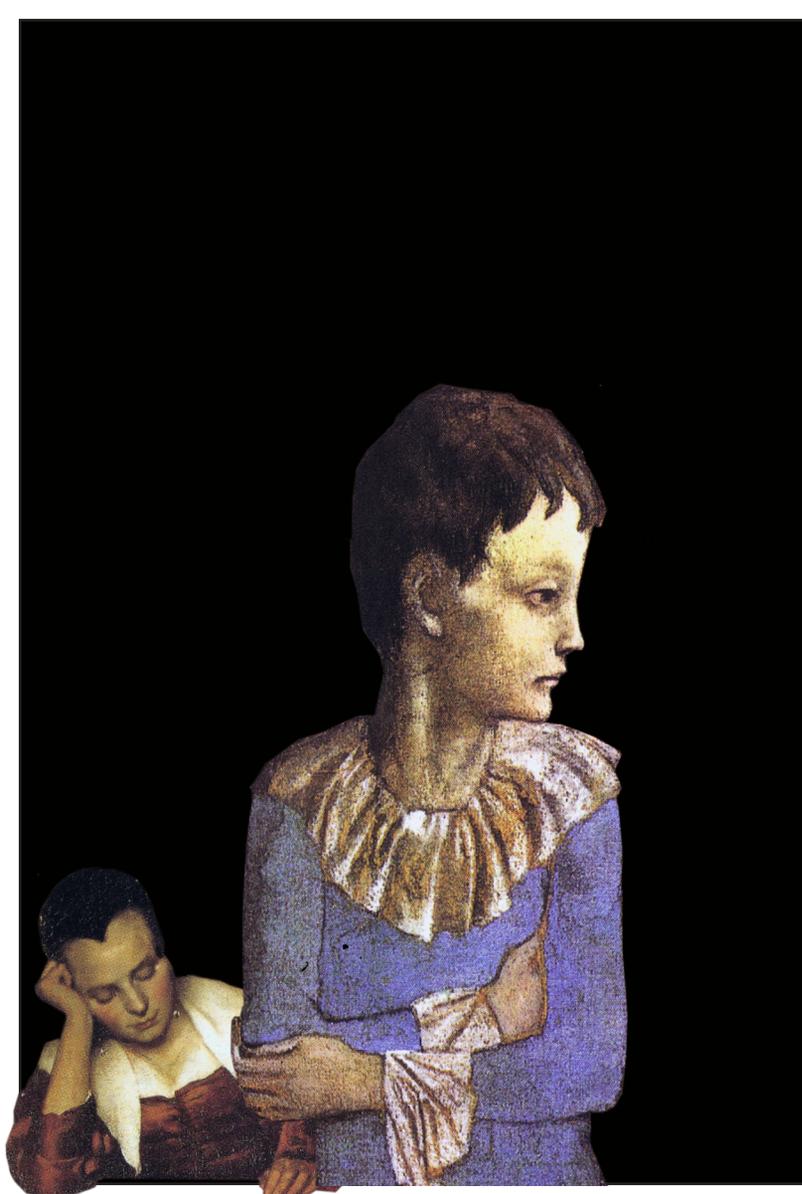
The poster features the title 'IV International Congress of Art History Students' in a large, white, cursive font against a black background. The text is surrounded by numerous small, cut-out images of famous artists and sculptures, including Michelangelo's 'The Creation of Adam', Rodin's 'The Thinker', and various classical and modern figures, all appearing to be part of the overall composition.

IV International Congress of Art History Students

04.– 06. 11. IV. Međunarodni kongres
2015. studenata povijesti umjetnosti
Filozofski fakultet, Zagreb

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Introduction

—

Inspired by the success and the positive experiences of our predecessors, we have decided to carry on with the idea and support the positive and inspiring initiative of organizing, the now traditional, IV International Congress of Art History Students. This year we present you with a variety of topics in art history, many of which reflect the interdisciplinary character in the research. We have the honor to host a number of participants from Belgrade [RS], Berlin [DE], Chieti [IT], Cologne [DE], Dresden [DE], Ljubljana [SI], Palma [ES], Podgorica [ME], Prague [CZ], Split [HR], Udine [IT], Venice [IT] and Zadar [HR], as well as a number of students and scholars from the University of Zagreb. This Congress could not be accomplished without much enthusiasm and help of numerous associates to whom we are immensely grateful. This experience has been very rewarding, not only because we had the opportunity to learn much, but also because we had a chance to collaborate and meet many interesting people that made this project so worthwhile. We hope that you will enjoy it even more than we did while making it happen!

1st Day



Wednesday, 4th, Nov

moderator:

JOSIPA LULIĆ, PhD, SRA

University of Zagreb

first session

Early Medieval Sculptors: the Case of Rab

—

prof. MILJENKO JURKOVIĆ *, PhD

University of Zagreb

Wednesday, 9:30 - 9:50

Research of the early medieval sculptors' workshops is probably best developed in Croatia, due to the fact that the methodology was first applied here, some fifty years ago. Until now, more than 20 such workshops of unknown masters have been defined, their opus growing with each new research. Here a new and until now unknown workshop, which operated at the end of the 8th century on the Quarnero islands of Rab and Cres - Lošinj will be presented, as well as the political context of its engagement precisely in those two bishopric seats.

Decoration and Styles of the Romanesque Churches in the Adriatic

—

MARIA CRISTINA ROSSI,

University of Rome

Wednesday, 9:50 - 10:10

The decoration of churches in the Adriatic between the twelfth and thirteenth century is characterized by a particular style called 'lozenge'. This paper will study the Cathedral of Santa Maria Maggiore of Rab in comparison with the cathedral of St. Anastasia in Zadar and Santa Maria della Piazza in Ancona. The comparison will be extended to the Romanesque architecture of central and northern Italy. An analysis of the development of that type of decoration will be made following two paths of research; the first to outline the origins, and the second to locate and link similar examples.

Majorcan Gothic Sculpture: Sources and Problems of its Study

—

MAGDALENA CERDÀ GARRIGA

& ANTÒNIA JUAN VICENS

University of the Balearic Islands

Wednesday, 10:10 - 10:30 / Skype

This paper focuses on Majorcan gothic devotional and architectural sculpture. Despite the fact that each one has its special features, the study of both typologies presents similar problems. This proposal aims to deepen the wide range of sources that can be used to analyse Majorcan gothic sculpture and its artistic and cultural context but also deals with the difficulties arising from the direct study of the pieces. These difficulties will be analysed from the aspect of documentation, traits that fall from the predominant style, and will outline its conservational problems.

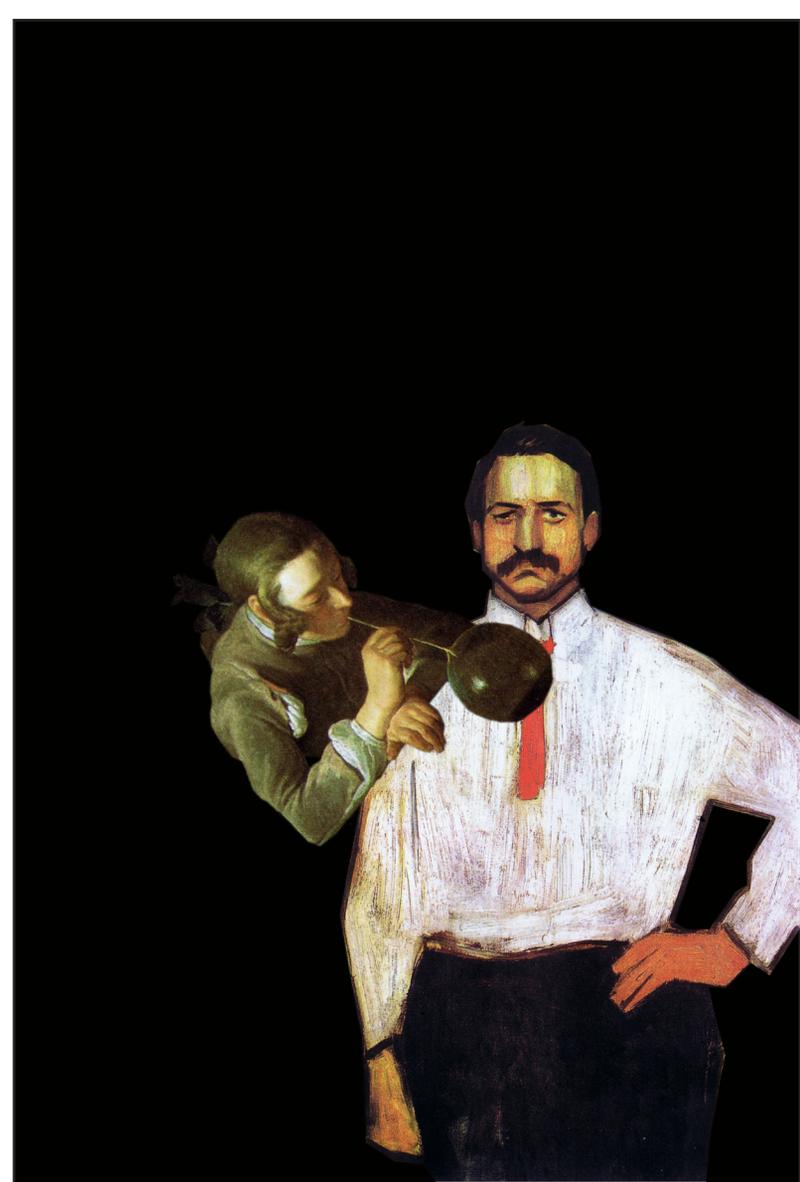
Mendicant Orders in Renaissance Split - Architectural Development of Monastery of St. Anthony in Poljud

—
ANITA BRAKUS KEDŽO

University of Zadar

Wednesday, 10:30 - 10:50

The topic of this paper is the analysis of the reception of humanistic and renaissance ideas in the city of Split, as well as the role of mendicant orders in the mentioned process. The observed Franciscan monastery of St. Anthony in Poljud was chosen as an example on which this process is explained, since it was founded exactly at the time of the appearance of the new renaissance style in Split, whose elements are present in the monastery complex, while the relations to the humanistic movement are evident through the activities of important humanists, but also the friars of the monastery.



1st Day

— Wednesday, 4th, Nov

moderator:

ANA MARINKOVIĆ, PhD, SRA

University of Zagreb

Second Session

The Pictorial Narrative in the Early Modern Devotional Painting by Examples of the Works of Fra Filippo Lippi

—

LARYSA DORONYCHEVA

Dresden University of Technology

Wednesday, 11:05 - 11:25

Competing with the plastic, which took over the primacy in the production of Madonnas in Florence at the beginning of the 15th century, Filippo Lippi led the upswing of this theme in painting, developing a new image form and presentation of the topic. Using the example of Lippi's paintings, the pictorial narrative of early modern Italian private devotional painting will be looked at from the perspective of Alberti's theory.

Renaissance and Baroque Architectural Heritage in the City of Komiža

—

DAVOR STIPAN

University of Split

Wednesday, 11:25 - 11:45 / Skype

The focus of this paper is the style and architectural description of the most important architectural monuments made from the 15th to the 18th century in the city of Komiža, situated on the island of Vis. The presented objects contain sacral, fortification and residential characteristics which make the cultural identity of the city of Komiža, and represent fertile ground for future research. The goal is to find new knowledge about the architectural heritage of the said period, as well as defining the conditions for its development.

Interactions Between the So-called Tarocchi of Mantegna and the Secular Game of Laberinto

—

EVA SKOPALOVA

University of Prague

Wednesday, 11:45 - 12:05

The paper focuses on the so-called Mantegna Tarocchi, a set of fifty early Renaissance engravings that originated from around the year 1465 in Northern Italy. The term 'Mantegna Tarocchi' is used today purely out of convention, as is the word 'tarot'. The idea for the series was probably devised by Nicholas of Cusa, Pope Pius II, and Cardinal Bessarion, who invented the game during the Council of Mantua (1459 - 1460). The complete set is divided into five groups of ten prints. The Mantegna Tarocchi were later incorporated into the system of the game Laberinto (ca. 1610 - 1616, Andrea Ghisi), which was a secular, parlour game.

1st Day



Wednesday, 4th, Nov

moderator:

TANJA TRŠKA, PhD, SRA

University of Zagreb

third session

Artworks, Networks and Identity: Schiavoni/Illyrians in Early Modern Rome

—

prof. JASENKA GUDELJ*, PhD

University of Zagreb

Wednesday, 14:30 - 14:50

In 1453, the pope Nicholas V granted the ruined church of Santa Marina at the smaller of the two Roman ports, Ripetta, to Dalmatiae et Schiavonae nationum with permission to reconstruct it and dedicate it to Saint Jerome. Now known as San Girolamo dei Croati, the church was completely rebuilt between 1596 and 1591 by the pope Sixtus V according to the designs by Martino Longhi the Elder. In order to investigate the construction of intrinsic cultural identities that found their expression in the art and architecture of Schiavoni/Illyrian church in Rome, this paper focuses on the relationship between papal interventions and the confraternity patronage. Moreover, it examines the role of the Roman community within a larger network of Schiavoni/Illyrian institutions in Italy facilitating the artistic exchange with South East Europe during the Early Modern period.

A Study of the Relationship between Art and Paleographic Trends: Epigraphy of the Doges in Venice

—

DESI MARANGON

University of Ca' Foscari (Venice)

Wednesday, 14:50 - 15:10

The topic of this paper is the epigraphy and its relation to the artistic context. I will operate an epigraphic census, not necessarily exhaustive, in order to better explain the existent relationship between inscriptions and art history, during medieval and early humanistic times. The epigraphic sylloge will be based on the following criteria: chronological limits (xivth and xvth century), geographical limits (the city of Venice), committances (doges and state power). During the period taken into consideration, the republic of Venice was handling with notable political and geopolitical changes, and creating a new propagandistic image to represent its identity over the adriatic and eastern dominion. Paleographic and contentual peculiarities of this selected epigraphical evidence might put in evidence some of these aspects, and their deep and semantic relations with the art historical context.

Visual Culture in the Service of Creating a Ruling Ideology

—

GORDANA MILANOVIĆ

University of Belgrade

Wednesday, 15:10 - 15:30

The topic of this work is related to the creation of the royal ideology of the Duke of Burgundy, Philip the Good. This paper includes the analysis of illuminated manuscripts, panel paintings, ephemeral spectacles and fashion shows as some of the most important means of self-representation. The patron role will be analyzed through the example of the Duke and the court artist and valet de chamber, Jan Van Eyck. This paper aims to present and explain the way in which the Duke demonstrated his ideas as well as the way in which ideals were created through visual culture.

Preserving an Art Historical Memory: The Impact of World War II on Marble Sculptures and Reliefs of the 15th and Early 16th Century in the Bode-Museum in Berlin

—

IVANA KURJAKOVIĆ

University of Zagreb

Wednesday, 15:30 - 15:50

The focus of this paper is the marble sculptural and relief collection in the Bode-Museum in Berlin; more precisely, the effects of the Second World War on the collection. Although a large amount of the museum's inventory had been safely stored during the War, many of the artworks were subsequently destroyed, or lost and never retrieved. A certain amount of the sculptures and reliefs was relocated by the Soviets, and returned after the war. Yet, the collection currently on view in the Bode-Museum still testifies to the tremendous impact of warfare on works of art.

The Sultan and the Dragon: Visual Inventions as Mimetic and Allegorical Practices in Late Cinquecento Florence

—

DAVIDE FERRI

Humboldt University of Berlin

Wednesday, 15:50 - 16:10

This paper aims to analyze the aesthetic and semantic strategies in the depiction of Ottoman sultans with exotic animals in Early Modern Florentine visual culture. I will focus on a drawing by the Veronese artist Jacopo Ligozzi that reproduces Sultan Selim II with a dragon, not only contextualizing this image within the tradition of Ottoman imagery in Medici Florence, but also giving insights into the development of encyclopedic classifications of the monstrous in Early Modern natural history and ethnography.

2nd Day



Thursday 5th, Nov
moderator:

TANJA TRŠKA, PhD, SRA

first session

Judith and Holofernes as an Allegory of Political Virtue in the So-Called Confessional Era

—

FLORIAN KAYSER*

Dresden University of Technology

Thursday, 10:00 - 10:20

This paper focuses on the reinterpretation of the Judith-figure, with her becoming an allegory of political virtue. By reflecting the iconographic tradition before the Reformation and concentrating on the exegesis of the biblical story, a giant woodcut by the German artist Heinrich Vogtherr will be closely read, examined and compared with the iconographic tradition it derives from. The specific topic of the story, combined with the cunning application of twice-coded symbols, formulates a complex picture intended to be an ideal for its beholder.

Rembrandt's Adam and Eve - A Look Beyond the Borders of the Old Testament

—

STEFANIE FRANKE

Dresden University of Technology

Thursday, 10:20 - 10:40

The influence of Rembrandt's predecessors is reflected in his entire oeuvre – sometimes more, sometimes less hidden. His etching about the fall of man can be considered one of these less obvious works. The main problem to be analyzed is how these peculiarities can be classified into the iconographic tradition. The aim of this paper is to show their meaning and importance for etching in general and for the first man and woman, Adam and Eve, in particular. This then leads to the question of to what extent is the application of the Old Testament as an interpretation framework influenced by these peculiarities.

The Little Ice Age and How It Was Captured in the Visual Arts?

—

LOVORKA KEČA I PETAR GABRIĆ

University of Zagreb

Thursday, 10:40 - 11:00

The term 'Little Ice Age' is used to describe a period between AD 1350 and 1850 during which Europe and other regions neighboring the North Atlantic experienced unusually cold weather conditions. The causes and consequences reflected in the living conditions of the cold period will be briefly explained while focusing on the Little Ice Age as a phenomenon which resulted in new activities such as curling, ice skating etc. The connection between The Little Ice Age and art and literature will be demonstrated through selected artworks which reflect these dramatic climate changes.

2nd Day



Thursday 5th, Nov
moderator:

DANKO ŠOUREK, PhD, SRA
University of Zagreb

Second Session

The 'Augustan' City: How a Veduta Creates a Brand



JULIANE GATOMSKI*

Dresden University of Technology

Thursday, 11:15 - 11:35

The so-called 'Canaletto-view' of Dresden by Bernardo Bellotto is one of the most well-known paintings of a city, and of this city in particular. It is a key image for the understanding of Dresden's representation and identification in the past and the present as well. This paper focuses on the question of how and what kind of mental image is formed by the picture itself and how they are both used to create an outside view and insight. The heritage formed by the picture is an artistic, architectural and mental one, which represents the overall concept of the brand 'Dresden' as a narrative.

The Identity and Style of Sculptures on Dresden Catholic Cathedral

—

FANNY POPARA

University of Zagreb

Thursday, 11:35 - 11:55

The main focus of this paper is the problematic iconography of saints and patrons (especially the patrons of Poland and Saxony) as an idea of the ecclesia militans, which converted the people of Saxony to Catholic faith with the help of Habsburg, Polish, Saxon and Jesuit saints. The importance of the royal house in creating this program of sculptures in Dresden, as well as building Hofkirche in the first place as a means for their private propaganda, will also be mentioned. At last, the new interest in the Italian style as a tendency of turning Dresden into a 'Florence on the Elbe' will be presented.

An Image of a Pirate; From Sea Robbers to Heroes and Adventurers; Creation of an Iconic Picture of a Pirate in the 18th Century and its Popularity up to Now

—

JOVANA NIKOLIĆ

University of Belgrade

Thursday, 11:55 - 12:15

This work aims to show how the image of pirates, the one presented by the popular culture, corresponds to the one from the 18th century, as well as look back on the reasons for which they were shown as such. Did the pirates of the 18th century wear dreadlocks? How were they dressed? Were there female pirates? Which weapons did they use and who sailed under the most famous pirate flag of all time - a skull with crossed swords? And how, in just a few decades at the turn of the 18th century, did the hated figure of a robber, become the synonym for a rebellious outlaw, adventurer, lover, and a beloved antihero?

2nd Day



Thursday 5th, Nov

moderator:

doc. FRANKO ĆORIĆ, PhD

University of Zagreb

third Session

Hidden Symbolism in Millais's 'Christ in the House of his Parents'- a Pre-Raphaelite Creation or a Revert To Old Traditions?

—

CHRISTIN NEUBAUER

Dresden University of Technology

Thursday, 14:40 - 15:00

In 1850 at the exhibition of the Royal Academy in London a painting with no title attracted a lot of criticism. Only a few years later this painting will be recognized as a masterpiece and well-known as the "Carpenter's Shop" or "Christ in the House of his Parents" by the Pre-Raphaelite artist John Everett Millais. This work combines the Pre-Raphaelite doctrines and includes a lot of symbols. Their backgrounds and meanings, in relation to the brotherhood's concepts, Victorian ideals and former traditions shall be the focus of this paper.

Fusion of Painting and Music: Unique Artistic Formula in Works of Mikalojus Konstantinas Čiurlionis

—
NINA RAKOJEVIĆ

University of Belgrade

Thursday, 15:00 - 15:20

One of the extraordinary meeting points of music and art is found in the work of a Lithuanian artist, Mikalojus Konstantinas Čiurlionis. Having studied composition in Warsaw and Leipzig and then painting in the Warsaw School of Fine Arts, Čiurlionis brought an entirely new dimension to Lithuanian art. The significance of his work for Lithuanian culture and culture in general was enormous. In this paper the link between Čiurlionis' paintings and music works will be pointed out and highlighted, as well as the artist's impact on Lithuanian artists

Between Imitation and Originality - the Dresden-based Artist Otto Hettner (1875–1931) in Paris

—
KATI RENNER

Dresden University of Technology

Thursday, 15:20 - 15:40

The main subject of this paper is the yet unexplored painter, illustrator and sculptor Otto Hettner. His highly heterogeneous work ranges from neo-impressionism, symbolism, monumental paintings to expressionism. The focus is put on artworks made around 1900 in Paris. Using a few significant examples of artworks, this presentation will provide a first look into research results and highlights, how Hettner was inspired by the French contemporary art, how he developed his own concept quoting both impressionism and art nouveau, and how he endeavoured to create a new German art.

A Comparative View on Otto Dix's 'Der Krieg' ('The War') and 'Großstadt' ('Metropolis')

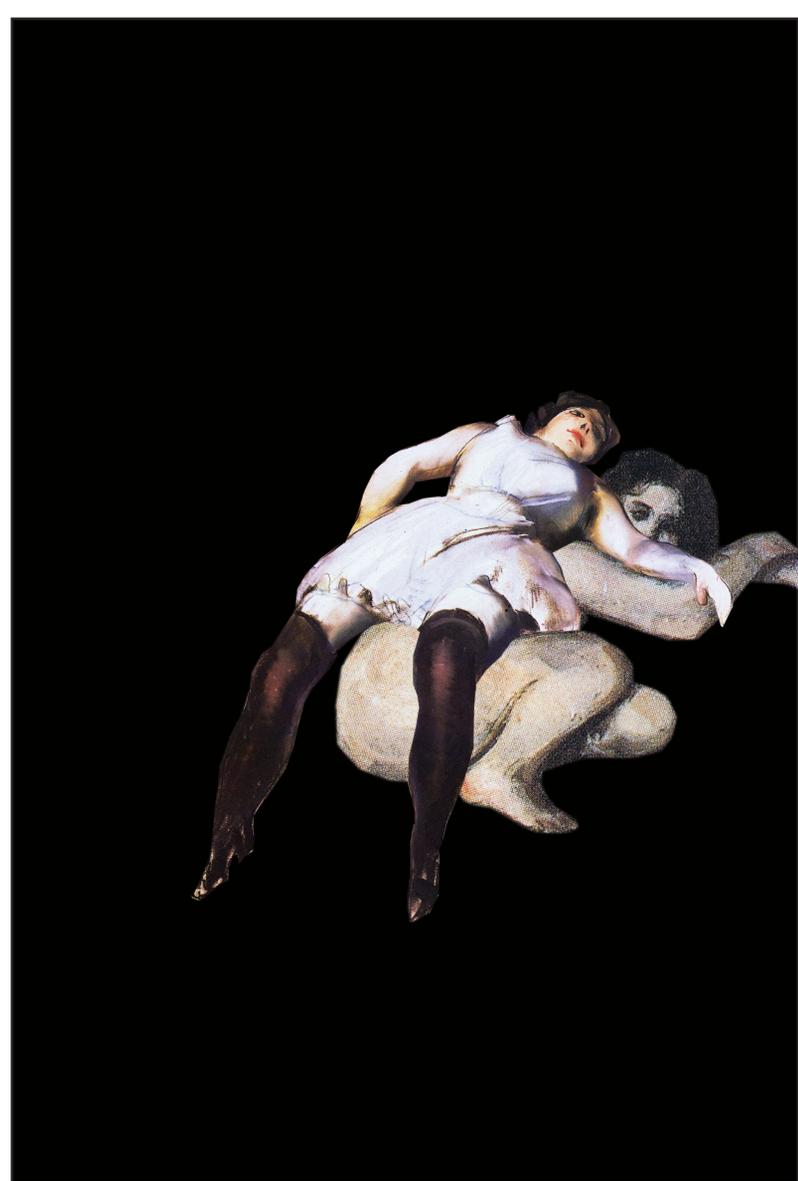
—

ILONA KUNKEL

Dresden University of Technology

Thursday, 15:40 - 16:00

The triptych-painting 'Der Krieg' is often considered to be the greatest work of art in the oeuvre of Otto Dix, the most famous German painter of Verism. However, art history has lately seen some attempts to connect this exceptional painting to Dix's complete works, by questioning its exceptionality and stressing its similarity to the artist's earlier works. These studies disregard a potential interrelation between 'Der Krieg' and 'Großstadt', which is also a large triptych and depicts another major topic of interest of the artist - urban life in the early twentieth century.



2nd Day



Thursday 5th, Nov
moderator:

IVANA MANCE, PhD
Institute of Art History

fourth Session

The Impact of Schulz's Prose on the Work of Wojciech Has, Tadeusz Kantor and Mariusz Kubielas

—

IVA LEKOVIĆ

University of Belgrade

Thursday, 16:20 - 16:40

Bruno Schulz was a poet, writer, fine artist and an art teacher; a Polish Jew born in Drohobych in 1892 and brutally killed by the German Nazis in 1942. The majority of his legacy was destroyed during the Holocaust. When it comes to the literary opus of Bruno Schulz, it is not large. However, he is considered one of the greatest Polish-language avant-garde writers and his legacy is until today present in the works of other artists. In this paper, we will inspect the elements of Schulz's writings in the works of three Polish artists, all working in different media.

Maus and Kiš

–

LUKA RAKOJEVIĆ

University of Donja Gorica, Podgorica

Thursday, 16:40 - 17:00

The topic of this paper is the connection between Art Spiegelman's graphic novel *Maus* and the works of the writer Danilo Kiš. Both authors have engaged their interests in the topic of Holocaust. Their approaches are similar, sometimes almost identical in the pathos, and sometimes completely different because of their dissimilar life stories. This paper deals with links between this comic and other Spiegelman's graphic novels concerning Fascism and Nazism and also with the relation between the literary work of Kiš and its interpretations.

The 'Degenerate Art Exhibition' in Munich 1937 - Funeral of Modern Art

–

TAMARA BILJMAN

University of Arts in Belgrade

/ Université Lumière Lyon 2

Thursday, 17:00 - 17:20

This paper presents a different point of view on the 'Degenerate Art' Exhibition, not merely as a grotesque cultural event from the Third Reich history, but as an extremely powerful means of Nazi propaganda. After the horrors of World War One, German artists set themselves on a mission to unmask false idols, destroy imposed ideals and shine a light on the new force which threatened the people of Germany. However, the motive behind this exhibition does not lie simply in an attempt to 'clean' the new culture of modern elements in order to return to classicist ideals nor to get rid of 'noisy' artists.

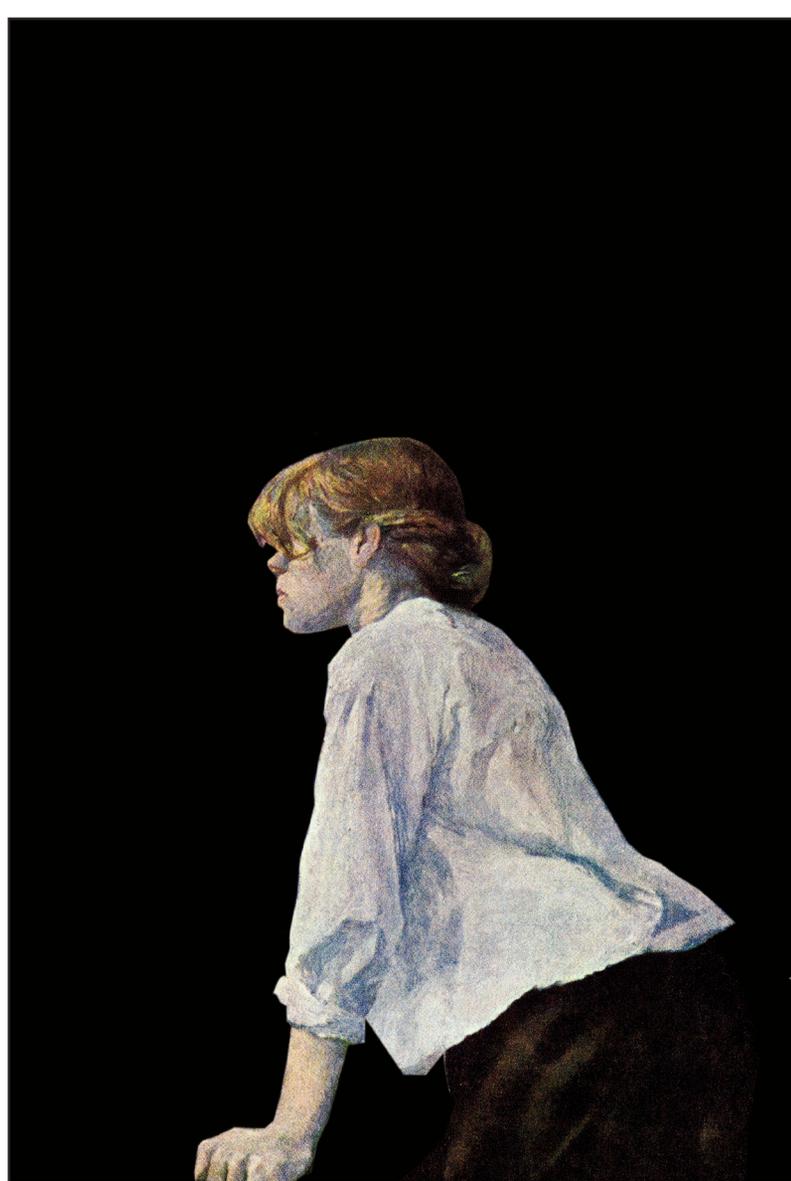
The Potential of Industrial Heritage in the Urban Landscape – Model of the Ciglana Zagreb Brick factory

ANA TOTH *, M. Sc. Land. Arch.

University of Zagreb

Thursday, 17:20 - 17:40

Many of today's urban areas with industrial structures are left to decay. The European approach towards this distinctive cultural heritage includes the reclamation of land and/or existing structures for new public or private, indoor or outdoor functions. A description of the renovation and conversion of derelict urban areas, as well as the benefits of those projects will be given. The four types of conversion will be identified: construction land, shell concept, conservational approach, and historical reinterpretation. Locations of Zagreb's industrial heritage are divided into three categories based on their current state. Their locations in the city emphasize the potential of industrial heritage in Zagreb's urban landscape, offering the possibility of creating a new urban green corridor. Historical reinterpretation is represented with the model of the brick factory Ciglana Zagreb.



3rd Day



Friday, 6th, Nov

moderator:

SANJA HORVATINČIĆ,

PhD student / RA,

Institute of Art History

first Session

How Artistic Is Prehistoric Artistry?

—

DORA DERADO

University of Split

Friday, 10:00 - 10:20

This paper points to the issue that some prehistoric artifacts can be seen as more or less artistic depending on the definition of art, our perception of it, and the artifacts themselves (which vary over time), as well as other factors. For that reason some of the main definitions of art, going all the way back to ancient Rome and Greece up to the present with one of the most enchanting examples of Prehistoric creativity known to us - the Great Hall of the Bulls in Lascaux. I do so not in an attempt to define art but with the aim of clarifying the artistic quality of Prehistoric production.

Potentials of Flusser's Photographical Lexic

—
DARIO VUGER

University of Zagreb

Friday, 10:20 - 10:40

This paper will discuss theoretical positions presented in 'Towards a Philosophy of Photography', a book by the prominent Czech philosopher and media theorist Vilém Flusser. The author will try to valorize the presented 'Lexicon of basic concepts' inside the context of Flusser's theory as a whole, or to say how it collides with his thoughts on art, visual studies and the dystopia of media disintegrated reality. The concepts introduced in the discussion of Flusser's theory of photography are today to be understood as basics in resonating the production, exhibition and distribution of modern art.

The Documentary Tradition at the Example of Dorothea Lange

—
EVA GÖTTKE

University of Cologne

Friday, 10:40 - 11:00

Dorothea Lange, one of the eleven FSA photographers in America, succeeded in capturing things as they are. Her approach was based on three rules: she was not to show an arrogant or judgmental attitude towards the person she photographed, she almost always tried to capture the surroundings of whatever she photographed and she always tried to give her photographs a sense of time. In this paper the author focuses on the outstanding role of documentary photography both as a form of art and a form of documentation, considering the work of Dorothea Lange.

3rd Day

Friday, 6th, Nov

moderator:

LJILJANA KOLEŠNIK, PhD

Institute of Art History

Second Session

Woman (in Struggle): the Visualization of the Yugoslavian Woman During and After the Second World War

—
IVANA MIHAELA ŽIMBREK

University of Zagreb

Friday, 11:15 - 11:35

A major part of women's popular culture has been formed by women's magazines, which as a term is usually used in order to denote the variety of publications that contain different texts about and for the female reader. The presentation will provide an analysis of two Croatian women's magazines from the 1940s and the 1950s - the political *Žena u borbi* and the postwar magazine *Svijet*. The focus is put on the visual aspect of these publications, primarily on the magazine covers, in order to show how the political and social changes in Yugoslavian history, along with the shifting positions of Yugoslavian women in society, have been at the same time reflected and constructed by the (visual) politics of women's magazines.

Broadway Posters - The Art of Selling Musical Theatre

—
IRENA CURIĆ

University of Zagreb

Friday, 11:35 - 11:55

Broadway has become a brand and its strong visual presence has now more than ever become a weapon in the fight for the number of tickets sold. This presentation will discuss why some of the greatest Broadway posters became iconic images of modern culture. It will also try to explain the poster marketing strategies and categorize different types of posters, whether they are just 'picture and text' kind of posters (i.e. Hedwig and the Angry Inch), simple emblems (i.e. Les Misérables) or purely textual posters (i.e. West Side Story).

Liberty Leading the Palestinian People

—
SANDRA JANßEN

Dresden University of Technology

Friday, 11:55 - 12:15

Eugène Delacroix's painting 'Liberty Leading the People', is considered to be one of the most powerful iconographic representation of the French nation, as it stands for the struggle for freedom and democracy of the French nation. This paper aims to shed light on the graffiti by an anonymous artists painted on the separation wall in Bethlehem dividing villages and cities in the occupied Palestinian territories, transforming the famous theme of the 19th century national struggle against monarchy and oppression into the Palestinian struggle for a nation state.

3rd Day



Friday, 6th, Nov
moderator:
IVANA PODNAR, PhD
University of Zagreb

third Session

Slovene Members of the Yugoslav Women's Art Club (1927–1941)

–

MARJA NIKOLČIĆ
University of Ljubljana

Friday, 14:35 - 14:55

Since the Women's Art Club from Zagreb is today mostly treated as if consisting exclusively of Croatian artists, it is often forgotten that it once also included members from Slovenia. Neglecting the Slovene participation in the Club makes it impossible to fully comprehend and analyze not only the artistic, but also the social aspects of the association. The differences in the quality and quantity of the representation of Slovene and Croatian members in the Club's exhibitions are the result of the fact that they belonged to different generations and milieus. In this work the author attempts to show some of the similarities and differences in their choice of motives, stylistic influences and education.

Italians in Yugoslavia, Yugoslavs in Italy. Video Experimentation and Exchange in the '70s.

—

LISA PAROLO

University of Udine

Friday, 14:55 - 15:15

In 1972 Paolo Cardazzo and Ladislav Barišić, together with the 'Etnographic Museum' of Pazin, organized a meeting in Motovun, Croatia, inviting Italian and Yugoslav artists. There, those artists lived together and participated in a competition of painting 'ex-tempore'. Given the success of the event the decision was made to give continuity to the initiative, which lasted until 1984. Parallel to the painting competition, and thanks to Paolo Cardazzo's Sony Portapak, from 1974 until 1976 a huge experimentation of the new medium of video took place.

Digital Art: Transcending the Material

—

MARGITA NIKOLIĆ

I KATARINA PETRIĆ

University of Belgrade

Friday, 15:15 - 15:35

Digital art refers to the contemporary art that is produced by digital technologies and presented through the digital media. The increasing development of this new media tends to completely transform the ways in which art is created, offered and perceived by the audience, as well as the ways in which it is stored. Artwork, now in the form of data, transfers promptly and directly from the artist to the audience via Internet, and this attainability causes a rethinking of cultural values in the technological age. Does the increased number of people that use and consume digital art decrease its value? Consequently, does the increased audience engagement decrease the skill that every artist is required to have?

3rd Day

— Friday, 6th, Nov

moderator:

TAMARA BJAŽIĆ

KLARIN, PhD

Institute of Art History

fourth Session

Fountains of Zagreb - The Other Side of Sculpture

—

MAJA FLAJSIG

University of Zagreb

Friday, 15:45 - 16:05

The tradition of constructing urban public spaces through the element of water is very much alive in Zagreb. Because of their socio-anthropological aspect, fountains are often the focal points in a composition of a town square or park. The element of water allures people, it calmly resonates throughout space, it cools and creates a place for animals of all sorts to quench their thirst. Fountains undoubtedly have a function in social spaces of the city. Nevertheless, their aesthetic function of urban decorum is being taken in question today.

Rescue Legacies - Legacy of Petar Lubarda

—

DINA DEBELJAK

Heritage House Belgrade

Friday, 16:05 - 16:25

The representative villa which houses the Legacy today was erected in 1927. The last and the most famous tenant was the painter Petar Lubarda, who moved into the villa with his wife Vera Protic Lubarda in 1957 and lived there until his death. Moving into villas and luxurious condominiums in the sixties was the privilege that Yugoslav socialism offered, which illustrates the attitude of the society towards its prominent members. The rich history of the edifice along with the proposals and recommendations for its transformation into a modern museum building will be presented in this paper.

Artwork in Focus - Legal Implementation and Protection of Intellectual Property and Copyright

—

MAJA PAVLINIĆ I ZRINKA KOS

University of Zagreb

Friday, 16:25 - 16:45

What is intellectual property? How to protect your copyright? Are artists aware of their rights, especially concerning the violation of legal rights, and which means can be used to detect and eliminate such violations? The subjects of this research are the questions and problems which consider realization and protection of intellectual property presented through examples of contemporary Croatian art. Problems of immediate supervision of usage and copyright infringement will be discussed as a threat to artists' creativity and legal safety of their work.

Analysis of the Housing Crisis in Yugoslavia After the Second World War and the Different Solutions to it, Primarily the Industrialization of Construction and Prefabricated Construction

—
JOSIPA PROSINEČKI

Friday, 16:45 - 17:05

University of Zagreb

The theme of this paper is the analysis of the housing crisis in Yugoslavia after the Second World War and the different solutions to it. The most successful company in the use of prefabricated construction was Jugomont from Zagreb. With the collapse of Jugomont during the seventies, the practice of fully prefabricated construction stopped. Hundreds of 'tins' built by Jugomont remain as a testimony of that quite successful experiment, and they still accommodate thousands of tenants. The question remains if modern housing is of any better in quality than the one during the period of socialism.



The Apse Mosaic of Santa Maria in Trastevere: Visual Rhetoric of Triumphant Church

—

prof. STEFANO RICCIONI *, PhD

University of Ca' Foscari (Venice)

Friday, 17:20 - 17:40

Using a new methodological approach, called epiconography, the paper examines the apse mosaic of S. Maria in Trastevere in Rome, built by Innocent II during the end of the Church Reform. The mosaic is exemplar of a practice of "visual composition" that followed the rules of medieval rhetoric in order to emphasize an ecclesiastical message. This strategy was typical during the so called "Gregorian Reform". The mosaic will be considered as the product of rhetorical "speech" which employs images, inscriptions, colours and texts. In doing so traditional models of decoration are reinterpreted to create a new schema, closer to the contemporary message of the Church. Reformers created a visual rhetoric based on the display of closely connected scripts and images, which systematized knowledge for the benefit of the beholder.

Genius loci in the Gothic Sculpture of Istria

—

prof. PREDRAG MARKOVIĆ *, PhD

University of Zagreb, Friday, 17:40 - 18:00

The late medieval artistic heritage of Istria has long been recognized as a separate regional unit in which, in addition to the constantly present Mediterranean and Italo-ancient characteristic and the occasionally present foreign influences and incentives, we can clearly isolate even some indigenous stylistic and formative elements. And while the former is quite clearly visible in the architecture, and the latter more present in the mural painting of the late Middle Ages, the new creative contributions of the Istrian soil are most clearly manifested in the sculpture of the Gothic period made by unknown, "local masters". The persistent and sublimated local influence that appears as a separate component of the gothic sculpture of the Istrian-Krast region is best synthesized in the numerous stone and wood sculptures created during the 14th and especially the 15th century, as pointed out by E. Cevc (1963). The presentation will focus on several examples of stone sculpture with which the dominant local stylistically formative elements that constitute the genius loci of the Istrian soil will be illustrated.

1st Day

WEDNESDAY
4th November

09:00 - 09:30	Prof. Marko Špikić: Welcome speech & the Opening of the IV International Congress of Art History Students
FIRST SESSION	MODERATOR: JOSIPA LULIĆ
09:30 - 09:50	Miljenko Jurković: Early Medieval Sculptors: the Case of Rab *
09:50 - 10:10	Maria Cristina Rossi: Decoration and Styles of the Romanesque Churches in the Adriatic
10:10 - 10:30	Magdalena Cerdà Garriga i Antònia Juan Vicens: Majorcan Gothic Sculpture: Sources and Problems of its Study (Skype)
10:30 - 10:50	Anita Brakus Kedžo: Mendicant Orders in Renaissance Split - Architectural Development of Monastery of St. Anthony in Poljud
10:50 - 11:05	COFFEE BREAK
SECOND SESSION	MODERATOR: ANA MARINKOVIĆ
11:05 - 11:25	Larysa Doronycheva: The Pictorial Narrative in the Early Modern Devotional Painting by Examples of the Works of Fra Filippo Lippi

11:25 - 11:45	Davor Stipan: Renaissance and Baroque Architectural Heritage in the City of Komiza (Skype)
11:45 - 12:05	Eva Skopalova: Interactions Between the so-called Tarocchi of Mantegna and Secular Game Laberinto
12:05 - 14:30	LUNCH BREAK
THIRD SESSION	MODERATOR: TANJA TRŠKA
14:30 - 14:50	Jasenka Gudelj: Artworks, Networks and Identity: Schiavoni/ Illyrians in Early Modern Rome *
14:50 - 15:10	Desi Marangon: A Study of the Relationship between Art and Paleographic Trends: Epigraphy of the Doges in Venice
15:10 - 15:30	Gordana Milanović: Visual Culture in the Service of Creating a Ruling Ideology
15:30 - 15:50	Ivana Kurjaković: Preserving an Art Historical Memory: The Impact of World War II on Marble Sculptures and Reliefs of the 15th and Early 16th Century in the Bode-Museum in Berlin
15:50 - 16:10	Davide Ferri: The Sultan and the Dragon: Visual Inventions as Mimetic and Allegorical Practices in Late Cinquecento Florence
20:00	Social at VINYL bar & bar

2nd Day

THURSDAY
5th November

FIRST SESSION	MODERATOR: TANJA TRŠKA
10:00 - 10:20	Florian Kayser: Judith and Holofernes as an Allegory of Political Virtue in the So-Called Confessional Era*
10:20 - 10:40	Stefanie Franke: Rembrandt's Adam and Eve - A Look Beyond the Borders of the Old Testament
10:40 - 11:00	Lovorka Keča i Petar Gabrić: The Little Ice Age and How It Was Captured In Visual Arts
11:00 - 11:15	COFFEE BREAK
SECOND SESSION	MODERATOR: DANKO ŠOUREK
11:15 - 11:35	Juliane Gatomski: The 'Augustan' City: How a Veduta Creates a Brand*
11:35 - 11:55	Fanny Popara: The Identity and Style of Sculptures on Dresden Cathedral
11:55 - 12:15	Jovana Nikolić: An Image of a Pirate; From sea Robbers to Heroes and Adventurers; Creation of an Iconic Picture of a Pirate in the 18th Century and its Popularity up to Now
12:15 - 14:40	LUNCH BREAK

THIRD SESSION	MODERATOR: FRANKO ĆORIĆ
14:40 - 15:00	Christin Neubauer : Hidden Symbolism in Millais's 'Christ in the House of his Parents' - a Pre-Raphaelite Creation or a Revert To Old Traditions?
15:00 - 15:20	Nina Rakojević: Fusion of Painting and Music: Unique Artistic Formula in Works of Mikalojus Konstantinas Čiurlionis
15:20 - 15:40	Kati Renner: Between Imitation and Originality - the Dresden-based Artist Otto Hettner (1875 - 1931) in Paris
15:40 - 16:00	Ilona Kunkel: A Comparative View on Otto Dix's 'Der Krieg' ('The War') and "Großstadt" ('Major City')
16:00 - 16:20	COFFEE BREAK
FOURTH SESSION	MODERATOR: IVANA MANCE
16:20 - 16:40	Iva Leković: The Impact of Schulz's Prose on the Work of Wojciech Has, Tadeusz Kantor and Mariusz Kubiela
16:40 - 17:00	Luka Rakojević: Maus and Kiš
17:00 - 17:20	Tamara Biljman: The 'Degenerate Art Exhibition' in Munich 1937 - Funeral of Modern Art
17:20 - 17:40	Ana Toth: The Potential of Industrial Heritage in the Urban Landscape - Model of the Cigłana Zagreb Brick Factory

3rd Day

FRIDAY
6th November

FIRST SESSION	MODERATOR: SANJA HORVATINČIĆ
10:00 - 10:20	Dora Derado: How Artistic Is Prehistoric Artistry?
10:20 - 10:40	Dario Vuger: Potentials of Flusser's Photographical Lexic
10:40 - 11:00	Eva Göttke: The Documentary Tradition at the Example of Dorothea Lange
11:00 - 11:15	COFFEE BREAK
SECOND SESSION	MODERATOR: LJILJANA KOLEŠNIK
11:15 - 11:35	Ivana Mihaela Žimbek: Woman (in Struggle): the Visualization of the Yugoslavian Woman During and After the Second World War
11:35 - 11:55	Irena Curić: Broadway Posters - The Art of Selling Musical Theatre
11:55 - 12:15	Sandra Janßen: Liberty Leading the Palestinian People
12:15 - 14:35	LUNCH BREAK
THIRD SESSION	MODERATOR: IVANA PODNAR
14:35 - 14:55	Marja Nikolčič: Slovene Members of the Yugoslav Women's Art Club (1927-1941)

14:55 - 15:15 Lisa Parolo: Italians in Yugoslavia, Yugoslavs in Italy. Video experimentation and exchange in the '70s.

15:15 - 15:35 Margita Nikolić i Katarina Petrić: Digital art: Transcending the Material

15:35 - 15:45 COFFEE BREAK

FOURTH SESSION **MODERATOR: TAMARA BJAŽIĆ KLARIN**

15:45 - 16:05 Maja Flajsig: Fountains of Zagreb - The Other Side of Sculpture

16:05 - 16:25 Dina Debeljak: Rescue Legacies - Legacy of Petar Lubarda

16:25 - 16:45 Maja Pavlinić i Zrinka Kos: Artwork in Focus - Legal Implementation and Protection of Intellectual Property and Copyright

16:45 - 17:05 Josipa Prosinečki: Standardization as a Virtue: Advantages of ex-Yugoslavian Urbanistic Policies

17:05 - 17:20 COFFEE BREAK

17:20 - 17:40 Stefano Riccioni: The Apse Mosaic of Santa Maria in Trastevere: Visual Rhetoric of Triumphant Church *

17:40 - 18:00 Predrag Marković: Genius loci in the Gothic Sculpture of Istria *

IV INTERNATIONAL CONGRESS

OF ART HISTORY STUDENTS, 4TH TO 6TH NOVEMBER 2015,

FACULTY OF HUMANITIES AND SOCIAL SCIENCES, ZAGREB

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