to develop their work in the field of research of form and material in a liberal atmosphere and with respect to sculptural tradition, but without personal interferences in the form of socialist realism – in other words, without any imposed ideological postulates. Such education, the liberal atmosphere in Rosandić's workshop, and the country's strategic turn to the West gave way to Olga Jančić's free development and articulation of her own sculptural language.

Mid-Cold War, culture became an important link with capitalist countries, and the Yugoslav regime wanted to present itself as emancipated, liberal and tolerant. In view of this turn to the West, Belgrade welcomed a series of spectacular international exhibitions. Henry Moore, among others, held an exhibition and visited Belgrade in 1955, and this event was significant not only for Olga Jančić's work but for the revival of entire Yugoslav sculpture. Olga Jančić and Henry Moore, engrossed in a spirited conversation, found a common ground.

From the artist herself, as well as archival documents, it is evident that she had the opportunity to meet the artist and visit his studio in England. This essay will try to present this long-lasting friendship and professional support between two artists (Olga Jančić and Henry Moore) which, as Olga Jančić herself stated, always encouraged her in the hours of grave life challenges and professional questioning. Olga Jančić chose her profession when she was sixteen and she stood hand in hand with a group of pioneer artists

who, during the 1950s, in their own way, opened a new direction for modern Yugoslav sculpture. Her personal affirmation was simultaneously an effort of Yugoslav art to surpass national limits and join the international cultural dialogue.

Biography:

Dina Pavić earned her BA at the Department of History of Art at the Faculty of Philosophy, University of Belgrade in 2013. She received her Curatorial Degree from the National Museum of Serbia, Belgrade in 2015 and her MA in History of Art at the Faculty of Philosophy of the University of Belgrade in 2018. From 2010–2012, she worked at the Cultural Center of Belgrade as an associate in the October Salon, a representative international manifestation in the field of visual art in Serbia. Since 2014, she has been working at the Heritage House in Belgrade as an art historian and curator. Her research and professional interests focus on the phenomena of modern and contemporary art and socialist heritage.

Petar Hadži-Boškov's Street and Henry Moore's "Standing Figures" Drawings

Kiril Penušliski, professor, Ph.D.

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Petar Hadži-Boškov, born 1928 in Skopje, was an honorary member of the Macedonian Arts and Science Academy and Macedonia's most prominent modernist sculptor of the late twentieth century. After graduating from the Academy of Fine Arts in Ljubljana in 1953 (where he studied sculpture under the supervision of Professors Boris Kalin and Zdenko Kalin), he undertook further studies on the continent before being awarded a postgraduate scholarship which enabled him to spend two years in London (1959–1960) at the Royal College of Fine Arts and at the Slade School of Fine Arts under the tutelage of Henry Moore. First a professor at the School of Applied Arts and later a full-time professor at the Fine Arts Academy in Skopje, Hadži-Boškov, both through his works and as an educator, had a profound influence on the development of generations of Macedonian artists.

Petar Hadži-Boškov's Street and Henry Moore's Standing Figures Drawings explores the influence that the art of Henry Moore had on the artistic development of Petar Hadži-Boškov. Hadži-Boškov first came into contact with Moore's works in 1955 when the British Council organized a series of exhibitions of Moore's works in Yugoslavia (Zagreb, Belgrade, Skopje, and Ljubljana), and was later Moore's student during his stay in the UK. The text traces out the development of their artistic connections but predominantly focuses on Hadži-Boškov's last monumental work *Street*. Obscuring the lines between sculpture and installation, *Street* was presented at the Museum of Contemporary Art in Skopje in 2004. The author of the text ties the several thousand concrete sculpture units of *Street* to some of Moore's drawings (and suggestions for sculptures) that date from 1939–1940 period (before his "Underground/Shelter Drawings" and "Miners" series), which were never realized as full-scale works.

Biographies:

Kiril Penušliski is currently a professor of art history at ESRA (European Film, Theatre and Dance Academy) of the University of Audio-visual Arts, Skopje. He received his BA in Arts and Art History at

the University of Massachusetts Amherst (Amherst, USA) in 2003, his Master of Literature degree in Art History at the University of St Andrews (St. Andrews, UK) in 2005 and his Ph.D. in Art History at the Ecole Pratique des Hautes Etudes (Paris, France) in 2014. His research interests include: Renaissance art (Venice 1400–1600), Dutch old masters (Rembrandt's prints and drawings), modern art in Europe (Paris New School, 1900–1950), Yugoslav modernist art and architecture (1900–1984), graphic design and posters (1945–1970), the history of film and photography, the history and art of comics (1927–1994).

Sculpture, the Performative Turn and the “Affluent” Society

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Research that focusses on art from the sixties often overlooks the impact of the rise of museum audiences on artistic creation and the self-image of artists. The increase in museum attendance was the result of an economic boom, better education and increased leisure time. It was stimulated by a growing mediatization of the arts. MoMA welcomed 1,058,700 visitors in 1965. Affluent middle-class citizens became mass consumers of art. Artists consequently were no longer working for a specialist audience, but for an anonymous crowd. The situation worried many of them. This presentation looks at how this new socio-economic reality changed the sculptural work of the American artist Bruce Nauman. What were his thoughts on this consuming audience? How did it affect the change from making sculptures that commented on minimalist and conceptual aesthetics or that was tactile and self-important, to sculptural work that was resolutely performative in nature and that made the presence of the audience an explicit aesthetic aspect? I relate this to Nauman's often overlooked artistic references to the sculptural idioms of Giacometti, Duchamp, Beuys, and Moore; taking into account his comments on modernist and conceptual legacies, the relation between capitalist logic and alienation as well as the necessary, albeit burdened, need to express oneself as well as work with the expressive nature of materials. By situating Nauman's work at a crossroad of socio-economic changes – the presence of a consuming audience; the rise of a liberal economy – and the artist's preoccupation with historical sculptural idioms I hope to gain a deeper understanding of artistic changes that have influenced generations of artists. I argue that the change to a performative aesthetic – today a widespread and important phenomenon – was in part a way to harness and control the audience as well as comment upon dehumanizing aspects of capitalist logic. I argue that perhaps, paradoxically, a desire for sculptural idioms that are performative in nature can be a way of reasserting, rather than relinquishing, artistic control over the audience, while simultaneously laying bare the disciplining impact of capitalist logic on both sculptural aesthetics and artistic identity itself.

Biography:

Patrick Van Rossem is an associate professor of modern and contemporary art at the art history department of Utrecht University (The Netherlands, since 2008). He was a researcher and assistant professor of art history at Ghent University (Belgium) from 2005 until 2008. He studied Art History and Communication Science at Ghent University in Belgium and Curating at Goldsmiths College, University of London. Van Rossem obtained his Ph.D. in 2006 in Art History and authored *Creation and Desire in the Encounter with the Audience: A Study on Bruce Naumans, Martin Kippenbergers and Anne-Mie Van Kerckhovens self-presentation* (Ghent University). In the past, Van Rossem was active as a curator, critic, and researcher. Today, his main focus is art historical research. His interests include the performative turn in the visual arts and artist-audience relations from the 1960s onwards.

Sculpture in Film: Paul Haesaerts's Concept of "Cinéma Critique" in *Le Parc Middelheim*, *Musée internationale de la sculpture* (1953) and *La joie de Rik Wouters* (1966)

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Drawing on collected press articles, original archival research and textual and film analysis, this paper examines the representation of modern sculpture in the cinematographic oeuvre of the Belgian art historian Paul Haesaerts. A renowned art critic and writer, Haesaerts made an important contribution to the international distribution and the reception of 19th- and 20th-century Belgian art. Not only did Haesaerts write extensively on this subject, from 1948 onwards he also started experimenting with the medium of film to practice a new form of art analysis. His films that focus on the sculpture park Middelheim in Antwerp and the sculptor Rik Wouters demonstrate his concept of "cinéma critique," presenting film as an analytical tool capable of constructing a discourse based on a variety of cinematographic techniques such as the succession and montage of images, camera movements, split screens, dissolves and animation techniques.

Haesaerts's documentaries on sculpture are didactic films on art but, at the same time, films that self-consciously touch upon the boundaries between sculpture and film, oscillating between art and reality, stillness and movement, and two and three dimensions. Examining Haesaerts's films *Le Parc Middelheim*, *Musée internationale de la sculpture* (1953) and *La joie de Rik Wouters* (1966), this paper aims to answer questions such as the following: How can film act as a new means of reflecting upon modern sculpture? How did Paul Haesaerts's art documentaries influence the reception of modern sculpture? And how did his films demonstrate the presentation of modern sculpture in its public space such as the Middelheim Museum?

Biography:

Joséphine Vandekerckhove studied art history at Ghent University and at Sapienza Università di Roma and did a postgraduate in curatorial studies at Ghent University/Hogeschool Ghent (KASK). She is

currently a doctoral researcher at the Department of Art History at Ghent University and Università di Verona, working on a comparative study of experimental art documentaries of the art historians and filmmakers Paul Haesaerts and Carlo Ludovico Ragghianti in the 1940s and 1950s in Belgium and Italy, under the supervision of professor Steven Jacobs. She is also a member of The Centre of Cinema and Media Studies (CIMS) connected to the Department of Communication Sciences of Ghent University. Her field of expertise is 19th- and 20th-century Belgian art, film and the visual arts as well as art historiography.

Ivan Meštrović in Denver: Two Sketches for the Unrealized Project of the Speer Memorial

Barbara Vujanović

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In 1934, Ivan Meštrović received an order to make a memorial monument to Robert W. Speer, a former mayor of Denver, Colorado, USA. The sculptor proposed two versions for a fountain: one included a composition of six male and female stone statues, and the other a monumental figure of Moses. Sketches, correspondence, and project-related documentation are kept in the archives of the Meštrović Atelier and have not been presented so far. Ultimately, the monument was not realized, as a heated discussion developed around Meštrović's project, which was initially accepted. In the end, the negative comments prevailed, especially the one that the order should be given to an American, not a foreign sculptor.

These episodes of acceptance and rejection provide an interesting illustration of the relationship between art and public interest, and of the lobbying by the minority community and manipulation of public opinion. Both variants of the proposed fountains with their design and motif fit into the dominant Meštrović's thematic and stylistic interests, and their research completes the knowledge of his inter-period. Had they been executed, they would embody an example par excellence of Meštrović's interwar monumentalism. This overview of the unrealized project will provide a deeper insight into the sculptures of *Eve and Adam*, and *Moses*, which are part of the permanent exhibition at the Meštrović Gallery in Split, and which are linked to this project.

Biography:

Barbara Vujanović (Zagreb, 1983) graduated from the Faculty of Humanities and Social Sciences in Zagreb in 2007 at the departments of Art History and French language and Literature. She works as the Senior Curator in the Ivan Meštrović Museums – Meštrović Atelier in Zagreb. She regularly publishes reviews and articles in papers, journals and specialized periodicals. She has taken part in a number of conferences at home and abroad featuring research into the life and work of Ivan Meštrović and Auguste Rodin. She was engaged as an expert associate in 2012 at the exhibition "Ivan Meštrović – Croatian Expression" in the Rodin Museum in Paris. She co-authored the exhibitions "Meštrović at Milles" in Millesgården in Stockholm (2013), the retrospective of Auguste Rodin in Zagreb (2015), the retrospective of Ivan Meštrović in Krakow (2017), the exhibitions "Corporeality and Eroticism in the works of Ivan

Meštrović" in Gliptoteka HAZU in Zagreb (2016) and "Corporeality and Eroticism in Sculpture" in Cankarjev dom in Ljubljana (2018). She was engaged by the British Museum to conceive and curate the exhibition "Rodin: rethinking the fragment" for three UK venues (2018–2019). She is the author of the book *The Mark of Meštrović in Zagreb* (2017) and co-author of the book *Ivan Meštrović and the Czechs: Examples of the Croatian-Czech Cultural and Political Reciprocity* (2018). She is currently finishing her doctoral dissertation on Ivan Meštrović at the Department of Art History of the Faculty of Humanities and Social Sciences in Zagreb.

Antun Augustinčić Gallery – the Musealization of the Sculpture Opus

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Since its opening in 1976, the Antun Augustinčić Gallery in the town of Klanjec has been collecting, storing, processing and presenting the opus of the prominent Croatian sculptor Antun Augustinčić (Klanjec, 1900 – Zagreb, 1979). Aside from the funding role of a museum, other activities are being developed like publishing or organizing temporary exhibitions, all supporting the interest in sculpture in general. The recent opening of the Studio of the Antun Augustinčić Gallery, an EU-funded project, brought further expansion of the secondary activities within the new multifunctional building. This paper presents the profiling path of the Antun Augustinčić Gallery, leading to its current position as one of the few sculpture museums in Croatia and explains different ways of the musealization of sculpture, starting with the opus of Antun Augustinčić and its contextualization, until the deployment of new presentation technologies and innovative methods of interaction with the audiences.

Biography:

Davorin Vujčić (Zagreb, 1966) graduated Philosophy and mastered History of Art at the University of Zagreb. Currently, he is a Ph.D. student at the Art History department of the Faculty of Humanities and Social Sciences in Zagreb. He is the author of numerous exhibitions on modern and contemporary sculpture and several books covering the same topics. He has focused his scientific and professional interest towards the field of Croatian sculpture throughout the entire 20th century to the present day as well as curatorial discourses and museum collections. He works as a museum adviser at the Museums of Croatian Zagorje – Antun Augustinčić Gallery in Klanjec.

On Holocaust Memorials in Croatia: the Osijek Example

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The *Osijek Holocaust Memorial* (unveiled in 1965), dedicated to Jews of Osijek and Slavonia, is a unique example of memorializing Holocaust in Croatia. It is the only monumental sculpture to the Holocaust in the Republic of Croatia which is integrated into the city's public space – the other Holocaust monuments and memorials are found almost exclusively at Jewish cemeteries. The author of the sculpture designed as a simple mother and child image shaped in the form of a slender column is the Osijek-born Jewish sculptor Oscar Nemon (1906–1985). The local press balanced communicating the true meaning of the memorial to the public. Its interpretation was stretched between Jewish martyrdom and emphasizing the universal sacrifice of fascist terror in WWII. Finally, the monument was interpreted, installed and unveiled as a memorial to the victims of fascism. The reasons for such public presentation of the *Osijek Memorial* are apprehensible considering the historical and political context of the period of its erection – the pogrom of the Jews during WWII was presented as a part of the same tragic faith shared by all other nations in Yugoslavia. On the other hand, the temporally-modified interpretation of the *Memorial* indicates the problem of society's facing the painful and uneasy truth about the Holocaust and dealing with it. This same problem is even better illustrated by the Jewish prison camp in the village of Tenja near Osijek (which was an Ustasha concentration camp from which the Jews of Osijek and Slavonia were transported in 1942 to death camps). This fact was omitted from an inscription on a stone slab marking the place of the camp. Recent devastation of the Tenja memorial and its restoration respectively, which kept the same dissembling inscription, speak of Croatian society's persisting problem of facing the Holocaust and the facts about the WWII.

Biography:

Daniel Zec, M.Sc., was born in Osijek in 1974. He studied Art History and Archaeology at the Faculty of Humanities and Social Sciences, University of Zagreb. He was awarded an M.Sc. degree from the same Faculty in 2011. He is currently finishing his Ph.D. thesis in art history at the same faculty. The title of his dissertation is *Life and work of Oscar Nemon, sculptor*. He was a Fellow at the Henry Moore Institute in Leeds (2012). He was awarded the Accolade of the Society of Croatian Art Historians in 2014. In addition

to this, he was/is a researcher in several projects: *Croatia and Central Europe: Art and Politics in the Late Modern Period (1780 - 1945)* under the auspices of the Croatian Science Foundation (2014-2016), and *Manifestations of Modern Sculpture in Croatia: Sculpture on the Crossroads Between Socio-political Pragmatism, Economic Possibilities and Aesthetical Contemplation*, also under the auspices of the Croatian Science Foundation (2017-2020). He received the Croatian Museum Society's special award for the realized publishing project in 2016, the monograph *Oscar Nemon: memoirs, essays, reviews, and records*. He is currently working at the Osijek Museum of Fine Arts as a senior curator. His main research interest is sculpture and painting of the first half of the 20th century.

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