



Projekt IP-2013-11 /6270 ARTNET *Moderne i suvremene umjetničke mreže, umjetničke grupe i udruženja: Organizacijski i komunikacijski modeli suradničkih umjetničkih praksi 20. i 21. stoljeća*
Voditeljica: dr. sc. Ljiljana Kolečnik

IZVJEŠTAJ O DISEMINACIJI REZULTATA ISTRAŽIVANJA

1. 9. 2015. – 10. 12. 2016.

Rezultati rada na projektu diseminirani su – a prema planu rada za 2. godinu trajanja projekta – putem 7 znanstvenih radova: 6 objavljenih u časopisima (indeksirani u WoS /Arts and Humanities Citation Index, Current Contents/, SCOPUS, A1) i 1 znanstvenog rada objavljenog u znanstvenoj knjizi. Radi se o prvim radovima iz polja digitalne povijesti umjetnosti koje su objavili hrvatski znanstvenici. Jedan se rad, dovršen u ovom izvještajnom razdoblju, nalazi u recenzentskom postupku. Njihove sažetke donosimo u ovome izvještaju.

Članovi istraživačkoga tima dineminirali su rezultate svojih istraživanja i sudjelovanjem s izlaganjima na 11 međunarodnih znanstvenih skupova u Hrvatskoj i inozemstvu (Slovenija, Portugal, Njemačka, Španjolska, Francuska, Italija, Rusija) te na 1 domaćem znanstvenom skupu. Sažetke izlaganja donosimo u ovom izvještaju.

U izvještaj o diseminaciji rezultata istraživanja uključujemo i sudjelovanje članova istraživačkog tima u visokoškolskoj nastavi s temom vezanom uz projekt, odnosno predavanjima (dva pozvana predavanja) koje je jedna članica tima održala u sklopu poslijediplomskog kolegija na Filozofskom fakultetu Sveučilištu u Ljubljani. Sažetke predavanja donosimo u ovom izvještaju.

A. SAŽECI OBJAVLJENIH ZNANSTVENIH ČLANAKA

1. Ljiljana Kolešnik, Nikola Bijić, Artur Šilić, " Reconstruction of Almir Mavignier's personal network and its relation to the first New Tendencies exhibition. The example of the application of network analysis and network visualisation in art history ", *Život umjetnosti*, 99/XXXV, Zagreb 2016., str. 56-77 (WoS: Arts and Humanities Citation Index /Q3/, Scopus) – inozemni recenzenti

Abstract

Brazilian artist Almir Mavignier's involvement in curating the first New Tendencies exhibition held in Zagreb, in 1961, strongly relied on his insights into and knowledge of the European neo-avant-garde scene at that time, gained through his extensive personal social network. Development, structural features and role of that network in organizing the first New Tendencies exhibition are in the analytical focus of this article. They are examined by using the knowledge and methodology of art history, social sciences (social network analysis) and ICT, in order to provide a better understanding of the properties of Mavignier's network, which are also presented by a series of network visualisations.

Key words

Almir Mavignier, New Tendencies, personal social network, neo-avant-garde, quantitative analysis, digital art history.

2. Petar Prelog, "Art Association *Zemlja* and artist networks", *Život umjetnosti*, 99/XXXV, Zagreb, 2016. str. 26-37 (WoS: Arts and Humanities Citation Index /Q3/, Scopus) – inozemni recenzenti

Abstract

The Artists Association *Zemlja* (1929 – 1935) – an organized group of painters, sculptors and architects of left political orientation and socially engaged motivation – is approached in this paper as a social network. The bipartite network analysis and the associated visualizations provide an opportunity to identify the artists who had most important roles and central locations in that network, as well as the exhibitions which – as the events that were connecting the artists – were of the key importance for that process.

Such an approach – based on the data about the number of the exhibited works by artists who were attending all exhibitions organised by the Art Association *Zemlja*, and on the analysis of the four measures of centrality – provides new insights into the position and the importance of individual artists and the exhibitions within the network. Although it confirms the pre-existing art historical determinants of the interpretation, the analysis from the point of view of social network theory opens up some new research questions. It also provides a concise survey of the "geography" of the Arts Association *Zemlja*, which reveals itself as to encompass a rather broad area – from London in the Western, to Sofia in the Eastern Europe.

Key words

Art Association *Zemlja*, social network, bipartite network analysis, Krsto Hegedušić, Croatian modern art.

3. Tamara Bjažić Klarin, "CIAM Networking – International Congress of Modern Architecture and Croatian Architects", *Život umjetnosti*, 99/XXXV, Zagreb, 2016. str. 38-55 (WoS: Arts and Humanities Citation Index /Q3/, Scopus) – inozemni recenzenti

Abstract

The International Congress of Modern Architecture (CIAM) was the leading forum for architectural and urban planning between 1928 and 1959, committed to the tasks of solving global housing crisis and the problems of modern cities' urban development. Due to the importance of CIAM for the local history of Croatian and former Yugoslavian 20th century architecture and urban planning, this paper aims at reconstructing and describing the personal networks of two architects: Drago Ibler (1894-1964) and Radovan Nikšić (1920-1987), who were the main actors of CIAM's Croatian branch in the 1950s. Approached by the methods of classical historiography and network analysis, the presentation of their networks also provides the first comprehensive insight into the operating practices of Croatian architects within the CIAM in late 1950s, thus matching the period of the dissolution of CIAM marked by the 10th CIAM Congress in Dubrovnik and the last meeting in Otterlou in 1959.

Key words

International Congress of Modern Architecture (CIAM), 10th CIAM Congress in Dubrovnik, reorganisation, Drago Ibler, Radovan Nikšić.

4. Željka Tonković, Sanja Sekelj, „Annual Exhibitions of Soros Center for Contemporary Art Zagreb as a Place of Networking“, *Život umjetnosti*, 99/XXXV, Zagreb, 2016., str. 78-93 (WoS: Arts and Humanities Citation Index /Q3/, Scopus) – inozemni recenzenti

Abstract

By using interdisciplinary methodology, in this article we analyze the annual exhibitions of Soros Center for Contemporary Art Zagreb (SCCA-Zagreb), held between 1993 and 1998, as a place of networking on the Croatian art scene. Along with the contextualization of SCCA-Zagreb activity in the transitional context and its exhibitions in the cultural context of the 1990s, the article is mostly based on the application of explorative network analysis, whose results are complemented with art historical interpretations. In particular, we analyze and interpret positions of certain members of the network. This approach gives insight into the inner dynamics of the SCCA network, generated with exhibition activity, and gives guidelines for further research of the activity of SCCA in the local, regional and transnational level.

Key words

SCCA-Zagreb, network analysis, 1990s

5. Dalibor Prančević, "Sculpture by Ivan Meštrović at the Grafton Galleries in 1917: Critical and Social Contexts", *Sculpture Journal*, 25.2, Brighton University Press, 2016., str. 177-191 (WoS: Arts and Humanities Citation Index /Q1/, Current Contents, Scopus) – inozemni recenzenti

Abstract

This paper will discuss the exhibition of Meštrović's works at the Grafton Galleries in London in 1917. Two years after the important one-man exhibition in the Victoria and Albert Museum in 1915, Ivan Meštrović presented his new works to the London public at the Exhibition of Serbo-Croatian Artists at the Grafton Galleries. Interestingly, the artist did not exhibit his earlier pieces, which were impregnated with political overtones and the Vidovdan mythopoetic narrative, but instead presented

his more recent religious sculptures. It was the first time the artist attempted to 'peel away', or separate, political implications and his own political activism from his works. He did so by showing a series of Madonnas, religious reliefs and portraits of his contemporaries. However, he succeeded only partially in removing any political dimension because of the very context of the exhibition and its accompanying catalogue. Both were saturated with highly political concerns, and focused on the emergence of the new Yugoslav state.

Crucially, the Grafton Galleries exhibition was a major cultural event. The opening ceremony was attended by representatives of the British royal family, as well as other important figures of the time. Meštrović seized the opportunity of showing portraits of his contemporaries, including the participants at social gatherings, 'salons', to which he and his wife were frequently invited. These portraits, as well as the preserved correspondence, help to reconstruct the social circles in which the artist moved. Apart from numerous extremely positive reviews of the exhibition, contemporary press reports also recorded negative reactions. These hostile reviews originated predominantly in avant-garde artistic circles who objected to the artist's popularity in the London art world.

Key words

Ivan Meštrović, Grafton Galleries, portrait, social response, modern sculpture.

6. Irena Kraševac, "Umjetničko umrežavanje u razdoblju rane Moderne – sudjelovanje hrvatskih umjetnika na međunarodnim izložbama", Radovi Instituta za povijest umjetnosti, br. 40, str. 207-221, Zagreb 2016. (Scopus, A1) – domaći recenzenti

Sažetak

Razdoblje 19. stoljeća doba je institucionaliziranja umjetnosti kroz otvaranje umjetničkih škola i likovnih akademija, izložbenih prostora i muzeja, te osnivanje umjetničkih društava, što pridonosi snažnom zamahu umjetničke produkcije i njejoj vidljivosti u javnosti. Jačanjem nacionalne svijesti umjetnost postaje i reprezentantom određene nacije i zemlje na velikim izložbenim smotrama koje se organiziraju posvuda u Europi. Pritom, umjetnička sekcija postaje sastavnim i nezaobilaznim dijelom sveukupnog pokazatelja nacionalnog razvoja na svjetskim ili gospodarskim izložbama na kojima se isprepliću politička, društvena i kulturna scena pojedinih zemalja skupa s njezinim industrijskim postignućima.

Članak se temelji na analizi nastupa hrvatskih umjetnika na pet ključnih izložaba održanih u posljednjoj dekadi 19. stoljeća u Budimpešti, Kopenhagenu, Zagrebu, Sankt Peterburgu i Parizu. Za „vidljivost“ hrvatske umjetničke produkcije krajem 19. stoljeća važna su dva izložbena nastupa. U organizaciji Društva umjetnosti, hrvatski umjetnici prvi put skupno izlažu na jednoj međunarodnoj smotri, na Milenijskoj izložbi u Budimpešti 1896., zahvaljujući kojoj dobivaju poziv za sudjelovanje na Internacionalnoj izložbi u Kopenhagenu, 1897. godine. Obje izložbe se događaju u prijelomno doba za Društvo umjetnosti. U vrijeme održavanja Milenijske izložbe, Iso Kršnjavi više nije na dužnosti predstojnika Odjela za bogoštovlje i nastavu, a kopenhavska je već nagovjestila raskol u Društvo umjetnosti i osnivanje Društva hrvatskih umjetnika i organiziranje Hrvatskog salona u Zagrebu 1898. godine. Mrežna analiza pokazat će učestalost nastupa pojedinih umjetnika na spomenutim izložbama i kolanje njihovih djela od kojih su neke od ključnih slika hrvatske moderne umjetnosti nastajala upravo za pojedine izložbe u europskim metropolama.

Ključne riječi

Izložbe, umjetnička djela, umjetničko umrežavanje, moderna, Budimpešta, Kopenhagen, Zagreb, Sankt Peterburg, Pariz.

7. Ljiljana Kolečnik, „Radoslav Putar i proces institucionalno-poetičke rekonfiguracije svijeta umjetnosti 60-ih i 70-ih godina“, u: Radoslav Putar – Kritičar i kroničar 1960-1987., Institut za povijest umjetnosti, Institut za suvremenu umjetnost, Zagreb, 2016., str. 17-36 - poglavlje u znanstvenoj knjizi – domaći recenzenti

Sažetak

Pionir kritike i teorije dizajna ne samo u hrvatskim, već i u okvirima bivše socijalističke Jugoslavije, Radoslav Putar je nesumnjivo jedna od najvažnijih tumača čitavoga polja vizualne kulture 196-ih i 1970-ih godina, koju je – svojim brojnim kontaktima s inozemnim kolegama – nastojao što kvalitetnije predstaviti i u zemlji i u inozemstvu. Njegova bogata personalna mreža, izrasla dobrim dijelom i iz kompleksne mreže umjetnika, kustosa i teoretičara okupljenih oko projekta Novih tendencija, zanimljiv je i složen fenomen, jednako kako i raznolikost njegove kritičarsko-kulturalne produkcije. Kvaliteta Putarovih stručnih i ljudskih kontakata, te modaliteti njegova djelovanja u razdoblju radikalne institucionalne i poetičke rekonfiguracije domaće likovne scene, koja je u ovom su članku podvrgnuti temeljitoj analizi, promatraju se u ovome članku ponajprije iz perspektive tenzija unutar samoga umjetničkoga polja, a tek naknadno i njegovog društvenog okvira.

Gljučne riječi

Radoslav Putar, likovna kritika, kulturne politike, Nove tendencije, osobne mreže

B. SAŽECI ZNANSTVENIH ČLANAKA U RECENZENTSKOM POSTUPKU

1. Nikola Bojić, "Kritičko mapiranje splitske četvrti Veli Varoš iz pozicije Lefebvreovog pojma produkcije prostora", *Ars Adriatica*, Zadar (A1) – domaći recenzenti

Sažetak

Četvrt Veli Varoš, povijesno težačko predgrađe Splita obilježeno kamenom pučkom arhitekturom i gustom strukturom uskih, vijugavih ulica, danas je prostor dramatičnih društvenih, političkih i kulturoloških promjena potaknutih suvremenim turističkim trendovima. Analiza urbanih struktura te četvrti koju donosimo u ovome članku, temelji se na modelu kritičkog mišljenja o prostoru kao proizvodu dijalektičkih odnosa praksi, društvenih trendova, ideologija i politika ugrađenih u postojeće urbanističke regulative. Njihovim mapiranjem nastaju prostorni prikazi koji se u ovome članku istovremeno koriste kao analitička oruđa i kao osnova teorijskih objašnjenja načina na koji se spomenute društvene prakse i odnosi upisuju u urbano tkivo Veloga Varoša. Polazište tih teorijskih objašnjenja čini prinos francuskog marksističkog urbanog teoretičara Henria Lefebvrea, posebice njegova kritika ideologije urbanog planiranja vezana uz pojam "apstraktnog prostora", kao jednog od središnjih modaliteta proizvodnje prostora koji se mijenja sukladno transformacijama društvenog i političkog konteksta. Polazeći od takvoga određenja, u članku se ispituje način proizvodnja prostora u dva vremenska sloja urbane povijesti Veloga Varoša – u onome nakon Drugog svjetskog rata i drugome, nakon devedesetih godina prošlog stoljeća, te dotiču problemi genealogije širih prostorno-društvenih procesa kao i pitanja odgovarajućih alata, odnosno odgovarajućih načina mišljenja koji bi mogli poslužiti kao podloga održivog upravljanja i razvoja povijesnih urbanih sredina izloženih pritiscima turističkog rasta.

Gljučne riječi

Varoš, Split, urbano planiranje, mapiranje, Henri Lefebvre, društvena proizvodnja prostora, turistička industrija, održivi razvoj.

C. IZLAGANJA NA ZNANSTVENIM SKUPOVIMA

1. Dalibor Prančević – Izlaganje: *Possibilities: From an Artistic Action to a Direct Political Engagement of KVART*, Znanstveni skup: **Urban Cultures at the Crossroads**, Inter University Center, Dubrovnik, 14.-15.09.2015.

Abstract

KVART, the Contemporary Art Association, is an artistic organisation established in Split in 2006. It has set as its fundamental mission the issue of multi-folded relations evolving within the 'art – community' sphere. The undertakings of artists take place predominantly in the city quarter of Trstenik which is not centrally positioned and is somehow exempt from a dimension of cultural undertaking. This artistic organisation substantially alters this conventional situation and from the relatively shabby city quarter creates a significant hub of the contemporary artistic happenings insofar affirming the thesis about 'periphery' and about 'peripheral' as a space of free creative possibilities. It is worth mentioning that it is a city quarter within the urban planning zone dating back to the time of socialism (Split 3). Its boundary position within the frame of such socialist housing resulted in the non-completion in a way that these non-finalised complexes have become attractive to new 'investors'. Considerations of new 'neoliberal constructing intentions' targeting mainly 'empty' zones – which in time have become spaces of common public use – have served as a trigger for the incensing number of activist interventions of the Kuart group and also as an invitation for the local population to critically examine newly generated situations.

The artistic activism of the KVART members is indeed based on the close relationship with the local community, a fact which substantially contributes to its specific profile and visibility within the contemporary art scene in Split. Its artistic discourse is notably critical which is evident from numerous accomplishments undertaken in course of the years. This kind of discourse has spanned from actual social and political occurrences, predominantly shaped by positions of wealth and power. Moreover, within this relevant locality, the artists leave 'clues' which directly communicate with passers-by by provoking them, puzzling them.

The high visibility of the KVART Art Association was generated in 2014 when it made public its election list of candidates for city quarters. This action represented a direct manifestation of transposition of experience gained through the artistic activities into the sphere of political engagement.

This presentation will introduce and analyse certain aspects of artistic undertakings of the KVART Art Association and examine direct consequences its actions promulgate as well as their importance for public space, i.e. what clues or signs they leave. A particular focus will be dedicated to the artistic activities targeting miscellaneous layers and initiating the disclosure of parallel – heterotrophic – spaces.

2. Tamara Bjažić Klarin – Izlaganje: *With Le Corbusier in Person - Hosting the Exhibition „Le Corbusier“ in Yugoslavia in 1952 and 1953*, Znanstveni skup: **Western Temptations in Cold War Times – International influences in Yugoslav architecture 1945-1990**, Muzej za arhitekturo in oblikovanje, Ljubljana, Slovenija, 5. 11.2015.

Abstract

Touring exhibition „Le Corbusier“, first exhibition of a foreign architect in Yugoslavia after the Second World War, took place in five out of six capitals of Yugoslavian republics, Split, and Mostar, in the late 1952 and first half of 1953. It was one of a series of cultural events and professional exchanges with West that marked the first half of the 1950s. After the representative exhibition of Yugoslavian architecture in Rabat, organised on the occasion of joining International Union of Architects (UIA), an opportunity to sum up achievements of the first five-year plan and the proof of the existence of modernist discourse inherited from the interwar period, Le Corbusier's exhibition was supposed to

indicate the direction of further development of urban planning and architecture, liberated from classical International style's spatial organisation and design. The exhibition was a dialogue initiated by Le Corbusier himself, a platform of topics and designs important for solving acute omnipresent problems – reconstruction and construction of cities, and housing. By organising the exhibition after the short-lived episode of Soviet socialist realism, the Federal Union of Associations of Yugoslav Architects confirmed their commitment to modernism as an official architectural style of the socialist Yugoslavia and Le Corbusier's position as a leading foreign architect whose name was synonymous with the Neues Bauen already in 1920s. The leading Yugoslavian architects, namely Nikola Dobrović, Juraj Neidhardt, and Edvard Ravnikar (the latter two worked at Le Corbusier's studio in 1930s), supported the exhibition as well, and contributed to its significance by delivering keynote speeches and lectures. The presentation will examine the exhibition's reception and its relevance regarding other professional events of the first half of the 1950s. By presenting exhibition content and a series of comparative examples, it will also indicate the scope of architectural and urban planning production that it affected.

3. Ljiljana Kolešnik, Artur Šilić – Izlaganje: *Spatial and Temporal Trajectories of Southeast European Avant-garde*, Znanstveni skup: **International Conference Avantgarde Migrations**, Art history Institute, Universidade Nova de Lisboa, Lisbon, Portugal, 19.-22. 11.2015.

Abstract

On February 1st 1921, three writers from three different cities – Ljubomir Micić (Zagreb), Boško Tokin (Belgrade) and Ivan Goll (Paris) – published in Zagreb the first issue of the avant-garde magazine Zenit. Conceived as the international magazine for art and culture, and operating as a hub of Regional radical art practices, magazine Zenit was also the most important contact point between Southeast European avant-garde and a number of avant-garde groups and movements across Europe. Still, the real intensity of that exchange became obvious only recently, and due to the first, comprehensive bibliography of the magazine compiled by art historian Vida Golubović, and published as a supplement to the recently issued Zenit facsimile (Belgrade/Zagreb, 2008). Apart from the most influential avant-garde periodicals from Berlin, Paris and Moscow, the bibliography also points to Zenit's collaboration with a number of similar, peripheral avant-garde hubs and small magazines, which formed a dense communication network covering the entire inter-war Europe. Approaching Zenit as an important node in that network, and relying on the available documentation, we are examining the nature, strength and spatio-temporal shifts in Zenit's connections with other locations of the European avant-garde(s). We are also paying special attention to the individual "network actors" (artists, writers, art critics, art-dealers), to their spatial/temporal dynamics and to role they have played in translating and transferring concepts and ideas amongst different European communities. The result of our research – that will be presented at this conference by the series of data visualizations – reveals the unexpected cultural trajectories of Zenit's network and provides the foundation for a different topography of the European inter-war avant-garde.

4. Petar Prelog – Izlaganje: *From Anxiety to Rebellion: Expressionism in Croatian Art* Znanstveni skup: **Peripheral Expressionisms. Artistic Networks and Cultural Exchange between Germany and its Eastern Neighbors in the Context of the European Avant-garde**, Jacobs University, Bremen, Njemačka, 3.-6.12.2015.

Abstract

Expressionism in Croatian culture manifested itself as the sum of individual contributions marked by diverse influences, with social and artistic significance permitting us to consider it as a part of this large and important transnational art phenomenon. Its all-encompassing affirmation began during the Great War with the emergence of magazines which – though published only for a short period of

time – propagated revolt against conventional culture and traditional aesthetic forms. Even though these magazines published articles with programmatic and manifesto features, which – following the example of Walden's *Der Sturm* – attacked the canonized values of Croatian culture, the visual arts had been left in the background. Within these magazines, the visual arts could not achieve the affirmation necessary for enabling the formation of art groups or networks with clearly formulated art objectives based on expressionist tenets. Although certain artists contributed to the graphic design of these magazines, and despite the fact that contemporary exhibitions were a subject often written about, expressionism in visual arts emerged and developed as an outcome of various and heterogeneous incentives, without a manifesto to significantly influence its features. Therefore, the initial expressionist efforts during the Great War arose out of the fundamental existential uncertainties triggered by a major world conflict. It was the time when a specific variant of expressionism dominated by a general impression of anxiety – preceded by long-lasting and successful achievements of symbolism and the Croatian variant of secession style – began to formulate in the work of several painters. Whereby, an important role was enacted by the gaze turned towards Vienna and early Austrian expressionism. Immediately after the First World War, expressionism took the undisputed avant-garde position on the Zagreb cultural stage. Credit for this achievement can primarily be attributed to the painters of the younger generation who achieved their recognition at the Spring Salon exhibitions, the most important art manifestation at that time. They based their short, diverse, but intense expressionist episodes on multiple sources. The most significant source was Miroslav Kraljević's work which – with its Munich foundation and Parisian superstructure – extended its influence throughout the interwar period. The second source of influence was definitely the time those young painters spend in Prague where they found the incentives for their individual stylistic and poetic orientations. Their knowledge of modern German culture should also be mentioned because of their reliance on certain key points of German expressionism which are made clearly visible in their work. In the second half of the nineteen-twenties and during nineteen-thirties, it is again possible to identify in Croatian painting references to expressionist heritage and its predecessors. However, this time, the articulation of a sense of anxiety and the desire for rebellion against traditional cultural forms were not present. Croatian art history named these tendencies – without seeking to analyse them as a closed and firmly bound stylistic formation – the “other expressionism”, identifying Van Gogh's colouristic and gestural exaltation as an important influence. Therefore, it is evident that expressionism in Croatian painting emerged at different times and in various manners, marked by specific approaches and individual interpretations, thus bearing witness to the importance of the individual in the transfer of internationally established cultural complexes into the local environment. The result of this transfer might well be partial, heterogeneous, varying in meaning and often distant in form from its source, but it is crucial for the identity of Croatian modern art as it stands as an important contribution to expressionism as an international cultural and art phenomenon.

5. Ljiljana Kolečnik – *Izlaganje: Forgotten Non-Aligned Past – Asian, African and Latin American Modern Art in the Museum Collections of former Yugoslav republics*, Znanstveni skup: **International Conference Museum Global - Multiple Perspectives on Art**, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Njemačka, 20.-22.01.2016.

Abstract

In the collections of museums there is a significant number of modernist artworks by the Latin American, Asian and African artists that belong to a completely forgotten heritage of former socialist State and its engagement with the Non-Aligned Movement. Contrary to the dominant public opinion, artworks given to President Tito during his frequent visits to the non-aligned countries and others that entered the collections of prominent art museums following important international exhibitions, play almost insignificant role in composing that heritage. The majority of paintings, sculptures and graphic works, to which we could apply such qualification were donated to the local communities in

the course of numerous international art colonies, held from the beginning of 1960s to the early 1980s at different locations of the former socialist state. Often connected to the natural sources of art materials – stone quarries, old forests rich with variety of wood types, natural clay deposits, etc.– they were well funded, provided a rather solid technical and financial conditions for art production, and attracted artist from all over the world, particularly from the non-aligned countries. Thanks to their practice to express gratitude for organizing efforts of the hosts by leaving some of their artworks to a local town museums, examples of Venezuelan abstraction, Pakistani informalist paintings or Indian modernist sculpture, are dispersed all over the geopolitical space of the former Yugoslavia, and compose a group of nearly 2.000 modernist artworks from the Latin American, Asian and African countries that were during the last twenty five years left to complete oblivion. Observed in relation to the notion of the "unwanted heritage" of socialism, and partially presented at this conference, they will be discussed in terms of cultural politics framing their acquisition, but also in terms of the current political situation affecting the possibility of their presentation to contemporary museum audience.

6. Dalibor Prančević – Izlaganje: *Art Histories? Impact of IT in the Field of Art History*

Znanstveni skup: **2nd International Symposium of Young Art Historians: (Re)interpretations of Art History**, Filozofski fakultet Sveučilišta u Splitu, Split, Hrvatska, 13.-15.04.2016.

Abstract

Art history, which as a discipline exists since the 18th century, is in the permanent state of transformation. Just like all other disciplines in the humanities. Fast-paced socio-political changes in the 20th century, destructive wars, as well as the technological advancement that occurred, all contributed to a completely different and diverse artistic production and its continuities and discontinuities. Accordingly, manners of art historical approach also changed in order to be able to adequately consider and review such artistic production. However, in recent times questions about repercussions of the digital age and processes of globalization on art history are very topical. It seems that in the Croatian national space we do not adequately operate with possibilities of 'digital humanities' and the overall 'reversal' of paradigm of scientific research in the humanities, instigated by the new technologies. This equally applies to the 'digital art history'. Of course, this is not merely a matter of transfer or translation of material and documentation from its analogue to the digital form, but also completely new tools and manners of generating knowledge and its presentation. Consequently, due to the application of separate software packages, new visualisation methods of the material are being developed and we can observe other and different 'relational spaces'. We abandon the so-called 'paradigmatic models' and analyse the crossover, cooperation and exchange between artistic and cultural experience. Traditional binary models, national setting and framework, Western-centric norms of art history are being outgrown and we are researching possibilities for an integral art history with a 'horizontal approach' (P. Piotrowski). We are critically examining, redefining or rejecting previous methods that recognized the supremacy of certain geographic locations over smaller ones, which then react to, and act in relation to them. New studies and analyses weakened such highly hierarchical binary model of viewing the centre and the periphery, which became, if not completely unsustainable, then surely inadequate. This presentation plans to select and explain the chosen models of the new approach to art-historical material and how new technologies are utilized in its study and final presentation.

7. Ljiljana Kolešnik – Izlaganje: *1st Didactic Exhibition: Abstract Art – The example of cultural activism in Croatia in the late 1950s*, Znanstveni skup: **International Symposia Abstract Socialism**, Fundació Antoni Tàpies, Barcelona, Španjolska, 12.-14.05.2016.

Abstract

The 1st Didactic Exhibition: Abstract Art, held in 1957 at the City Gallery of Contemporary Art, was a response to numerous actual debates revolving around the legitimacy of abstraction and its position

within the realm of Yugoslav socialist visual culture. Concerning the lack of information on the key terms occurring in those debates, the exhibition brought together specialists in art, architecture and art history, whose objective was to provide popular explanation of abstraction. After the presentation in Zagreb, the exhibition was sent to a five-year journey through the Yugoslav museums and galleries where it was visited by more than 100,000 people. Such exceptional audience turnout could be explained by fortunate moment of the project realisation, which coincided with the gradual passage of abstraction into art mainstream, i.e. with cultural, political and historical circumstances surrounding the organization of the Didactic exhibition.

8. Tamara Bjažić Klarin – Izlaganje: *Housing Exhibitions in Croatia in the 1930s and 1950s – from Subversive Critical Platform to the Vehicle of the New Ideology*, Znanstveni skup: **On the Role of 20th Century Exhibitions in Shaping Housing Discourses**, ENSA Paris-Malaquais, Pariz, Francuska i Politecnico di Milano, Milano, Italija, 13. i 20.05.2016.

Abstract

Before the WWII, there were two basic types of housing exhibitions – the exhibitions of new housing types, such as the Weissenhof Settlement, and less popular documentary exhibitions aimed at showing actual housing conditions. Three of the latter, documentary type were organized as thematic exhibition units and held within the exhibitions of Croatian Association of Artists *Zemlja* (Udruženje umjetnika Zemlja) in the 1930s in the Kingdom of Yugoslavia – Fourth and Fifth in Zagreb, and Sixth in Belgrade – thus pushing the limits of the established professional boundaries and entering the field of political activism. The first exhibition unit, called House and Life (Kuća i život) and authored by the Work Group Zagreb (Radna grupa Zagreb), brought into public eye the analysis of Zagreb housing conditions with an emphasis on the workers' slums. Architect Stjepan Planić organized the second one, titled Countryside (Selo), which was aimed at presenting the living conditions in various rural parts of the country. Finally, the last in the row of these exhibition units, resulted in a thematic synthesis – Countryside and the City (Selo i grad). At about the same time, the issue of urbanization and housing of countryside came into focus of the prominent European architects, namely Le Corbusier.

By organizing these exhibitions in some of the most exclusive exhibitions spaces available, the architects used them as a platform to inform economic elites about harsh consequences of the housing and economic crisis – acute health and social problems resulting from substandard housing of the marginalized social groups, proletariat and peasants, which constituted about a three quarter of the Yugoslav population. Among the documentary exhibition materials were photographs, statistics, graphs, etc., utilized for an objective representation and thorough analyses of the existing state. What is more, the architects elaborated what was, in their opinion, the only possible solution – the planned social housing programs funded by the state government, the introduction of new housing typologies and construction technologies. They were therefore accused of the communist propaganda by the authorities of the totalitarian state, where the Communist Party had been outlawed already after the WWI.

The housing exhibitions' purpose changed after the WWII. Although the housing crisis was persistent in the postwar period, the exhibitions that took place in 1950s were focused on the fundamentally different goals. This partly resulted directly from the transition from liberal capitalism to self-managed socialism when the public housing owned by the state was introduced to practice. A series of exhibitions called Family and Household held in Zagreb became a means of educating people on how to furnish an apartment in a functional, inexpensive, and modern way. Thus the exhibitions transformed its role from the subversive critical platform to the vehicle of the new ideology and a supporting mechanism of the newly established housing policy. The paper will highlight housing exhibitions held 20 years apart and representing two entirely different realities: one of lodges deprived of basic infrastructure – which continued to exist but were largely ignored after the WWII –

and another of the new standards of modernist living, still unavailable to the majority of the population.

9. Tamara Bjažić Klarin – Izlaganje: *Stjepan Planić – from interwar activist to postwar personae non gratae*, Znanstveni skup: **Art and Politics in Europe in the Modern Period**, Filozofski fakultet Sveučilišta u Zagrebu, Zagreb, Hrvatska, 29.06.-2.07.2016.

Abstract

Stjepan Planić (1900 – 1980) is one of the leading authors of Croatian modern architecture not only due to his exceptionally large oeuvre but also owing to his role in introducing socially sensitive and responsible architecture. Already in 1931, Planić was introduced to the Udruženje umjetnika Zemlja (Association of Artists Zemlja) that questioned current social issues in order to bring art closer to the everyday life and the lower social class. All architects who joined the Association – Stjepan Planić, Lavoslav Horvat, Mladen Kaulzarić, and Drago Galić – were students of Drago Ibler, Zemlja's co-founder and president. Unlike his colleagues whose activities were limited to participating at the Association's exhibitions, Planić was also fully dedicated to the public engagement, the promotion of the Neues Bauen and bringing up current social issues. In the manner of defying the totalitarian regime that banned the Communist Party, Planić had the courage to deliver lectures and publish several critical articles in the leftist journals *Literatura* and *Književnik*, in which he expressed radical political ideas. The pinnacle of Planić's engagement were thematic documentary units *Selo* (Countryside) and *Selo i grad – stanovanje na selu i gradu* (Countryside and City – Housing in the Countryside and the City) presented at the Exhibition of the Zemlja Association in the mid-1930s. In the post-WWII Socialist Yugoslavia, when all architects previously involved with Zemlja benefited from their membership in the Association (Galić, Horvat, and Kaulzarić become fellows of the Yugoslav Academy of Sciences and Arts, while Ibler was in charge of the only state Master Workshop for architecture), Planić was punished for his involvement in refitting of the Croatian Artists' Hall for Zagreb's Mosque at the time of the Independent State of Croatia. Therefore, both his inter public engagement with explicit leftist political connotations and his contribution to the postwar renovation of the country were ignored, and so far neither separately analyzed nor the fully grasped. While Planić's interwar buildings were included in overview of the interwar Croatian architecture as early as 1950, none of his numerous postwar buildings had been presented in professional journals. The rehabilitation of Planić as a person and an architect in the mid-1960s was the merit of the art historian Radovan Ivančević. In 1968 Planić was granted with the Republic Award and Society of Croatian Architects' Award for life achievement. What followed were the 1971 critical retrospective exhibition of Association of Artist Zemlja by Željka Čorak, the big retrospective exhibition of Planić's work by Darja Radović Mahečić and Ivana Haničar Buljan held in 2003, and the reprint of the landmark interwar architectural book *Problemi savremene arhitekture* (Problems of Contemporary Architecture) in 1996. The book was edited by Planić and originally published in 1932. Based on the above-mentioned facts, the paper will provide an extensive insight into Stjepan Planić's interwar activities related to social and professional issues at the time. It will also show the extent to which politics can affect not only an individual's professional work, but also his or her social perception and evaluation. Interestingly, apart from being ignored as an author over a number of years, Planić's involvement in Association of Artist Zemlja – despite being a well-known fact of 20th century Croatian architecture – has never been separately elaborated nor adequately evaluated.

10. Dalibor Prančević – Izlaganje: *Sculptor Ivan Meštrović and the First World War: Constructing the Network of Relationships through the Artistic and Political Engagement*
Znanstveni skup: **Art and Politics in Europe in the Modern Period**, Filozofski fakultet Sveučilišta u Zagrebu, Zagreb, Hrvatska, 29.06.-2.07.2016.

Abstract

The sculptor Ivan Meštrović (1883-1962) occupies an extraordinary important position in the Croatian art history. His formative years as an artist were shaped and mouldered at the Vienna Art Academy where he graduated a three-year course in sculpture and a two-year course in architecture. It was precisely this polyvalent education that led to his architectonic and sculptural cycle which was destined to considerably provoke the European and world audience. It centred on sculptural fragments directly inspired by folk epics and a monumental edifice designed to host the sculptural programme's collection (the Vidovdan Temple). It proved to be an architectonic and sculptural concept highly impregnated by the Yugoslav political agenda and contest directed against the Austro-Hungarian Empire and its hegemony. Despite the fact that Meštrović had already exhibited fragmentary 'scenes' of the epic narrative at his solo exhibition within the 1910 Vienna Secession, this programme obtained its true political voice at the 1911 Grand International Exhibition in Rome. The striking fact was that at this exhibition the artist displayed his work not in the Austrian or Hungarian pavilions, but in the pavilion of the Kingdom of Serbs. Thus, it is possible to state that this exhibition marked the beginning of the Slavic rebellion in artistic terms and a clear anti-Austrian action. This programme seized additional attention in London in 1915 when Ivan Meštrović held his single exhibition at the Victoria and Albert Museum.

The paper will introduce and present the political context and significance of the major artistic programme of Ivan Meštrović, ranging from the challenging of the Viennese public and the concrete political statement proclaimed in Rome, to his propagandistic endeavours in London. Nevertheless, it must not be forgotten that this case represents first and foremost the powerful artistic engagement which by its art value and narration basis equally seized the attention of the wider public and artists, thus resulting in very interesting connections and fallouts (one example being the relationship between Ivan Meštrović and the vanguard groups such as futurism and vorticism). Moreover, the artist's exhibitions also served as platforms for raising his international visibility, constructing the network of acquaintances and the building of cooperation throughout the relevant European cultural centres.

11. Željka Tonković – Izlaganje: *From organizations to networks: analysis of artists' networks across time and space*, Znanstveni skup: **Networks in the global world. Multiple structures and dynamics. Applications of network analysis to european societies and beyond**, Saint Petersburg State University, Sankt Peterburg, Rusija, 30.06.-3.07.2016.

Abstract

This paper is concerned with the organization and communication models embedded into networks and collaborative practices in the field of modern and contemporary visual arts. The interdisciplinary research methodology jointly considers social network data and text data in order to detect and visualize both social and meaning structures in artistic practices. We approach artists' networks and associations as social spaces which share common aesthetic, political and social meanings. For this reason, more formal techniques of structural analysis are combined with qualitative analysis of meaning structures. Relational data for this presentation were collected from an original database (CAN_IS) which comprises multiple original data sets consisting of different social relations among artists and biographic information. The paper will present analysis concerning longitudinal aspects of network formation and dissolution as well as composition and structural properties. Further, qualitative analysis will provide contextual factors necessary for the understanding of network dynamics. In the final part of the paper, methodological and epistemological aspects of this multilevel research are discussed.

12. Irena Kraševac – Tematski panel: *150 godina djelovanja Hrvatskog društva likovnih umjetnika*, Znanstveni skup: **4. kongres hrvatskih povjesničara umjetnosti**, Društvo povjesničara umjetnosti Hrvatske, Institut za povijest umjetnosti, Muzej suvremene umjetnosti, Zagreb, Hrvatska, 24.-26. 11. 2016.

Sažetak

Za razvoj hrvatske moderne umjetnosti od velikog je značenja osnivanje Društva umjetnosti 1868. godine u Zagrebu koje je poslužilo kao platforma iz koje će se u vrlo kratkom roku iznjedriti Muzej za umjetnost i obrt (1880.) i Obrtna škola, današnja Škola za primijenjenu umjetnost i dizajn (1882.), Umjetnički paviljon (1898.), Moderna galerija (1905.) i Privremena viša škola za umjetnost i umjetnički obrt, današnja Akademija likovnih umjetnosti (1907.). Društvo je tijekom svoje stoljeće i pol duge povijesti prolazilo brojne mjene koje su bile uzrokovane različitim unutarnjim promjenama i političkim predznacima, ali je uvijek davalo važan i čvrst okvir i potporan za odvijanje i razvoj likovne umjetnosti u Hrvatskoj. Od formativnih godina krajem 19. stoljeća i prvih izložaba u Zagrebu, preko promjena institucionalne umjetničke djelatnosti koju su donosili novi društveni okviri tijekom cijelog 20. stoljeća, od malog Društva umjetnosti razvilo se respektabilno Hrvatsko društvo likovnih umjetnika, danas najveće umjetničko udruženje u Hrvatskoj. Na panelu je sudjelovalo jedanaestero sudionika, od kojih troje suradnika projekta ARTNET: **Irena Kraševac, Tamara Bjažić Klarin i Artur Šilić.**

Petra Šlošel, **Artur Šilić**

Predstavljanje unosa u bazu projekta ARTNET – izložbe i publikacije HDLU od 1868. do danas
Priprema rad na monografiji povodom 150. obljetnice Hrvatskog društva likovnih umjetnika u svom istraživačkom dijelu počiva na korištenju baze podataka razvijene za potrebe projekta ARTNET. Predmet istraživanja projekta ARTNET način je organizacije umjetničkih mreža temeljem teze o njihovoj značajnoj ulozi u integraciji europskog kulturnog prostora tijekom 20. stoljeća, točnije način na koji su hrvatski umjetnici i umjetničke mreže pridonijeli širem polju međukulturalne razmjene u Europi u 20. stoljeću. Razvijena baza podataka primjenjuje metode digitalne humanistike kombinirajući tradicionalno istraživanje arhivskih, tekstualnih i slikovnih izvora s novim analitičkim metodama koje je omogućila informacijska tehnologija. U okviru mogućnosti baze ARTNET prikupljaju se, popisuju te u konačnici analiziraju podaci o izložbenoj i publicističkoj djelatnosti Hrvatskog društva likovnih umjetnika tijekom njegovih 150 godina postojanja. Dosadašnjim istraživanjem obrađeno je i popisano 600 izložbi te 200 publikacija, pri čemu su kao značajnije teme moguća polazišta za daljnje istraživanje identificirane prije svega periodične manifestacije u organizaciji Hrvatskog društva likovnih umjetnika (Izložba povodom Dana Republike, Zagrebački salon, Salon mladih, Godišnja izložba članova) te istaknuto djelovanje pojedinih izložbenih prostora (Galerija Karas, Galerija proširenih medija). Izlaganjem će se pružiti uvid u dosadašnje istraživanje navedenih tema te rad u bazi podataka ARTNET, kao i ukazati na neke poteškoće u prikupljanju podataka iz povijesti Hrvatskog društva likovnih umjetnika.

Irena Kraševac

„Plavšić smijenio Kršnjavija“ – Hrvatsko društvo umjetnosti na prijelomnici 1918./1919. godine
U hrvatskoj su se povijesti ključne prijelomnice događale u ratnim godinama koje su ujedno bile i smjene političkih sistema i vlasti, a koje su potom inicirale radikalne promjene na svim razinama društvenog djelovanja, pa tako i u kulturnim institucijama. Kraj I. svjetskog rata stuboka je izmijenio političku kartu Hrvatske koja nakon rasapa Austro-Ugarske Monarhije ulazi u Državu Slovenaca, Hrvata i Srba (kasnije Kraljevinu Jugoslaviju), a Društvo umjetnosti je također dočekalo burnu i radikalnu smjenu vlasti. Nakon što je pedeset godina aktivno djelovao u Društvu, od 1968. godine kao njegov inicijator i osnivač, potom kao dugogodišnji tajnik i potpredsjednik, a od 1903. do 1918. predsjednik, Isu Kršnjavija smijenio je Dušan Plavšić. Kako su Kršnjavijev lik i djelo u međuvremenu prilično dobro istraženi i obrađeni, posebice na simpoziju Iso Kršnjavi – veliki utemeljitelj, održanom 2012. godine i pripadajućem Zborniku (Institut za povijest umjetnosti, 2015.), njegov nastavljač dosada nije dobio dovoljno pozornosti u hrvatskoj historiografiji, pa ni povijesti umjetnosti. Dušan

Plavšić (Vinkovci, 1875.–Zagreb, 1965.), po zanimanju ekonomist i bankar, a po vokaciji likovni i književni kritičar, vodio je Društvo umjetnosti (bez predznaka Hrvatsko), od 1918. do 1927. godine kada ga je zamijenio arhitekt Vjekoslav Heinzl. Odabiranjem Plavšića, Društvo je dobilo predsjednika iz potpuno različite profesije, premda je njegovo ime bilo vezano uz početke hrvatske moderne umjetnosti oko 1900. godine, kao osnivača i vlasnika kulturnog časopisa Mladost, organizatora izložaba i kolekcionara. Istraživanje vezano uz izradu monografije o 150-godišnjici HDLU, obuhvatilo je i arhiv Obitelji Plavšić u Hrvatskom državnom arhivu na temelju kojeg je pripremljen osvrt na Plavšićevo djelovanje.

Tamara Bjažić Klarin

Sekvenca iz povijesti Doma likovnih umjetnosti u Zagrebu, 1934. – 1939.

Istraživanja i prikazi Doma likovnih umjetnika, jedine javne zgrade namijenjene kulturi izgrađene u Zagrebu između dva svjetska rata, obično se bave arhitektonskim djelom Ivana Meštrovića ili ideološkim aspektima prenamijenjene zgrade 1940-ih i 1950-ih godina. S gledišta povijesti umjetnosti daleko je zanimljiviji odnos samih umjetnika i arhitekata prema zgradi Doma. Naime, znatan dio njih javno je istupio protiv dodjele gradnje Meštroviću mimo javnog natječaja, same zgrade koja je svojom arhaičnom formom, nepoštivanjem odabrane konstrukcije i enormnim troškovima izgradnje bila protivna profesionalnoj etici i fundamentalnim idejama suvremene arhitekture. Grand finale bila je dodjela zgrade na upravljanje Društvu umjetnosti što je za ishod imalo bojkot izložbe Pola vijeka hrvatske umjetnosti s kojom je zgrada otvorena od strane nekoliko desetaka likovnih umjetnika i arhitekata. Fokus izlaganja bit će upravo na razdoblju od 1934. do 1939. godine kada je zgrada bila povod tenzijama na zagrebačkoj likovnoj i arhitektonskoj sceni, ali i između umjetnika i arhitekata na jednoj, i gradskih vlasti u funkciji investitora na drugoj strani.

D. SUDJELOVANJE U VISOKOŠKOLSKOJ NASTAVI

1. **Sanja Horvatinčić** - dva pozvana predavanja održana u sklopu poslijediplomskog kolegija pod nazivom *Art for Collective Use: Monument, Performance, Ritual, Body* (Umetnost za skupnostno rabo - spomenik, performans, ritual, tijelo), Oddelek za umetnostno zgodovino, Filozofska fakulteta, Univerza v Ljubljani, 10. i 11. studenog 2015. godine.

Organizacija kolegija: Društvo Igor Zabel za kulturo in teorijo, Ljubljana; Oddsek za umetnostno zgodovino, Filozofska fakulteta, Univerza v Ljubljani; Muzej sodobne umetnosti Metelkova, Ljubljana
Financijska podrška: ERSTE Foundation

* Na spomenutom kolegiju Sanja Horvatinčić je sudjelovala u organizaciji i provedbi terenske nastave u Hrvatskoj, Sloveniji te Bosni i Hercegovini, organizirane za studente povijesti umjetnosti Filozofskog fakulteta u Ljubljani, 18. – 22. svibnja 2016. godine.

a) **Sanja Horvatinčić**, *Genealogy of Form. Typology of the Monuments to People's Liberation Struggle, Revolution and the Labour Movement in Croatia*

10th November 2015, at 1 pm, Faculty of Arts (room 343), Ljubljana

Abstract

The popular image that has recently been constructed through various media – primarily the internet, but also artistic works and academic writing – about the formal and iconographic features, as well as the origin and socio-political functions of monuments erected throughout the former Socialist Yugoslavia in the second half of the 20th century serves not only as a mirror of contemporary prejudice and/or desire of what the socialist monument must/might have stood for, but also generates a number of misleading notions about this memorial corpus as a whole. Departing from several such misconceptions, we shall try to offer a more objective analysis of what Zdenko Kolacio, Monument to the Insurgents, Abez forest (near Vrginmost, Croatia), 1966 the term spomenik predominantly denotes. In order to demystify the formal peculiarity of the “famous” examples reproduced in the media, we shall present the genealogy, as well as the morphological and formal heterogeneity of the corpus as a whole. What were the quantity, classification, and thematic

scope of Yugoslav monuments? How did different subjects – historical events, persons or social groups, universal ideas, or authentic locations – condition their size, iconography, spatial (dis)position, morphological references, and formal characteristics? By answering these questions, we shall present an overview of the typology of the monuments illustrated by characteristic examples from Croatia, Slovenia, and Vojvodina, and indicate the origins, development, and art historical references that conditioned their formal features.

b) **Sanja Horvatinčić**, *The Meaning and Possibility of a Monument. The Artistic Production and Critical Reception of Monuments in Socialist Yugoslavia*

11th November 2015, at 6 pm, Museum of Contemporary Art Metelkova, Ljubljana

Abstract

Based on the thesis that different social and political groups composed a complex and dynamic system of the initiation, production, reception, and the use of monuments in Socialist Yugoslavia, the second lecture will be focused on the two components crucial for the development of their formal and aesthetic features: their artistic production and critical reception. The close reading of the essays and interviews with the artists and architects who participated in the creative process of the creation of the monuments and memorial objects on the one hand, and the art criticism of their work, as well as theoretical essays on the meaning and possibility (Radoslav Putar, 1961) of monuments in the context of the self-managed socialist society, on the other, will offer new perspectives for a better understanding of the artists' relation to their ideological work, the impact of the critical discourse on monuments on their artistic quality, and the legality of the commissioning procedure.

Link sa video snimkama predavanja:

http://www.igorzabel.org/en/news-detail/207_Two+lectures+by+Sanja+Horvatin%C4%8Di%C4%87+on+Monuments+to+People's+Liberation+Struggle%2C+Revolution+and+the+Labour+Movement