



**VI
INTERNATIONAL
CONGRESS
OF ART HISTORY
STUDENTS**

**8TH - 10TH
NOVEMBER 2017
FACULTY OF HUMANITIES
AND SOCIAL SCIENCES
ZAGREB**

INTRODUCTION

Last year, when we first got elected to be the organisational committee of VI. International Congress of Art History Students, we felt a great responsibility to maintain the tradition of successful Congresses that were held for the last six years. We aimed to have a theme for this year's congress in order to make it more coherent, and decided that the best choice would be **Interdisciplinarity in Art History**. The theme is very wide and we wanted to encourage students to demonstrate the close connection of art history to other disciplines. To our joy, the interest in this topic was great. We are honoured to have participants from various cities of Europe such as Belgrade, Budapest, Copenhagen, Fribourg, Helsinki, Leiden, Mostar, Utrecht, Zadar and Zagreb.

Thank you to everyone who helped us organize this Congress in any way. We have met a lot of new, inspiring people and have learned so much from them. This was a really rewarding experience and we are grateful to have had the opportunity to organize and be a part of such a valuable project.

Organisation Committee

1ST DAY

WEDNESDAY
8TH NOVEMBER

- 09:00 – 09:15 Opening of the VI . ICAHS
09:15 – 09:45 Welcome speech: prof. Miljenko Jurković, PhD
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1ST SESSION: **NEW TECHNOLOGIES**

- 09:45 – 9:50 moderator prof. Miljenko Jurković, PhD
09:55 – 10:10 Jelena Behaim and Ivor Kranjec:
*Potentials of New Technologies in Research and
Presentation of Cultural Heritage*
10:15 – 10:30 Srđan Beck: *Re-evaluation of the historical and
cultural landscape of the island of Rab*
10:35 – 10:50 Dušanka Gojić and Gordana Milanović: *On the trace of
Pejačević family's heritage*
10:55 – 11:15 **Keynote speaker: Sanja Horvatinčić**
*Digitized vs Digital Art History: The Analysis of the
Database of the WWII Monuments in Croatia*
-

- 11:15 – 11:30 Discussion
11:30 – 11:45 Coffee break
-

2ND SESSION: **MUSEUM – BETWEEN THEORY AND PRACTICE**

- 11:50 – 11:55 moderator Ivana Meštrov, mag. hist. art.
12:00 – 12:15 Patricia Nistor: *Art in the Biogenetic Age: A Critical
Case Study*
12:20 – 12:35 Milica Tomić: *Between archaism and modernity -
Synesthesia as a step towards the total museum*

- 12:40 – 12:55 Bálint Juhász: *Hungarian Sacred Arts at the Second International Exhibition of Sacred Art of Rome 1934*
- 13:00 – 13:20 **Keynote speaker: Helena Stublić, PhD**
Museology Today – Challenges and Possibilities
-

- 13:20 – 13:35 Discussion
- 13:35 – 15:10 Lunch break
-

3RD SESSION: **FILM AND MEDIA**

- 15:10 – 15:15 moderator Tomislav Brlek, PhD
- 15:20 – 15:35 Iva Leković: *Dziga Vertov's Kino-Pravda: The aesthetics of the Revolution through the language of film*
- 15:40 – 15:55 Katarina Stojičić: *Appropriation of tradition
New media using heritage modern society: Serbian
National television commercial ident "Welcome home"*
- 16:00 – 16:20 **Keynote speaker: Janica Tomić, PhD**
*Tableau in Film History: Attractions to Andersson,
Godard to Reichardt*
-

- 16:20 – 16:35 Discussion
- 16:40– 17:40 Watch: Few short films from Zagreb School of
Animated Films
-

- 19:30 Dinner at Njummy
- 21:00 Social at Hangout Bar vol. 1

2ND DAY

THURSDAY
9TH NOVEMBER

1ST SESSION: ANALYZING ART THROUGH ITS MOTIFS

- 09:00 – 09:05 moderator Danko Šourek, PhD
09:10 – 09:25 Tamara Miladinović: *A reconsideration of the so-called Jonah Sarcophagus from Singidunum*
09:30 – 09:45 Anna de Bruyn: *Shining Light on the Twelve Mirrors Optics in Jan David's Dvodecim Specvla*
09:50 – 10:05 Ivan Ferenčak: *The interdisciplinarity in research of the late medieval glagolitic illuminated manuscripts: case study of the breviary from Hum*
10:10 – 10:25 Paula Guzić: *Interdisciplinarity in Albert Dürer's Melancholia I.*
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- 10:25 – 10:40 Discussion
10:40 – 10:55 Coffee break
-

2ND SESSION: LANDSCAPE AND ITS FEATURES

- 11:00 – 11:05 moderator prof. Jasenka Gudelj, PhD
11:10 – 11:25 Katarina Jović: *Garden as Ideal Landscape of Its Time - Arcadia in the Garden of the Sorkočević Villa in Rijeka Dubrovačka*
11:30 – 11:45 Xenia Brown Pallesen: *The formal significance of the landscape according to its identity in relation to humans*
11:50 – 12:10 Keynote speaker: Nikola Bojić, mag. hist. art.
Territorial Palimpsest

12:10 – 12:25 Discussion

3RD SESSION: **FASHION AS FORMATION OF IDENTITY**

12:30 – 12:35 moderator Tanja Trška, PhD

12:40 – 12:55 Stefan Žarić: *From Rodchenko to Rubchinskiy: Squatting Slavs in Tracksuits and Russian Avant-garde*

13:00 – 13:20 **Keynote speaker: Katarina Nina Simončić, PhD**

From the visual to the archival sources – following the traces of fashion term schiavonetto in the second half of 16th century

13:20 – 13:35 Discussion

13:35– 15:10 Lunch break

4TH SESSION: **VISUAL ARTS IN THE CONTEXT OF LITERATURE**

15:10 – 15:15 moderator prof. Frano Dulibić, PhD

15:20 – 15:35 Jovana Nikolić: *Between art and satire – Image of a poet in Sylvius book “Physiology of Poet” illustrated by Honore Daumier*

15:40 – 15:55 Leena Vaskin: *Narratology choices in the Victorian-to-Modern era illustrations to Charlotte Brontë’s novel Jane Eyre (1847)*

16:00 – 16:15 Bettina Simon: *Neoavantgarde in the prism of poetry*

16:15 – 16:30 Discussion

19:30 Dinner at Njummy

21:00 Social at Hangout Bar vol. 2

3RD DAY

FRIDAY

10TH NOVEMBER

1ST SESSION: **PHILOSOPHY AND PSYCHOLOGY IN RELATION TO ARTISTIC PROCESS**

- 09:00 – 09:05 moderator Josipa Lulić, PhD
- 09:10 – 09:25 Ovidiu Prejmorean: *Femininity and Self-Referentiality in Painting and Psychoanalysis: Degas' Art between the Mirror's Glimpse and the Spectator's Voyeurism*
- 09:30 – 09:45 Kristina Sedlarević and Aleksandar Jeremović: *Art History and Philosophy: Unraveling the Premises*
- 09:50 – 10:05 Anders Bille Petersen i Nils Bloch-Sørensen: *Anxiety as a Creative State*

10:05 – 10:25 Discussion

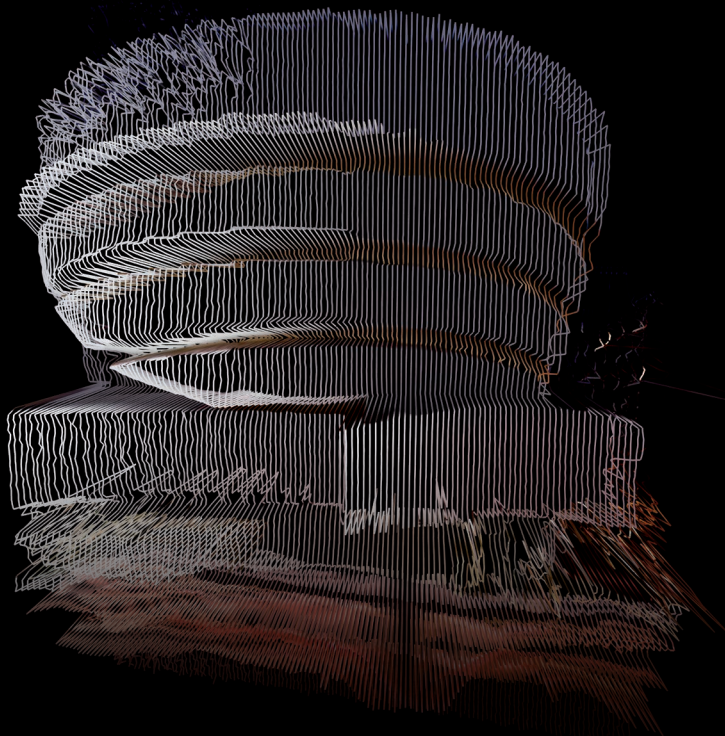
10:30 – 10:45 Coffee break

2ND SESSION: **PRESENT DAY ASPECTS OF POLITICS AND HERITAGE**

- 10:50 – 10:55 moderator prof. Marko Špikić, PhD
- 11:00 – 11:15 Jelena Mičić: Saint Stephan's Cathedral in Hvar – Analysis of Interpretations
- 11:20 – 11:35 Irena Ravlić: *Conservation treatment of the sacral architectural heritage in Croatia after the war (1995 to 2011)*
- 11:40 – 11:55 Helena Petrušić: *Inappropriate monuments in former Yugoslavian countries – the case of Partisan Memorial Cemetery in Mostar*

- 12:00 – 12:15 Viktoria Popovics: *Subversive practices behind-the-scene of the official parades in Czechoslovakia, Poland, Yugoslavia and Hungary*
- 12:20 – 12:35 Mira Luković: *Interdisciplinarity in giving voice to (art) history – Do art history and heritage studies speak the same language?*
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- 12:45 – 13:00 Discussion
- 13:00 – 15:00 Lunch break
- 15:00 Sightseeing of Zagreb

VI INTERNATIONAL CONGRESS OF ART HISTORY STUDENTS



1ST DAY

WEDNESDAY
8TH NOVEMBER

1ST SESSION

NEW TECHNOLOGIES

MODERATOR:

PROF. MILJENKO JURKOVIĆ, PHD

JELENA BEHAIM AND IVOR KRANJEC

UNIVERSITY OF ZAGREB

Potentials of New Technologies in Research and Presentation of Cultural Heritage

In the last few decades, experts and researchers in the field of art history, archaeology and history have been working on the implementation of a universal methodology of research and presentation of cultural heritage for the purpose of its popularization both in the scientific circles and in the wider public sphere. In this paper the matter of a few segments and possibilities of 3D digital modelling on a couple of examples from the Croatian medieval heritage will be discussed. An insight into the process of digitalization and the work on the field in general will be provided, and the paper will point out numerous potentials which this type of the interdisciplinary methodology and research can offer.

SRĐAN BECK

UNIVERSITY OF ZAGREB

Re-evaluation of the historical and cultural landscape of the island of Rab

Re-evaluation of the historical and cultural landscape of the island of Rab is an interdisciplinary scientific project led by art history students (Faculty of Humanities and Social Sciences, University of Zagreb), combining traditional methodologies with new technologies. The paper is concentrated on different technologies used in the research; field scouting using GPS, Austro-Hungarian cadastral maps from the XIX. century layered with modern cadastral maps, RAF photos from the WWII for documenting historical sites in the GIS system, archaeological excavations, documentation, analyzing and photographing archaeological findings from the site or in the nearby houses. The purpose of the project was implementation of different methodologies and technologies to make the best possible historical and artistic topography of the Island of Rab.

DUŠANKA GOJIĆ AND GORDANA MILANOVIĆ
UNIVERSITY OF BELGRADE

On the trace of Pejačević family's heritage

Project *On the trace of Pejačević family's heritage* is based on an interdisciplinary research and presentation of this family's cultural heritage. The goal of the project is to interpret and present the cultural heritage of the noble family Pejačević on the territory of the Republic of Serbia using the digital technologies and principles of digital storytelling, in order to influence its popularization and promotion with an aim of heritage audience development. It involves collaboration between the experts in the field of art history and digital technologies in order to create an interactive digital map with 3D objects and tours of 360 degrees, different animations and multimedia contents.

SANJA HORVATINČIĆ, PHD

KEYNOTE SPEAKER

Digitized vs Digital Art History: The Analysis of the Database of the WWII Monuments in Croatia

Departing from the current debates within the emerging field of digital humanities, the presentation will focus on the differentiation between the use of the terms digitized and digital art history, and on their respective application in art historical practice. We shall present several aspects of the extensive research done on the corpus of about 1700 memorial objects in Croatia, built in the period 1945–1990. The examples featured in the presentation will show ways in which the application of various new methods – from the process of field works and data collecting, to the analysis of the given data set by the use of new digital technologies (GIS mapping, statistical analyses, network analyses) – can help us in gaining new knowledge, and in opening up new research questions on the given subject of research. At the same time, they also raise questions regarding the necessity of combining digital tools with “traditional” art historical methods, bringing us back to the epistemological justification of the very use of the term digital art history.

2ND SESSION

MUSEUM – BETWEEN THEORY AND PRACTICE

MODERATOR:

IVANA MEŠTROV, MAG. HIST. ART.

PATRICIA NISTOR

LEIDEN UNIVERSITY

Art in the Biogenetic Age: A Case Study

This paper examines a fruitful model of collaborative art-science practice represented by Gina Czarnecki and John Hunt's work in the Genecraft exhibition at Birmingham Open Media. Genecraft tackled significant questions about the future of humanity, personalised medicine and the ethics of both genetic editing and bio-art. The paper is based on a full acknowledgement that interdisciplinarity has become a buzzword and often it merely represents the aestheticising of science. Taking Czarnecki's work *Heirloom* as a case study, the paper endeavours to explore why and how this artistic practice can open up new possibilities and genuinely deprivilege monolithic vantage points. Despite being acutely aware of the limitations of art-science practice, the paper establishes a framework for such interactions characterised by the intervention of various disciplines into one other.

MILICA TOMIĆ

UNIVERSITY OF BELGRADE

Between archaism and modernity - Synesthesia as a step towards the total museum

This paper will try to incorporate different standpoints regarding the phenomenon known as synesthesia in relation to methodological approaches in museum and heritage education/presentation. Relying on Professor Tomislav Šola's concepts of the total museum and anitmuseum, and it will try to open one new question important for the practical and theoretical domain in history of art and museology: whether synesthesia as a unification of sensations, or a combination of certain senses could be the basis for operation in a new, contemporary museum? On a variety of examples it will consider learning by the free choice in museums, participation of digital technology in the implementation of the conceptual model of learning, utility of the transfer of knowledge through VR interaction with the audience and other issues that are imposed by current time.

BÁLINT JUHÁSZ

UNIVERSITY EÖTVÖS LORÁND

Hungarian Sacred Arts at the Second International Exhibition of Sacred Art of Rome 1934

In 1934, the Second International Exhibition of Sacred Art was organized in the National Gallery of Modern Art in Rome. Beside the Italian and the international sections, a Hungarian Pavilion was created as well. In Italian and Hungarian libraries and archives, I have found the documents concerning the Hungarian Section. In particular, the Hungarian artists who followed the trends of contemporary Italian art were present in the Pavilion (architecture: Bartholomew Árkay; painting and graphic art: William Aba-Novák, Paul C. Molnar, Ernest Jeges, Eugene Medveczky; sculpture: Leslie Mészáros, Livia Kuzmik; arts and crafts: Anthony Megyer-Meyer). The Hungarian Section of the Exhibition has not yet been investigated, so the research that will be proposed in this paper will bring new important results for the Hungarian and international art history.

HELENA STUBLIĆ, PHD

KEYNOTE SPEAKER

Museology Today - Challenges and Possibilities

From the 1960s when museology was verified as a genuine field of scientific research and the 1980s that brought change in museum paradigm through "the new museology" (la nouvelle muséologie), this interdisciplinary field should now be closely examined and critically re-evaluated. A vast number of museum studies programs at the universities across the globe indicate the importance and relevance of this young scientific field. This lecture will try to answer the questions: what is museology today and what challenges and possibilities it faces in the new millennium?

3RD SESSION

FILM AND MEDIA

MODERATOR:

PROF. TOMISLAV BRLEK, PHD

IVA LEKOVIĆ

UNIVERSITY OF BELGRADE

Dziga Vertov's *Kino-Pravda*: The aesthetics of the Revolution through the language of film

The intention of this paper is to analyse work of a pioneer of Soviet cinematography and to connect it with social and ideological context of the time. As one of Lenin's early cinematographers, Vertov was devoted to the ideas of the Revolution, and those revolutionary and avant-garde postaments reflected widely both in his film language and also in the visual aesthetics of his films. In the organization of the images and frames of his films we can find a lot of reflections of the revolutionary and avant-garde ideals. The main focus will be on the film *A Man with a Movie Camera* which in a way synthesizes large part of Vertov's opus.

KATARINA STOJIČIĆ
UNIVERSITY OF BELGRADE

**Appropriation of tradition: New media
using heritage in modern society: Serbian
National television commercial ident**
Welcome home

To even more establish national identity and affirm collective memory of cultural heritage, national television is making progress using new forms of design and applied art. New visual identity of Radio television of Serbia is direct link to traditional costumes of Serbia. As one of symbols of national identity they are seen as objects of collective remembrance, items we bond to national history, but also our individual, subjective memory. Every element has specific meaning and symbolism, so there is more for interpretation than we might think. Working together ethnology and anthropology, art history and history can make hole interpretation of these identity markers.

JANICA TOMIĆ, PHD

KEYNOTE SPEAKER

Tableau in Film History: Attractions to Andersson, Godard to Reichardt

The lecture examines the meanings of tableau, as articulated by film theory and practice. A dominant of early cinema, cinematic tableau became the abject form of later film history, with connotations of death, stillness, work, spectacle, etc. Examples will range from Jean-Luc Godard's *Passion* (1982) to the films by Lars von Trier and TV-series *The Handmaid's Tale* (2017-), including the works by Laura Mulvey, Annette Michelson, Peter Greenaway and others.

Watch: Few short films from Zagreb School of Animated Films

Zagreb School of Animated Films was one of the first studios in Europe to have such pronounced and distinctive style. Some of the common characteristics of animated films made by Zagreb Film School are stylized and two dimensional drawing, strong linearity, combined techniques including collage and photographs, reduction in movement, tendency to avoid text or speech, social commentary and satirical elements. Films made by Zagreb School authors, such as Vatroslav Mimica, Vlado Kristl, Pavao Štalter, Dušan Vukotić and others have made a strong impact in the animation world, not only on a national level but also in the context of European animation and artistic trends from the 1950s to 1980s.



2ND DAY

THURSDAY
9TH NOVEMBER

1ST SESSION

ANALYZING ART THROUGH ITS MOTIFS

MODERATOR:
DANKO ŠOUREK, PHD

TAMARA MILADINOVIĆ
UNIVERSITY OF BELGRADE

A reconsideration of the so-called *Jonah Sarcophagus* from Singidunum

This paper examines the so-called *Jonah Sarcophagus* from the ancient Singidunum whose unique relief decoration places it among the finest examples of Early Christian art, not just on the territory where it was found, but within the wider region of the whole province of Moesia. The decoration contains two Old Testament scenes, the story of Jonah and the Good Shepherd. In order to understand better the sarcophagus and its iconography the approach to the theme is interdisciplinary and requires examining the historical and social context of its making. For that reason, the attention will be drawn to the first Christian communities of Singidunum and the development of Christianity in that area, as well as to the significant strategic place that city had within the province. The analogies with the similar sepulchral monuments of the West, should highlight that art production of Singidunum followed the artistic repertoire of the time.

ANNA DE BRUYN

UTRECHT UNIVERSITY

Shining Light on the Twelve Mirrors Optics in Jan David's *Dvodecim Specvla*

Jan David's *Dvodecim Specvla* (Antwerpen, 1610) centers around 12 emblems, presenting the reader with the soul's ascent to God. David infuses these religious images with optical elements, such as mirrors and convex lenses. This study explores how David's use of optics supports *Dvodecim Specvla*'s argument, namely an encouragement for using religious images. The mirrors' marvelous effects help David convince his readers by invoking a sense of awe. More specifically, they support his argument that the image appearing to the eye is a legitimate source for knowing God. Just as mirrors and lenses demonstrably reflect and refract light rays, David's mirrors reflect and focalize knowledge of God for the human eye to see; when scrutinized closely they make the invisible visible.

IVAN FERENČAK

UNIVERSITY OF ZADAR

The Interdisciplinarity in Research of the Late Medieval Glagolitic Illuminated Manuscripts: Case Study of the *Breviary from Hum*

In the means of illumination, three missals (*Berlin Missal*, *Roč Missal* and *Ljubljana/Beram Missal*) written at the beginning of the 15th century by the same scribe, Bartol from Krbava, represents the most coherent group among preserved Glagolitic manuscripts. Based on the paleographic analysis, as well as on similarities between illuminations, the *Breviary from Hum* can be ascribed to this group. Lecture will focus on several features of *Breviary's* illumination that connects manuscript with aforementioned missals and points toward its attribution to Bartol's scriptorium. Attention will be paid to differentiating the hands which illuminated manuscripts and to use of model (sketch) books with aim to outline the functioning of scriptorium. In that way, the fact that illuminations in the *Breviary* are left unfinished offers insight into methods of illuminating manuscripts.

PAULA GUZIĆ

UNIVERSITY OF ZAGREB

Interdisciplinarity in Albrecht Dürer's *Melancholia I*

This work will focus on the various disciplines used to interpret one of the most famous artworks of Albrecht Dürer – the *Melancholia I* engraving. Starting from the technique of the engraving and the significance of that technique in the Renaissance period, this work will include the source of Dürer's inspiration for displaying the theme of melancholy, as well as some of the modern-day disciplines, such as iconography and iconology which will be shown through connecting certain symbols from the artwork to the blossoming of science and humanities in the Renaissance era. Finally, the artwork will be formally analyzed with Art History methods, wrapping up the thesis on Art History as an interdisciplinary science.

2ND SESSION

LANDSCAPE AND ITS FEATURES

MODERATOR:

PROF. JASENKA GUDELJ, PHD

KATARINA JOVIĆ

UNIVERSITY OF BELGRADE

Garden as Ideal Landscape of Its Time - *Arcadia* in the Garden of the Sorkočević Villa in Rijeka Dubrovačka

The garden will be studied as an entity in which morphological and phenomenological components are inseparable - in relation to the culture of Dubrovnik villas and the Italian Renaissance and Baroque concepts, considered in the context of the *longue durée*. The research goal is to explain the value of the garden in social and private life of the villa, its representational value but also the performance in context of *locus amoenus* - one of the crucial elements of the concept of *Arcadia*. Accordingly, the garden will be considered as the active constructor and carrier of ideas of its time, reflected in literature, philosophy and art.

XENIA BROWN PALLESEN
COPENHAGEN UNIVERSITY

The formal significance of the landscape according to its identity in relation to humans

This assignment discusses the formal significance of the landscape according to its identity in relation to humans. An analysis of the landscape, on basis of Rem Koolhaas' term "Generic City", resulted in the concern that the landscape would be characterized as without an identity. Further, whether an identity even has significance, is discussed by the concept of Christian Norberg-Schulz's *Place Spirit*. The paper then contextualize the analysis to a theoretization of relations between nature and humans; a geological point of view; and the importance of European landscape painting from the 1800. In a final discussion the paper combine different perceptions of the landscape. Eventually it is concluded that the identity of the landscape (or lack of it) depends on our perception.

NIKOLA BOJIĆ, MAG. HIST. ART.

KEYNOTE SPEAKER

Territorial Palimpsest

This lecture will be focused on the 96th issue of *Život umjetnosti* magazine which explores the interspace between territorial and site-specific. Moving through the territories of migration, technology, law, poetry, infrastructure and public space, this issue draws attention to liminal cultural phenomena that can operate across multiple scales. The magazine brings together research papers and map-pamphlets intertwined into 10 thematic layers. Spatial logic embedded in the magazine's structure tends to transform the traditional printed media into a device for generating new territorial realms.

3RD SESSION

FASHION AS FORMATION OF IDENTITY

MODERATOR:
TANJA TRŠKA, PHD

STEFAN ŽARIĆ

UNIVERSITY OF BELGRADE

From Rodchenko to Rubchinskiy: *Squatting Slavs in Tracksuits* and Russian Avant-garde

With the emergence of new disciplines, and moreover, new socio-cultural phenomena, it is of great importance to rethink classically conceptualized art historical discipline. Being an increasing trend both in museum and academic sphere, fashion studies can serve as a fertile ground for interdisciplinarity in art history. The proposed presentation aims to dive deeper into art history in order to provide a potential interpretation of *Squatting Slavs in Tracksuits* and formative aspects of its visual identity. As such, the presentation will examine how the culture of Russian avant-garde, most notably Constructivist textile design influenced the *Squatting Slavs in Tracksuits* phenomena. Besides historical analysis, the presentation will point to methodological and theoretical aspects of fashion studies applied to art history and vice versa.

KATARINA NINA SIMONČIĆ, PHD

KEYNOTE SPEAKER

From the visual to the archival sources – following the traces of fashion term *schiavonetto* in the second half of 16th century

This topic presents stages in the research of a particular garment (*schiavonetto*) worn by Croatian women throughout the 16th century. In geographical maps of that time, present-day Croatia is marked as a country *Schiavona* (in Venetian sources, the word *Schiavone* is a synonym for a Croat). Precisely the term *Schiavona* will become the basis of etymological derivation for multiple terms in clothing, textile and style nomenclature in use on Venetian territory and beyond.

The starting point of the analysis is the depiction titled *Schiavone* by Ferdinando Bertelli (1563). This depiction is further compared to the depictions of garments worn by women in Croatia as demonstrated in costume books in the second half of the 16th century, followed by a short description. The presentation will furthermore draw attention to the difficulties in attempts to define the exact meaning of the fashion term in the second half of the 16th century, and its adjustment to the Italian market.

4TH SESSION

VISUAL ARTS IN THE CONTEXT OF LITERATURE

MODERATOR:

PROF. FRANO DULIBIĆ, PHD

JOVANA NIKOLIĆ

UNIVERSITY OF BELGRADE

Image of a poet in Sylvius book *Physiology of a Poet* illustrated by Honore Daumier

This paper will focus on a book of a writer from the middle of 19th century, called Sylvius, and his critique of contemporary poetry. In his *Physiology of a poet* he shows us 18 humoresque images of poets as seen by the French society at the moment. Some of them were specific for the time, some of them can be recognized even today, and all of them were caricatured by the famous printmaker – Honore Daumier. Paper will show us how both of them (Sylvius and Daumier) grapple with a problem of their time – with mediocrity in poetry and the general decline of artistic values.

LEENA VASKIN

UNIVERSITY OF HELSINKI

Narratology choices in the Victorian-to-Modern era illustrations of Charlotte Brontë's novel *Jane Eyre* (1847)

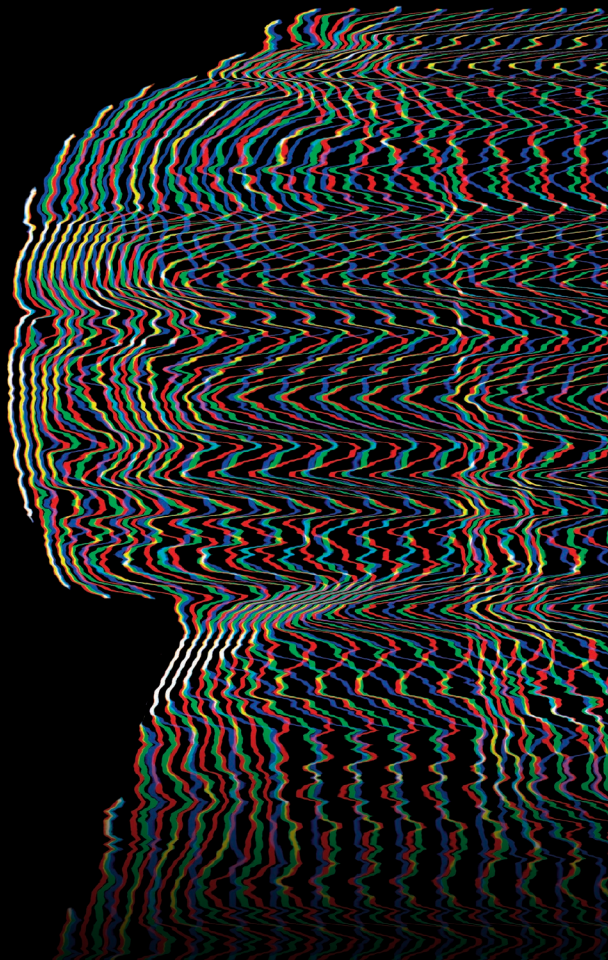
This paper studies a selection of illustrated *Jane Eyre* editions published 1897–2014 and observes and analyzes how the illustrations approach the Victorian literature classic. Since *Jane Eyre* can be read both as a romance, a bildungsroman, a piece of social realism and a gothic-themed horror story, the range of possibilities for illustration are fruitful to analyze. Special attention is on how the illustrations visually represent and interpret the novel in terms of social norms, gender roles, intimacy and human interaction with nature. Resource literature includes writings about adaptation theory and narratology, social and gender history and landscape.

BETTINA SIMON

EÖTVÖS LORÁND UNIVERSITY

Neoavantgarde in the prism of poetry

The Hungarian poet and performer Katalin Ladik (1942 Novi Sad, Serbia) and the Brazilian painter and poet Mira Schendel (1919 Zürich, Switzerland – 1988 São Paulo, Brazil) show common interest in working with textual elements and poetry. The comparison of their works brings the attention into the re-reading of the Neo-Avantgarde canon and emphasizing the linguistic elements. The connection with poetry was central for the Neo-Avantgarde movement from its origins, since it was strongly engaged with textuality, including verbal dimension as well. Beside the Gesamtkunstwerk attitude, the dematerialized art conception underscores the importance of texts and artworks. The presentation focuses on the analysis of artworks through literature the conceptual art theories.



3RD DAY

FRIDAY

10TH NOVEMBER

1ST SESSION

PHILOSOPHY AND PSYCHOLOGY IN RELATION TO ARTISTIC PROCESS

MODERATOR:
JOSIPA LULIĆ, PHD

OVIDIU PREJMEREAN

UNIVERSITY OF FRIBOURG

Femininity and Self-Referentiality in Painting and Psychoanalysis: Degas' Art between the Mirror's Glimpse and the Spectator's Voyeurism

In order to decipher Degas's abstruse pictorial codes paper opts for the approach proposed by Lacan in his XIth Seminar, where the renowned psychoanalyst not only emphasizes the power of the Gaze over the Eye leading to the inversion between the subject and object in the act of seeing, but also conditions the woman's deriving delight from being seen on her being unaware of the man knowing she knows of his gaze having been set upon her.

Paper contends that it is precisely the perceived fracture within the perception frames which mediates between the acts of veiling, knowing and revealing, the unification between them taking place through the emergence of the Self as both object and subject of the representation.

KRISTINA SEDLAREVIĆ AND ALEKSANDAR JEREMOVIĆ
UNIVERSITY OF BELGRADE

Art History and Philosophy: Unraveling the Premises

The paper consists of two parts. The first part is philosophical and the second one is art historical. In the first part, the main ideas of contemporary analytic aesthetics will be introduced. In the second part, the paper is going to analyze three examples from art history and try to show that these ideas can be applied. In every judgment of an art historian, at least one philosophical premise is presupposed. We think that philosophical ideas have the regulative function in those judgments. The philosophy/art history collaboration would focus on explicating those premises and putting them in the wider context of philosophical debates. In that way, the problems could be localized and we could hope to find a solution for disagreements.

ANDERS BILLE PETERSEN AND NILS BLOCH-SØRENSEN
UNIVERSITY OF COPENHAGEN

Anxiety as a Creative State

Contemporary art discourse and curation continues to be shaped by Enlightenment ideals. Scientific rationality, democratization, and disinterestedness are just a handful of surviving aspects that we view as neglecting the unique paradoxicality of art: The ability to overwhelm and besiege the emotional life of the spectator, moving her to untamed reflection and an aesthetically incited existential destabilization. This elusive aspect of the art situation has escaped theoretical conceptualization, making us unable to work actively with this phenomenon. To account for this fundamental property of art we have employed multifarious academic disciplines, such as theology, existential philosophy, psychology, and aesthetics, to outline what we have termed *Kunstangest*. A Kierkegaardian anxiety that can free creative forces, similar to Nietzschean will.

2ND SESSION

PRESENT DAY ASPECTS OF POLITICS AND HERITAGE

MODERATOR:

PROF. MARKO ŠPIKIĆ, PHD

JELENA MIĆIĆ

INSTITUTE OF ART HISTORY, ZAGREB

Saint Stephan's Cathedral in Hvar – Analysis of Interpretations

St. Stephan's cathedral in Hvar is located at the bottom of the spacious square – Piazza and with its specific urbanistic position, in the axis of the settlement it divides, or more precisely, connects two town centers: Burak and Groda. Its importance within Dalmatian architecture has been recognized for a long time and accordingly various authors have written about it. The focus of the lecture will be on the review and critical overview of the previously published literature related to the above mentioned problems and some of the possibilities of new interpretations requiring detailed further research of all the mentioned problems. This proposed lecture is seeking how within other related disciplines we can find some answers on existing questions.

IRENA RAVLIĆ

UNIVERSITY OF ZAGREB

Conservation treatment of the sacral architectural heritage in Croatia after the war (1995 to 2011)

Creating an independent state in 1991, and the Croatian War of Independence which happened right after, has led to targeted and systematic destruction of the national heritage with culturocide proportion. Conservators have found themselves on a certain crossroad with many doubts and problems they had to face, in that period, in which the need for creating, searching for, or affirming the national identity becomes of utmost importance. Therefore, in this exposition paper will show some examples of facsimile reconstruction and monument conservation (Gora, Voćin) and give the social, political and spiritual context of the time of war and the time in which reconstruction of monuments happened. Researching a daily press, from that time, Večernji list and Feral tribune, provided an insight into the social, political and cultural context of that period and also opened the possibility for an interdisciplinary approach of this subject.

HELENA PETRUŠIĆ

UNIVERSITY OF MOSTAR

Inappropriate monuments in former Yugoslavian countries – the case of Partisan Memorial Cemetery in Mostar

What is appropriate and inappropriate cultural heritage and how do we change the attitudes towards cultural heritage of the past in a post-conflict society?

On the example of Partisan Memorial Cemetery in Mostar, built by Bogdan Bogdanović in 1965., paper will offer insights into the possibilities of reclaiming the “inappropriate monuments” and incorporating them into the cultural space. With the possibilities offered by the digitalization of cultural heritage, the possible niche in which these monuments could be explored is the reality of the digital space. The digital space could serve as a neutral space where communication about and conservation of “inappropriate monuments” could start.

VIKTORIA POPOVICS

ELTE UNIVERSITY

Subversive practices behind-the-scene of the official parades in Czechoslovakia, Poland, Yugoslavia and Hungary

During the Cold War, May Day turned into an occasion for large-scale military spectacle and it was celebrated as highly coordinated procession of the workers in every socialist city. At the same time public domain as well as private space was regulated and state apparatus suppressed any kind of unordinary activity on the streets.

Neo-avant-garde artists of the 60s and 70s addressed this situation in a critical way. May Day and official parades are visual and conceptual points of reference in the works of Stano Filko and Alex Mlynářčik, Mladen Stilinović, Sanja Iveković, Kwiekulik, Jerzy Treliński and Bálint Szombathy. The subversive gestures that will be examined stand in striking contrast with the officially orchestrated celebrations. Artists from CEE give ironic reactions to the marches by appropriating the methods of propaganda, thus criticizing communist ideology.

This paper takes a comparative look at the history of the official celebrations, as well as at the different artistic reflections on them aiming to offer a more differentiated view on subversive artistic production in the region.

MIRA LUKOVIĆ

UNIVERSITY OF BELGRADE

Interdisciplinarity in giving voice to (art) history – Do art history and heritage studies speak the same language?

Patrimony is defined as content from the past, worthy of remembering in the present and therefore worthy of saving for the future. Since this wide definition incorporates the notion of art, the relation of heritage studies and art history seems unquestionable. What should be questioned is the nature of these relations – is one part of the other or should the two be perceived as separate disciplines that can contribute to reciprocal illumination of their subjects. Both disciplines share the goal to give voice to the subjects of their research. To avoid dissonance of these voices, it is important to reflect on their relation, which will be the aim of the presentation, focusing both on the (non?)-existent interdisciplinary practice and on the possible scopes of interdisciplinarity.

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