

**Faculty of Humanities
and Social Sciences**

Zagreb, Croatia

1 – 4 July 2026

ARTIN

SOCIETY

ArtinS

INTERNATIONAL CONFERENCE

Art in Society

Faculty of Humanities and Social Sciences,
University of Zagreb, Croatia
1 – 4 July 2026

Programme and Book of Abstracts

INTERNATIONAL CONFERENCE

ART IN SOCIETY

Faculty of Humanities and Social Sciences, University of Zagreb

Ivana Lučića 3, Zagreb, Croatia

1 – 4 July 2026

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ART IN SOCIETY: INTRODUCTION

At this conference, art is approached as an active and transformative force embedded within social and cultural life, with an emphasis on its capacity both to shape and to be shaped by the communities through which it is produced, experienced, and circulated. Rather than existing independently of society, art and artistic practices participate in ongoing political, religious, and cultural negotiations, contributing to the construction and contestation of identities, systems of power, and collective values.

For several decades, social history of art has remained one of the dominant methodological approaches within global art history. Art history and related disciplines have consistently sought to situate their objects of study within broader political, economic, cultural, ideological, and social frameworks. While recognising that this represents only one among many legitimate approaches to the study of visual arts, and that it has increasingly intersected in recent decades with newer theoretical paradigms, including feminist art history, postcolonial theory, posthumanism, and related critical perspectives, we conceived this conference as an opportunity to reflect upon and reassess the methodological approaches currently shaping the field internationally. By challenging established hierarchies and proposing alternative modes of perception and interpretation, artistic interventions create new possibilities for understanding both the world and our place within it.

Through exhibitions, performances, public installations, participatory projects in urban and rural environments, environmentally oriented initiatives, digital platforms, and other collaborative forms of engagement,

art creates spaces for dialogue among diverse communities, foregrounds perspectives that are frequently marginalized or excluded, and encourages more inclusive forms of cultural participation. At the same time, the symbolic and epistemological capacities of art enable it to question dominant narratives, reshape public discourse, and generate alternative frameworks of meaning. Processes of collective production and audience participation further extend the social agency of artistic practice, continually transforming both its interpretation and its broader cultural impact.

Our three keynote speakers approach these issues from two complementary perspectives. Maja Fowkes and Reuben Fowkes address artistic engagements with the natural world in the former socialist countries, while Uwe Fleckner examines the ways in which art responds to the shrinking of public space.

In addition to the keynote speakers, the conference brings together 47 participants whose presentations encompass numerous aspects of visual art production and its social contexts: architecture, painting, sculpture, applied arts, graphic arts, photography, the history of art education and the education in the field of art history, educational initiatives within both public and private institutions, provenance research, exhibition-making practices, monument preservation, and, naturally, participatory artistic practices, which are especially prominent given the thematic focus of the conference. Equally represented are topics including contemporary artistic practices, art and environmental issues, relationships between artists and gallerists, art in public space,

ecocritical approaches, the connections between performing and visual arts and their social roles, private art collections and their histories, the preservation and presentation of medieval heritage, heritage in contemporary life, attitudes toward public space, the art market, tourism, food as an artistic medium, the relationship between new and historic architecture, and housing projects, which currently pose one of the most pressing challenges faced by cities globally.

The speakers come from various countries across two continents. Although we are fully aware that the conference still reflects a predominantly Eurocentric framework, both in terms of topics and scholarly perspectives, we are particularly pleased that a number of participants engage with non-European subjects and contexts. Additionally, the speakers represent a wide range of academic and professional backgrounds and career stages, including PhD candidates to senior and retired professors, museum curators, independent scholars, private entrepreneurs, and architects. It is our hope that this diversity of professional and educational backgrounds, methodological approaches, and research interests will contribute to the expansion of knowledge and foster productive scholarly discussion throughout the conference. In order to enable all participants to attend every presentation and take part in collective discussions, the number of speakers was intentionally limited so that the conference could proceed in a single session throughout all three days.

We warmly welcome all speakers and hope that the *Art in Society* conference will foster lively discussion, critical exchange, and new scholarly encounters. We encourage all participants to engage actively through questions and comments, and we hope that these four days will create opportunities not only for the sharing of ideas and experiences,

but also for future collaborations and lasting professional connections.

The conference is organized within the framework of the research project Representation, Development, Education, Participation – Art in Society in 19th–21st Centuries, funded by the Croatian Science Foundation. It represents the third major international conference organized by the Department of Art History at the Faculty of Humanities and Social Sciences in Zagreb within projects supported by the Foundation. Previous conferences, *Art and Politics in Europe in the Modern Period* (2016) and *Art and the State in Modern Central Europe (18th–21st Century)* (2021; <https://openbooks.ffzg.unizg.hr/index.php/FFpress/catalog/book/189>), resulted in extensive edited volumes. In addition to these large-scale conferences, which gathered dozens of participants from various countries, we also organized smaller conferences, including *Art (History) in Educational Contexts* (2023) and *Participation in Art/Museums* (2025). These conferences have also yielded proceedings, with the first volume already published (<https://openbooks.ffzg.unizg.hr/index.php/FFpress/catalog/book/211>) and the second currently in preparation.

Josipa Alviž
 Dragan Damjanović
 Željka Miklošević
 Jasmina Nestić
 Patricia Počanić
 Ana-Marija Senfner

PROGRAMME

Wednesday, 1 July

LECTURE HALL D4

9:00 – 10:00 REGISTRATION

10:00 – 10:30 CONFERENCE OPENING

10:30 – 11:30 PANEL DISCUSSION:

Modernist Housing for Cities of Tomorrow

Chair: Lidija Butković Mićin

Ljiljana Kolečnik, *Expertise, Internationalism, and the State: Yugoslavia in UNESCO's Transnational Professional Networks, 1950s–1960s*

Emil Jurcan, *Directed Housing Construction in the Yugoslav First Five-Year Plan, 1947–1952*

Frano Petar Zovko, *Designing in Scarcity: Architectural Competitions for Typified Single-Family Houses in Socialist Yugoslavia, 1946–1956*

Tamara Bjažić Klarin, *Mejrema Zatrić-Šahović, Conceiving and Building "Urbarchitecture" of Housing. The Concept of Environmental Design and its Realization in the Ciglane Housing Estate, Sarajevo*

11:30 – 11:50 Discussion

11:50 – 12:10 COFFEE BREAK

12:10 – 12:55 SESSION 1:

Architecture, Urbanism, and Society in Early 20th-Century Europe

Chair: Irena Kraševac

Julija Lozzi Barković, *Urban Transformations between Rijeka and Sušak in the Interwar Period*

Franci Lazarini, *Architecture for the Slovenian Nation: Ivan Vurnik and Slovenian Architecture in the First Half of the 1920s*

Dragan Damjanović, *Croatian Architects and Masonic Lodge Buildings: Designing Social and Ritual Space*

12:55 – 13:10 Discussion

13:10 – 14:40 LUNCH BREAK

14:40 – 15:40 SESSION 2:

Modernism, Community, and Transformation in Postwar World

Chair: Dragan Damjanović

Lidija Butković Mićin, *Challenging the Historic Skyline: The Introduction of Residential Towers in Eastern Adriatic Towns, Late 1950s – Early 1960s*

Patricia Počanić, *Tourism Architecture and Art as Agents of Community Formation in Postwar Yugoslavia: The Croatia Hotel Complex in Cavtat*

Ana-Marija Senfner, *Architecture and Yugoslav Cultural Policy: The Cultural Centre Dubrava and the Development of Cultural Centres in Zagreb in 1970s and 1980s*

Lovorka Magaš Bilandžić, *From "High" Art to Everyday Life – Abstraction in Croatian Graphic Design in the 1950s and 1960s*

15:40 – 16:00 Discussion

16:00 – 16:20 COFFEE BREAK

16:20 – 17:20 SESSION 3:

Heritage as Agent – from Preservation to Activation

Chair: Franko Čorić

Ana Plenča, *The Benedictine Nuns in Šibenik – Heritage as the Preservation of Identity*

Marin Duić, Marko Rukavina, *Memorials and Medieval Castles: A Spatial Model for Enhancement and Preservation*

Sebastian Muehl, *Enlivenments: Artistic Interventions into Monuments as Sites of Renegotiation of Cultural and Political Identities*

Jana Šarinić, Lora Heršak, *Heritage Spaces as Living Spaces*

17:20 – 17:40 Discussion

Thursday, 2 July

LECTURE HALL D4

8:30 – 9:00 REGISTRATION

9:00 – 10:00 SESSION 4:

Staging Heritage: Art, Elites, and Public Representation

Chair: Dubravka Botica

Silvija Lučevnjak, Jasminka Najcer Sabljak, *Between the Private and the Public: New Social Contexts of Communicating the Heritage of Slavonian Noble Families*

Jan Galeta, Tomáš Valeš, *Art Collectors, Industrialists, or Representatives of the nation? The Bohemian Aristocracy at the 1891 Jubilee Exhibition in Prague*

Mina Radovanović, *Makart-zeit: Hans Makart and the Design of Gründerzeit Vienna*

Sanja Žaja Vrbica, *Presentation of Dubrovnik's Artistic Heritage during the PEN Clubs Congress in Dubrovnik in 1933*

10:00 – 10:20 Discussion

10:20 – 11:05 SESSION 5:

Transforming the Society through Art and Education

Chair: Frano Dulibić

Martina Frank, *Adult Education and Art in early 20th-Century Vienna: the Volksheim Ottakring*

Josipa Alviž, Jasmina Nestić, *The Uranija Science and Arts Theatre in Zagreb: Popularising Science and Arts in Early 20th-Century Croatia*

Sanita Duka, *Riga Workers' Theatre as a Social Technology: From Silent Audience to Active Collective Public*

11:05 – 11:20 Discussion

11:20 – 11:40 COFFEE BREAK

11:40 – 12:25 SESSION 6:**Regimes of Value: Art Between Market, Institutions, and Affect**

Chair: Silvija Lučevnjak

Vanja Stojković, *Sacred in Print: Oleographs and the Cultural Afterlife of Árpád Feszty's The Burial of Christ*

Kristijan Gotić, Ivan Kokeza, *Visual Arts in the Permanent Exhibition of the War Archive and Museum of the Independent State of Croatia*

Vera Canevazzi, *Understanding Valuation: The Artist Coefficient as a Contemporary Pricing Method in the Italian Primary Art Market*

12:25 – 12:40 Discussion**12:40 – 14:10 LUNCH BREAK****14:10 – 15:40 KEYNOTE LECTURE 1**

Maja Fowkes and Reuben Fowkes, University College London

Progressive Heritage: Socialist Art as a Repository of Environmental History**15:40 – 16:25 SESSION 7:****Art, Gender and Social Engagement**

Chair: Sanja Žaja Vrbica

Igor Borozan, Tijana Antonijević, *Social Emancipation and the Role of Serbian Women Painters in the Public Sphere at the Beginning of the 20th Century*

Maria Valentina Palmisano, *A Spiritual Interlude in 20th-Century Art in New Mexico: The Transcendental Painting Group, Agnes Pelton and Their Influence on Contemporary Art*

Dalibor Prančević, *Public Space as a Relational Field: Women's Artistic Practices and the Making of Community*

16:25 – 16:40 Discussion**Friday, 3 July**

LECTURE HALL D4

8:30 – 9:00 REGISTRATION**9:00 – 9:45 SESSION 8:****Art, Participation, and Social Change**

Chair: Luja Šimunović

Yosaku Matsutani, *The Drift of Multiple Voices*

Antigoni Memou, *Art as Direct Action within the Climate Justice Movement*

Hatice Özdoğan Türkyilmaz, *From Hospitality to Participation: Food as a Medium of Social Encounter in Contemporary Art in Germany*

9:45 – 10:00 Discussion**10:00 – 10:45 SESSION 9:****Institutions as Places of Mediation and Social Care**

Chair: Dalibor Prančević

Judith Abellán-Reina, *From Community Engagement to Social Care – Challenges of Cultural Participation in Catalan Art Museums*

Željka Miklošević, Zvezdana Antoš, *Challenging Hierarchies, Fostering Care – the Social Role of Art in Ethnographic Museums*

Renata Cervetto García, *In/Material Traces of Art-Education Processes – An Interdisciplinary Approach*

10:45 – 11:00 Discussion**11:00 – 11:15 COFFEE BREAK****11:15 – 12:45 KEYNOTE LECTURE 2**

Uwe Fleckner, University of Hamburg

The Recapture of the City. Artistic (and Political) Interventions in Urban Space**12:45 – 14:15 LUNCH BREAK****14:15 – 15:15 SESSION 10:****Negotiating Public Space and Challenging Power**

Chair: Željka Miklošević

Melody Robine, *Negotiating the Public: Zero Group and the Arts of Intervention in Skopje*

Maša Obradović, *Nomadic Performance Art Platform as Social Infrastructure: IMPORT/EXPORT In Belgrade and the Epistemic Role of Live Art*

Nissim Gal, *Community Craft as a Critical Artistic Practice: Participation, Care, and Public Memory*

Dominik Lengyel, *Art and Technology in Public Space*

15:15 – 15:35 Discussion**15:35 – 16:00 FINAL DISCUSSION AND CLOSING OF THE CONFERENCE****Saturday, 4 July**

Optional guided tour of Zagreb

Maja Fowkes and Reuben Fowkes

University College London, United Kingdom

KEYNOTE
LECTURE

Progressive Heritage: Socialist Art as a Repository of Environmental History

The recognition of officially commissioned artworks as an integral part of the cultural heritage of former socialist countries entails looking beyond the unease provoked by their ideological origins to identify their value for present and future generations. This is not just a matter of selectively integrating masterworks from the period into newly crystallizing national canons, but of examining the ways in which socialist art testifies to the alterity of the past system, preserving the ethos of its self-declaratively progressive culture centred around the values and agenda of international solidarity and social emancipation. In unearthing and revalorizing this disputed layer of artistic heritage, a particular focus is on what it reveals about the social and environmental transformations that forged the socialist system, to which – in line with the then-current understanding of the social role of art – such artworks were programmatically committed.

Hungarian art critic László Beke observed at the time that the notion of progressive art went beyond the parameters of realism associated with socialist art production to include abstraction and neo-avant-garde practices, collapsing binary oppositions between state and unofficial art, since in actuality the “threads became extremely tangled”. As will be considered, even the socialist realist branch of progressive art could accommodate contradictory inferences about, for example, the building of major infrastructural projects, on canvases that in a single breath celebrated and also warned of the consequences of accelerated development. It is therefore in its capacity as a repository of the complex and contradictory environmental history of the Socialist Anthropocene that the progressive heritage of socialist art can usefully be identified, giving voice through a diversity of artistic engagements with the natural world to an authentic account of the transformation of nature under socialism. What do such practices reveal, for example, about the colonialist blueprint that underlay socialist expansionism into Indigenous lands, what can be learned from depictions of the social infrastructure that grew up around extractive industries, and how might the ecosocialist threads in the fabric of actually-existing socialism be unpicked and followed in new directions?

Maja Fowkes, PhD, is an art historian, curator and researcher at the Department of Art History and World Art Studies, University of East Anglia. She is co-founder of the Translocal Institute for Contemporary Art and the Post-Socialist Art Centre at UCL (2018–2026). Her monographic publications include *Art and Climate Change* (Thames & Hudson, 2022), *Central and Eastern European Art Since 1950* (Thames & Hudson, 2020) and *The Green Bloc: Neo-Avant-Garde and Ecology under Socialism* (2015). She is co-editor of a special issue of *ARTMargins* on the Socialist Anthropocene in the Visual Arts (2025) and the book *Revolutionary Drills: Art and Extractivism in the Socialist in the Anthropocene* (Amsterdam University Press, 2026–forthcoming). She co-led the *Confrontations: Sessions in East European Art History* project (2018–2022) supported by the Getty Foundation's Connecting Art Histories Initiative, and she currently directs the *Progressive Heritage of Socialist Art* (2026–2029) within the same initiative. She is Principal Investigator for the UK Research and Innovation (UKRI) and European Research Council (ERC) supported Consolidator Grant project on the Socialist Anthropocene in the Visual Arts (SAVA) (2022–2027). www.sava.earth

Reuben Fowkes, PhD, is an art historian, curator and researcher at the Department of Art History and World Art Studies, University of East Anglia. He is co-founder of the Translocal Institute for Contemporary Art and the Post-Socialist Art Centre at UCL (2018–2026). His publications include *Art and Climate Change* (Thames & Hudson, 2022) and *Central and Eastern European Art Since 1950* (Thames & Hudson, 2020). He is co-editor of a special issue of *ARTMargins* on the Socialist Anthropocene in the Visual Arts (2025), as well as the book *Revolutionary Drills: Art and Extractivism in the Socialist Anthropocene* (Amsterdam University Press, forthcoming 2026). He co-led the project *Confrontations: Sessions in East European Art History* (2018–2022) supported by the Getty Foundation's Connecting Art Histories Initiative and currently directs the *Progressive Heritage of Socialist Art* (2026–2029) project within the same initiative. He is a member of the editorial board of *Third Text* and serves as a research fellow in Environmental Art History on the UK Research and Innovation (UKRI)- and European Research Council (ERC)-supported research project on Socialist Anthropocene in the Visual Arts (SAVA). www.sava.earth

Uwe Fleckner

University of Hamburg, Germany

KEYNOTE
LECTURE**The Recapture of the City. Artistic (and Political) Interventions in Urban Space**

In contemporary societies, an alarming development can be observed: public space is steadily shrinking, both in quality and in social relevance. While earlier city life offered frequent opportunities for encounters, debate, and collective forms of action, today these experiences are increasingly displaced. A major reason for this shift lies in the rapid spread of new media. Digital technologies have transformed everyday communication at a fundamental level. As a consequence, interaction between people – and with it the development of social competencies and even political commitment – often no longer begins in direct contact with others in the physical world. Instead of meeting in streets and squares, or in places deliberately created for public gathering, many forms of exchange take place through screens. In most cases, such communication is entirely digital and can therefore feel disembodied. Messages are exchanged without a shared physical setting; presence becomes virtual, and location loses its meaning. The result is a gradual weakening of the connection between social interaction and the urban environment. Virtualization and globalization further intensify this trend. Cities and their spaces are increasingly shaped by economic interests and consumer culture. Urban areas risk being reduced to spaces of entertainment, consumption, and commercial activities, rather than places where citizens can come together as equals. At the same time, public space does not disappear without reaction.

In recent years, the occupation of public spaces has grown in visibility and has often been used as a form of political protest. When conventional channels of participation seem insufficient, people claim streets and squares as arenas for visibility and negotiation. Yet political activities are not the only way to respond. Artistic interventions also play a crucial role: they highlight the fact that the function of public space is changing, and they invite audiences to reflect on what might be lost in the process. This paper therefore examines examples of artworks from the Western world, from the New York group Surveillance Camera Players to Swiss artist Thomas Hirschhorn, that directly engage with this situation. The focus is on works that combine high aesthetic quality with provocative content. By confronting viewers with the tensions surrounding contemporary urban life, these artworks help us perceive the precarious condition of public space. Ultimately, they encourage reflection on how we might reclaim public space as an agora – an open forum where social and political exchange can take place in a meaningful, embodied way. Through this approach, the paper seeks to show that art can not only document change, but also contribute to recapturing public spaces as democratic environments.

Uwe Fleckner is a professor of art history at the University of Hamburg. He is one of the directors of the Warburg-Haus in Hamburg and co-editor of Carl Einstein's and Aby Warburg's complete works. Fleckner was vice-director of the Centre allemand d'histoire de l'art in Paris, worked as guest professor at Stanford University and at Peking University and was a multiple fellow at the Getty Research Institute, Los Angeles, as well as a co-director of the Bilderfahrzeuge – Aby Warburg's Legacy and the Future of Iconology international research network (London, Berlin, Florence, Hamburg and Paris). Recently, Fleckner was also a professor of art history at the China Academy of Art in Hangzhou, where he directed the Advanced School of Art and Humanities. He is founder and director of the Research Centre on *Degenerate Art* at the University of Hamburg as well as a member of the Oslo-based international research group *Provenance Projected* and author of numerous books and articles on 18th- to 21st-century art history, with French and German art and art theory and political iconography as his main fields.

<https://www.kulturwissenschaften.uni-hamburg.de/ks/mitarbeiter/fleckner.html>

Judith Abellán-Reina

University of Barcelona, Spain

Session 9**From Community Engagement to Social Care – Challenges of Cultural Participation in Catalan Art Museums**

In Catalonia (Spain), many art museums are placing emphasis on their social role, positioning themselves within their communities as spaces that help ensure their long-term viability. Accordingly, institutions have turned to cultural participation as a primary approach to connect with their audiences. Seen this way, community engagement is about providing emotional and practical support for people to engage meaningfully with art and culture, transforming museums into spaces of inclusion and social care. However, in Catalonia, many of these initiatives lack a coherent framework to standardize criteria, theories, and models that could guide museum practitioners. This proposal analyses participation in Catalan art museums as a care tool designed to engage with local communities. The aim is to explore the affective and ethical dimensions of collaborative art projects by asking how care is mobilised in the process of building relationships with communities and how this affects the sustainability, recognition, and legitimacy of participatory work.

Based on a qualitative approach of three case studies, the Museu Nacional d'Art de Catalunya, the Fundació Joan Miró, and the Museu de la Garrotxa, the research examines the uses, interpretations, and behaviours that shape participatory processes as care programmes in art museums, placing emphasis on the role of the institutions within their regions and their significance in their surrounding communities. Drawing on ethnographic fieldwork that includes participant observation of selected projects, semi-structured interviews and focus groups, the study compares the museums' institutional discourses with their performances and participants' perceptions. This methodology gives voice to the main beneficiaries of participation, whose perspective is crucial to understanding how they perceive and represent art museums and the role they may play for communities.

The main results show how art functions as a dialogical tool that boosts participants' self-esteem and abilities and strengthens their sense of belonging. The commitment of museum professionals to addressing community needs fosters new meaningful collaborations between art institutions and audiences, which in turn make visible the experiences of individuals traditionally excluded from art spaces and contribute to social well-being. Participation thus increases art and museums' social value and emerges as a practice of care that reconfigures the relationships between museums and their communities, generating new bonds of trust and recognition. These findings allow for a rethinking of more relational and sustainable models of museum practice, placing care as a key framework for the development of participatory policies in Catalan art museums.

Judith Abellán-Reina is a PhD candidate in Heritage Management and Museology at the University of Barcelona, where she is a member of the DIDPATRI research group. She holds an MA in Cultural Heritage Management and Museology (University of Barcelona), a BA in Humanities with a focus on Art Studies and Modern and Contemporary Studies (Pompeu Fabra University), and a BA in Journalism (Pompeu Fabra University). Her research interests include social participation and community engagement in art museums, critical heritage studies, site-specific education, and care-based museology.

Josipa Alviž Jasmina Nestić

Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

Session 5

The Uranija Science and Arts Theatre in Zagreb: Popularising Science and Arts in Early 20th-Century Croatia

The Uranija Science and Arts Theatre was established in 1900 in Zagreb. Modelled on its namesake theatres in Berlin (1888), Vienna (1897), and Budapest (1899), it was founded with the explicit aim of popularising science and arts through a programme of public lectures. Intended for a broad social audience, particularly pupils of elementary and secondary schools, the lectures were held in numerous towns and settlements across what is today Croatia (Bakar, Belišće, Daruvar, Donji Miholjac, Hrvatska Kostajnica, Ilok, Ivanec, Jastrebarsko, Karlovac, Klanjec, Krapina, Križevci, Kutina, Ludbreg, Marija Bistrica, Nova Gradiška, Osijek, Pakrac, Pregrada, Rijeka, Samobor, Sušak, Valpovo, Velika Gorica, Vinkovci, Vrbovsko, Vukovar, Zagreb, Zlatar...) and Serbia (Čerević, Petrovaradin, Ruma, Stara Pazova, Šid, Zemun...). The Theatre was established within the Society of Arts, and the key figure behind its founding was Izidor Kršnjavi (1845–1927), the first professor of Art and Cultural History at the University of Zagreb (1877–1918), the founder and long-serving president of the Society of Arts (1879–1918), and one of the central figures of Croatia's cultural and political life in the final quarter of the 19th and the first quarter of the 20th century. Despite its brief period of activity, lasting only three years (1900–1903), The Uranija Theatre secured a lasting place in the history of Croatian cinematography, art and science through its pioneering work in presenting "cinematographic and optical performances."

Based on archival and library research, this presentation traces the short, yet substantively rich history of the Croatian Uranija. It highlights the circumstances and key protagonists involved in the establishment and operation of the theatre, examines its connections with the Urania institutions in Budapest and Vienna, and provides insight into the mechanisms of equipping the theatre, its inventory, and its publishing activities. A particular emphasis is given to the very lectures – their thematic repertoire, the visual-technical aids employed, the modes of advertising them, and to the venues in which they were held, which, depending on the town in question, included schools, libraries, hotels, inns, and similar public spaces. In conclusion, the presentation examines the role of Uranija as an important agent in the popularisation of science and arts in Croatia, which brought science and arts closer to broad sections of the population, thereby fostering interest in contemporary scientific and artistic achievements beyond narrow academic circles.

Josipa Alviž, PhD, is an associate professor at the Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb. She teaches compulsory and elective courses in the MA and PhD programmes in Art History. Her scholarly interests include methodology of teaching art history, history of learning and teaching art history and visual arts of the 17th and the 18th century, on which she has published numerous scholarly articles. She is a co-editor of two conference proceedings and a co-author of the book *Od vandrovanja Rimom do sveučilišnog studija povijesti umjetnosti. Povijest izobrazbe povjesničara umjetnosti na Sveučilištu u Zagrebu od 1877. do 1945. godine* (FF Press, 2025). She has participated in several research projects and is currently a researcher on two projects funded by the Croatian Science Foundation – Representation, Development, Education, Participation – Art in Society in 19th–21st Centuries and Patterns of Patronage: Commissioners, Artists and the Public in Zagreb in the 17th and the Long 18th Century – as well as on the project Identities in Visual Arts from Modernity to Contemporaneity (NextGenerationEU project).

Jasmina Nestić, PhD, is an associate professor at the Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb where she teaches several compulsory and elective courses in MA and PhD programmes in Art History. Her professional interests include methodology of teaching art history, history of learning and teaching art history and visual art of the 17th and 18th century, areas in which she has authored numerous scholarly publications. She is a co-editor of several conference proceedings and a co-author of the book *Od vandrovanja Rimom do sveučilišnog studija povijesti umjetnosti. Povijest izobrazbe povjesničara umjetnosti na Sveučilištu u Zagrebu od 1877. do 1945. godine* (FF Press, 2025). She has participated in several research projects and is currently a researcher on two projects: Representation, Development, Education, Participation – Art in Society in 19th–21st Centuries (Croatian Science Foundation project) and Identities in Visual Arts from Modernity to Contemporaneity (NextGenerationEU project).

Igor Borozan

Faculty of Philosophy, University of Belgrade, Serbia

Tijana Antonijević

Faculty of Arts, University of Niš, Serbia

Session 7

Social Emancipation and the Role of Serbian Women Painters in the Public Sphere at the Beginning of the 20th Century

The role, position, and representations of certain Serbian women painters of the early 20th century have been addressed in critical historiography. However, a comprehensive examination of their activity within the public sphere during this period has not yet received sustained scholarly attention. This paper seeks to offer an integrative perspective on their artistic and social agency within the broader framework of modernisation and gender emancipation. Beyond emphasising the formal innovations of their paintings – largely associated with the principles and poetics of bourgeois intimism and bourgeois modernism, shaped between academic foundations and more progressive artistic tendencies such as Symbolism, Secession, *plein-air* painting, and academic Impressionism – the study also considers their critical engagement with contemporary social reality as articulated through thematic repertoire. Yet their significance extends beyond stylistic or iconographic analysis. In addition to prominent individual figures such as Nadežda Petrović and Beta Vukanović, the institutional framework for the development of women painters was established through the Serbian Drawing and Painting School and the School of Arts and Crafts. These progressive pedagogical institutions educated a generation of artists including Vidosava Kovačević, Anđelija Lazarević, Ana Marinković, and Natalija Cvetković. Although many originated from prominent upper-middle-class Belgrade families, their artistic production and public appearances contributed substantially to the emancipation and modernisation of Serbian society. Within a social order grounded in the premise that gender was understood as dependent upon biological sex, and in which the bourgeois family institutionalised a supposedly "natural" complementary union between men and women, women's entry into the public sphere – traditionally coded as male – was of profound importance. Through participation in exhibitions, political gatherings, pedagogical work, and broader cultural activities, these artists blurred gendered divisions of roles and challenged the conventional association of women with the private domestic domain. Archival photographs depicting women painters at the easel, in studios or *en plein air*, and at exhibitions reveal the visual strategies through which their public presence was constructed. Through gesture, posture, attire, and symbolic attributes, they articulated forms of agency that, while not overtly feminist in discourse, effectively challenged the social and professional taboos of their time. By asserting artistic practice as an emancipatory structure rather than a leisure activity or mere acquisition of cultural capital, these pioneers paved the way for the greater visibility and institutional consolidation of women painters in the interwar period.

Igor Borozan, PhD, is a full professor at the Department of Art History, Faculty of Philosophy, and at the Department of General Literature and Literary Theory, Faculty of Philology, University of Belgrade. Since 2024, he has been a Corresponding Member of the Serbian Academy of Sciences and Arts and Head of the Institute for Art History at the Faculty of Philosophy. His research focuses on European and Serbian art of the 19th and early 20th centuries. He has participated in numerous national and international conferences and has lectured at leading academic and museum institutions. He has been actively involved in research projects supported by the Ministry of Science of the Republic of Serbia, the Faculty of Philosophy, and Matica srpska, and has served on scientific committees and editorial boards of major scholarly journals. Prof. Borozan has received several prestigious awards, including the ICOM Award (2017, 2021) and the Veselin Lučić Prize (2019) for the best scholarly monograph at the University of Belgrade. He has curated major exhibitions such as *Life–Dream–Death: The European Framework of Serbian Symbolism and Uroš Predić – the Noble Essence of Everyday Life* (SASA Gallery, 2024).

Tijana Antonijević, PhD, is an associate professor of Art History at the University of Arts in Niš. Her research focuses on 19th- and early 20th-century European and Serbian art, with particular emphasis on court culture, representational practices, and the visual construction of political and dynastic identities. She previously served as Chief Curator of the Royal Compound in Belgrade, where she specialised in issues of heritage interpretation, ceremonial space, and the public presentation of royal collections. In addition to her academic work, she has been actively involved in museum and public history projects, including the organisation of the Museum Night in Belgrade. Prof. Antonijević has participated in numerous national and international conferences and has published studies on representational art, visual ideology, and the intersections of art, politics, and gender. Her work combines archival research with critical historiographical approaches, aiming to contribute both to scholarly discourse and to the broader understanding of art within the public sphere.

Lidija Butković Mićin

Department of Art History, University of Zadar, Croatia

Session 2

Challenging the Historic Skyline: The Introduction of Residential Towers in Eastern Adriatic Towns, Late 1950s – Early 1960s

Housing construction was a pivotal force in reshaping the physical fabric of cities in postwar socialist Yugoslavia, revealing architecture as a dynamic agent in society. The proliferation of tall residential buildings was driven by intersecting pressures: demographic growth and industrialisation demanded rapid housing provision; modern urban planning paradigms privileged functionalism and density; and the socialist state sought to manifest its ideological project through visible signs of progress. Framed by political agendas in which the "right to housing" held particular importance, new high-rise housing types – towers and slabs – became tangible artefacts of improved social and economic conditions and collective advancement under the new regime. Owing to their volumetric presence and elevated profiles, they competed with traditional landmarks, at times producing pronounced spatial and visual tensions within historic cityscapes, while elsewhere contributing positively to the transformation of urban silhouettes.

Influences from Northern Europe, where residential towers became increasingly common in the postwar period, were translated into Yugoslav architectural practice with uneven outcomes. This phenomenon was particularly dramatic along the eastern Adriatic coast, in towns such as Koper, Šibenik, and Split, where residential towers introduced in the late 1950s and early 1960s reconfigured urban identities, especially along maritime façades where the relationship between built heritage and modern housing was most visible and contested. In Rijeka, by contrast, this development represented a continuation of inter-war efforts to construct a contemporary, metropolitan image through tall commercial and residential buildings, which by the late 1950s had evolved into a fully articulated urban strategy.

The accelerated pace of postwar housing production and the departure from the established height norms in both cities and smaller settlements generated an urgent need for professional dialogue. In Adriatic port towns simultaneously developing as industrial centres and, increasingly during the 1960s, as tourist destinations, this tension was especially acute. This discourse unfolded across multiple arenas: in specialist journals, where practitioners debated questions of scale, form, and typology, and in broader public discourse, where newspaper articles reveal how the "shock of modernity" was absorbed and negotiated in local contexts. Central to these debates were questions of heritage and its role in contemporary society, specifically how to balance respect for the past with aspirations for the future.

By comparing selected case studies and drawing on sources authored by architects, art historians, and conservation specialists, the paper highlights the multiple roles of high-rise housing as social infrastructure, a catalyst for public debate on heritage and modernity, and a material expression of competing visions of urban transformation.

Lidija Butković Mićin is a senior research and teaching assistant at the Department of Art History, University of Zadar, Croatia. She received an MA in Art History and Philosophy from the University of Zagreb in 2007 and earned her PhD from the University of Zadar in 2023 with a dissertation on housing typologies in socialist Rijeka. She publishes professional and scholarly work on modernist architecture in socialist Yugoslavia, with a particular focus on social housing and the role of women architects. She is a member of the research team of the project Representation, Development, Education, Participation – Art in Society in 19th–21st Centuries (IP-2022-10-9843), funded by the Croatian Science Foundation, and of the ERC Consolidator Grant project The Right to Housing: The Production of Everyday Living Space in Yugoslavia (1945–1991) (ERC-CoG No. 101171985). She curated the following exhibitions and authored the accompanying publications: *Ada Felice-Rošić and Nada Šilović – A Woman's Touch in the Architectural History of Rijeka* (2014), *Modern Architecture of Trogir* (2021), and *Architect Klement Miculinić* (2024), and served as co-editor of the scholarly monograph *Consumer Culture Landscapes in Socialist Yugoslavia* (2019). Since 2013, she has been a collaborator on the Motel Trogir project, run by the Slobodne veze NGO (Zagreb), dedicated to researching, promoting, and safeguarding modern architecture in Croatia and the wider region. She is a founding member of Docomomo Croatia, where she serves on the Executive Council.

Vera Canevazzi

IULM University, Milano, Italy

Session 6

Understanding Valuation: The Artist Coefficient as a Contemporary Pricing Method in the Italian Primary Art Market

The paper investigates the valuation practices used by contemporary art galleries in the Italian primary market, with a specific focus on the widespread but understudied artist coefficient method. Although pricing is commonly considered an internal market procedure, it plays a decisive role in shaping how artworks circulate, how artists position themselves professionally, and how audiences encounter and understand contemporary art. For many artists whose works do not appear at auction – despite institutional recognition – gallery prices constitute the main publicly accessible reference for their value. Examining how these prices are established therefore contributes to understanding how artistic value is communicated and sustained within the wider cultural field.

The artist coefficient method, which multiplies a reputational parameter by the physical dimensions of an artwork, is not formally codified but is transmitted through practice and professional experience. The research aims to document how the method is applied, the criteria used to assign coefficients, and the circumstances under which galleries modify them. The study also considers the increasing visibility of the coefficient in digital environments, such as Limna, where algorithmic adaptations of the method influence how collectors and audiences form expectations about artistic value.

Methodologically, the project adopts a mixed approach combining qualitative interviews with Italian gallerists and a nationwide survey involving 585 galleries. This empirical framework allows for the analysis of operational rationales, variations in practice, and the decision-making processes that support price formation in the primary market. Although the focus is on valuation techniques rather than on sociological theory, the findings highlight how pricing contributes to the broader dissemination of artistic value, affecting the visibility of artists, the communication strategies of galleries, and the ways in which artworks enter public discourse.

By documenting and analysing a little-studied pricing method, the research provides new insight into how contemporary art is positioned and understood in society, offering a grounded contribution to discussions on value construction, professional practices, and the mechanisms that shape the life of artworks beyond strictly economic considerations.

Vera Canevazzi is an art historian, PhD candidate, and lecturer based in Milan. She is currently enrolled in the doctoral programme *Communication, Markets and Society* at IULM University, where her research investigates valuation practices and pricing methods in the contemporary primary art market, with a particular focus on the artist coefficient. She teaches at the Accademia di Belle Arti SantaGiulia in Brescia, where she also coordinates the BA programmes in Painting and Sculpture, and regularly lectures on art consultancy and artworks valuation in universities and MA programmes. Canevazzi graduated in Art History from the University of Milan and completed an advanced programme at the Fondazione Roberto Longhi in Florence. She gained international experience at the Chelsea Art Museum in New York and later directed Cortesi Gallery (London, Lugano, Milan) from 2012 to 2017, specialising in postwar art and curatorial projects. In 2018 she founded her art consultancy, advising private clients and institutions on collection management, valuation, and curatorial development. Since 2020, she has served as a court-appointed expert on 20th-century art for the Court of Milan and is the author of *Professione Art Consultant* (FrancoAngeli, 2020).

Renata Cervetto García

Open University of Catalonia, Barcelona, Spain

Session 9

In/Material Traces of Art-Education Processes – An Interdisciplinary Approach

What type of material traces do art mediation projects leave in museums? How might art educators, teachers and artists work together in developing other ways of documentation that account for situated learning processes? Among their organisational structure, museums generally have a learning, mediation or education department responsible for building sustainable relations with the community and different audiences. In most cases, these relations intend to build long-term projects with schools, universities, and other sorts of institutions based on bonds of mutual trust and respect.

Beyond the quantitative data required from education departments by funders or for annual institutional reports – i.e. number of visitors for each program or schools per year – there is a caring, creative and transformative way of pursuing research and generating knowledge in education departments. However, when it comes to creating a report or documentation of them, the traditional archival methodology within museums fails to provide a solution. How can these documents and objects contribute to the future development of art education and account for the relations established between the museum and external (learning) institutions? The projects emerging out of these departments are generally developed in interdisciplinary and intergenerational ways by art educators together with artists, students and school teachers, who contribute with their own backgrounds in their development.

Responding specifically to points 3 and 4 from the open call, this paper builds on the research conducted in a practice-based PhD, where I am currently collaborating with Fundación Miró's (Barcelona) education department to develop an art-education (an)archive of their practice and methodology. Semi-structured interviews and field observations in art-education departments and schools are analysed to explore how these learning institutions create their own documentation, considering the role of material and immaterial form of agency within learning processes, and their potential contribution to understanding the type of research and projects emerging from education departments. In addition, it provides an example of how interdisciplinary work between art educators, teachers, artists and communities may expand the established procedures for developing more affective and active documentation in museums.

Renata Cervetto García develops her practice between curatorial and educational practices, with a special interest in how art contributes to the development of new formats in art mediation and long-term community projects. Between 2015–2018 she was Coordinator of the Education Department of MALBA Museum (Buenos Aires) and between 2019–2020 she co-curated the 11th Berlin Biennale, *The Crack Begins Within*. As an art educator, she worked as artistic tutor in the Matadero Madrid residency programme, La Escocesa and EINA. She has curated and developed workshops for teachers, artists and curators with Fundación Jove, Museo Thyssen-Bornemisza, Fundación Botín, and Museo Moderno. Together with Miguel López she edited *Agítese antes de usar. Desplazamientos sociales, artísticos y educativos en América Latina* (MALBA, TEOR/ética, 2016) and *Agítese antes de usar. Proximidad y reciprocidad en las prácticas artísticas/educativas* (Temblores, 2023). As editor, she has also collaborated with Museo Reina Sofía, Manifesta Barcelona, and CCCB. She holds an MA degree in Contemporary Art History and Visual Culture (Universidad Complutense de Madrid, 2023), a degree in Art History (Universidad de Buenos Aires, 2011), and has completed the Appel Curatorial Program (2014). She is currently based in Barcelona and is pursuing a PhD at the Universitat Oberta de Catalunya (UOC).

Dragan Damjanović

Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

Session 1

Croatian Architects and Masonic Lodge Buildings: Designing Social and Ritual Space

This paper explores early 20th-century designs by Croatian architects for Masonic lodges, situating them within the wider context of contemporary Masonic architecture.

Masonic associations were among the many social organisations that flourished in the 19th and early 20th centuries. The liberal regimes of the time enabled Masons to operate far more openly than was the case in both the earlier and later periods of their history. This enabled the erection of numerous Masonic lodge buildings erected in the centres of growing cities throughout Europe and beyond, wherever Masonic associations were active. Particularly monumental examples can be found in the English-speaking world, in cities such as Philadelphia, New York, Chicago and Washington in the United States of America, as well as in London and other cities in Great Britain. Lavish lodge buildings also existed in numerous cities of Central Europe, including the Austro-Hungarian Monarchy, but due to the later ban on Masonic activities, many of them have since lost their original functions or have been demolished.

Purpose-built Masonic lodge buildings in the largest cities of the Kingdom of Croatia and Slavonia, Zagreb and Osijek, built at the beginning of the 20th century, have survived to this day. The Zagreb lodge building, built in 1911–1912 in the villa district above the present Britanski trg Square, now serves as an apartment building, while the Osijek lodge, built in the same years next to the new Urania cinema and theatre building, now functions as a restaurant. Both are the works of local architects, Ignjat Fischer in Zagreb and Viktor Axmann in Osijek, and are examples of the late Secessionist architectural style with neoclassical motifs.

In addition to these buildings, the paper also touches on the work of Viktor Axmann (who later changed his name and surname to Vladoje Aksmanović) on the design of two additional Masonic lodge buildings, a new one in Osijek, completed in 1928, and an unexecuted design for the lodge in Belgrade, from the same period. The lodge buildings either resembled residential structures or were incorporated into multi-purpose complexes, a pattern that was also common for lodge buildings in other parts of Europe and the world. Through their east–west spatial orientation and interior arrangement, particularly the design of the central space of the Masonic Hall, they were adapted to meet the ritual requirements of Masonic associations.

Dragan Damjanović is a full professor at the Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. He teaches and researches the history of 19th- and 20th-century Croatian and European art and architecture. He has authored 22 books (among them: *Đakovo Cathedral*, 2009; *Architect Herman Bollé*, 2013; *Zagreb – Architectural Atlas*, 2016; *Otto Wagner and the Croatian Architecture* (German edition), 2018; *Great Zagreb Earthquakes*, 2021; *Mirogoj. History and Heritage of the Multi-Confessional Necropolis of Zagreb*, 2026, edited four volumes (most recently *Forging Architectural Tradition. National Narratives, Monument Preservation and Architectural Work in the Nineteenth Century*, Berghahn, New York, Oxford, 2022, co-edited with Aleksander Łupienko), published numerous articles in edited books and journals (among them, *Journal of the Society of Architectural Historians*, *Zeitschrift für Kunstgeschichte*, *Centropa*, *Urban Design International*, *Uměni/Art*, *Acta Historiae Artium*, *Zeitschrift für Ostmitteleuropa-Forschung*, *RIHA Journal*), curated exhibitions and organised congresses related to this subject. He has been heading the following projects: Representation, Development, Education, Participation – Art in Society in 19th–21st Centuries (Croatian Science Foundation project) and Identities in Visual Arts from Modernity to Contemporaneity (NextGenerationEU project).

Marin Duić Marko Rukavina

Department of Urban Planning, Spatial Planning and Landscape Architecture, Faculty of Architecture, University of Zagreb, Croatia

Session 3

Memorials and Medieval Castles: A Spatial Model for Heritage Enhancement and Shaping Community Identity

This paper examines the relationship between memorials and medieval castles (burgs) in order to propose a possible spatial model of heritage enhancement and long-term preservation. From a spatial-planning perspective, memorials are recognised as catalysts in heritage settings: they were used to promote new uses for the castle and shape community identity.

Based on a comparative reading of cases, the analysis identifies three possible memorial-castle spatial relationships: on-site (within the castle), adjacent (at the edge of the castle and its immediate setting), and off-site (at some distance, supported by organised visitation infrastructure). Beyond location, the paper considers the degree of interpretive alignment between a memorial and the historical significance of the castle. These relationships range from site-specific connections to broader thematic links that may redirect perception and reframe the site narrative. The paper further argues that a memorial's contribution to the enhancement and preservation of a medieval castle depends less on the artistic intervention alone than on spatial and programmatic aspects – the provision of visitor infrastructure and the surrounding cultural landscape. Finally, it shows how the aims and ideological framing behind commissioning a memorial can produce a durable spatial legacy, shaping later management and promotion of the site despite shifts in meaning as political and ideological frameworks change.

The model is examined through three Croatian memorial cases: Medvedgrad (on-site) – Kuzma Kovačić's *Altar of the Croatian Homeland (Oltar domovine, 1993–1994)*; Samci / Castle Oršić (adjacent) – *Antun Augustinčić's Monument to the Peasants' Revolt and Matija Gubec (Spomenik Seljačkoj buni i Matiji Gupcu, 1973)*; and the Garić grad / Podgarić (off-site) – Dušan Džamonja's *Monument to the Revolution of the People of Moslavina (Spomenik revoluciji naroda Moslavine, 1967)*.

Marin Duić, MArch, MA (Art History), graduated from the University of Zagreb with degrees in Architecture and Urbanism (Faculty of Architecture) and in Art History (Faculty of Humanities and Social Sciences). He is currently enrolled in a doctoral programme and works as a teaching assistant at the Department of Urban Planning, Spatial Planning and Landscape Architecture, University of Zagreb's Faculty of Architecture.

Marko Rukavina, PhD, MArch, is an associate professor at the University of Zagreb's Faculty of Architecture. His research focuses on urban planning, spatial planning, and landscape architecture, with particular emphasis on the integration and enhancement of archaeological heritage through urban design and spatial planning.

Sanita Duka

PhD Student, Art Academy of Latvia, Riga, Latvia

Session 5**Riga Workers' Theatre as a Social Technology: From Silent Audience to Active Collective Public**

Regarding to conference topic of shaping community identities through and by art – political, religious, and diverse social identities, the paper investigates the Riga Workers' Theatre (1926–1934), which functioned not only as a site where plays aimed at the working class were staged, but also as a social technology for educating a particular kind of spectator. Drawing on social anthropology and critical theories, the paper frames the Riga Workers' Theatre as an institution that trained collective participation. In that context, the theatre acted not only as a representational medium but as an institution that actively shaped social norms and modes of participation. Methodologically, the paper combines theatre-historical analysis with approaches from cultural sociology. The argument is based on repertoire analysis and close reading of press reviews, programme materials, and memoir evidence. This paper argues that the theatre's declared aim was to strengthen working-class social identity and political self-recognition. Its target audience – workers, activists, and the leftist intelligentsia – did not merely attend performances; they helped constitute the theatre as a space of collective reception, where audience participation became an audible and visible component of the event. Rather than adopting the conventional bourgeois norm of silent spectatorship, Riga Workers' Theatre fostered an active audience whose reactions – singing along, cheering, exclaiming comments, and rising together – marked a distinct model of public culture.

Theatrical works – particularly those dealing with topical political questions – created a shared public space for political engagement in which the boundary between stage and hall became permeable. For example, the review records spectators shouting from the hall: "Down with this unjust law!" By tracing the parallel process of the Criminal Code amendments debated in parliament, such a reaction was not a spontaneous outburst but the intended effect designed to provoke a collective reaction. In this setting, spectatorship became a public act: a way of declaring belonging, performing solidarity, and practising political speech in a shared space. At the same time, this empowerment also operated as a form of discipline – shaping behaviour, regulating taste, and producing norms of "proper" worker culture. The paper concludes that Riga Workers' Theatre thus emerged not only as a political tribune and a stage for leftist poets and dramatists, but also as a forum for the worker-spectators as a newly authorised cultural subject: audible, visible, and socially self-conscious in the act of watching.

Sanita Duka, Mg. art., is a doctoral candidate in the academic PhD programme at the Art Academy of Latvia. Her research focuses on the Riga Workers' Theatre (1926–1934) and develops work begun during her MA studies, which resulted in the exhibition *Stories from the Collection: The Riga Workers' Theatre (1926–1934)* at the Latvian Museum of Literature and Music. Integrating research and practice, she curated the participatory performance *Peers for Young Audiences*. She recently participated in the project *Walking Through Time: Flânerie and Modernity in Latvian Interwar Culture* led by the Institute of Literature, Folklore and Art of the University of Latvia (ILFA). Previously, she studied philosophy at the University of Latvia and directing at the Jāzeps Vītols Latvian Academy of Music. She explored theatre techniques at the Laboratory of Stage Arts under Sergej Ostrenko in Riga and participated in international masterclasses with Gytis Padedgimas, Anatolij Vasiljev, and Yuri Alshvic. To advance her research, she adopts a multidisciplinary approach to art and theatre studies, focusing on the potential for generating new knowledge through theatre experiments and curating exhibitions.

Martina Frank

Ca' Foscari University, Venice, Italy

Session 5

Adult Education and Art in Early 20th-Century Vienna: the Volksheim Ottakring

In Vienna, on the eve of WWI, art history courses began to be offered to non-academic audience. These courses or lecture series could be attended at the university itself in the *volkstümlichen Universitätskurse* (popular university courses) or the Athenäum (intended specifically for women), but also at institutions such as the Urania and adult education centres. In this context, the Volksheim Ottakring, founded in 1901, plays a special role, and it is on this institution, established and supported by liberal and social democratic political forces, that this paper intends to focus using archival sources.

Through the equal cooperation of experts and laypeople from diverse social backgrounds and both genders, and through the intensity and quality of its scholarly activities, the Volksheim – a people's university that was not permitted to use this designation – occupied a special position that was acknowledged internationally. The participatory and democratic educational practices that distinguished the Volksheim from the more traditional academic approach, and which were particularly evident in comparison to other adult education institutions in Vienna, found their most multifaceted expression in the working groups. Both lectures and seminars could attain university-level standards.

A working group specialising in art history was established on 16 November 1906 by 14 students enrolled in art history courses. As with all such groups, the impetus to form the group came from the participants themselves, driven by a desire to intensify the learning process, deepen their knowledge and extend the time available for learning. The group's activities gained significant momentum thanks to the efforts of several young art historians, particularly Fritz Saxl. His involvement from 1910 onwards set new standards. Saxl, who later worked with Aby Warburg and became the legendary director of his library, not only held courses and seminars (including topics related to contemporary art), but also promoted excursions and exhibitions. Particular attention should be given to the two exhibitions organised by the art history group under his direction in the Volksheim in 1912. The first was dedicated to art and crafts, while the second focused on portrait painting. Both exhibitions received widespread coverage in the daily press. For Hans Tietze, for example, the portrait exhibition was a highlight of an otherwise unremarkable Viennese exhibition calendar.

Martina Frank is a full professor of architectural history at the Department of Philosophy and Cultural Heritage at Ca' Foscari University in Venice. Her international research and teaching experience include scholarships at Harvard University's Houghton Library and the Canadian Centre for Architecture in Montreal, as well as a position as visiting professor at the Université de Montréal. Her research focuses on the history of Italian and European art and architecture from the early modern period to the beginning of the 20th century, with particular interest in Venetian architectural culture, patronage relations, and the use of space. One of her research areas focuses on architectural illusionism, quadratura and Baroque scenography, particularly the relations between Italy and Central Europe (the Galli Bibiena family). She is the author of numerous monographs and essays published in academic journals and books. Her books include a monograph on Baldassare Longhena and a study of the artistic patronage of the Manin family in Venice and Friuli. She is a member of the editorial boards of many international and Italian scholarly journals and also serves as editor of the journal *MDCCC1800*.

Nissim Gal

Department of Art History, University of Haifa, Israel

Session 10

Community Craft as a Critical Artistic Practice: Participation, Care, and Public Memory

This paper examines community craft as a critical artistic practice that operates as an active force in social life rather than as a marginal, decorative, or therapeutic activity. It argues that participatory craft-based practices can function as forms of artistic critique, intervening in how publics are formed, how memory is organised, and how civic belonging is negotiated.

The discussion is grounded in a contemporary case study of a year-long, large-scale textile installation produced through communal workshops and presented within an urban cultural institution. Approached not as a static artwork but as an ongoing process, the case enables a focused examination of how collective making operates across public space, institutional frameworks, and everyday social interaction. Without centring on a single artist or object, the paper uses this case to address broader questions relevant to contemporary art and society. It focuses on three core questions: (1) How does community craft function as an artistic strategy for producing publics through participation and shared labour? (2) How do tactile materials, scale, and spatial placement shape embodied encounters between artworks and audiences in urban contexts? (3) In what ways can practices of care, maintenance, and collective authorship reframe public memory as an open-ended social process rather than a fixed or state-centered narrative? In addressing these questions, the paper shows how community craft generates temporary publics through proximity, rhythm, and shared attention, and how it challenges dominant commemorative aesthetics often characterized by rigidity, distance, and exclusion. Rather than opposing institutions directly, such practices work from within cultural spaces to redistribute agency and reorganise civic experience.

The paper concludes by proposing community craft as a transferable analytical model for understanding art as social action: a practice that produces knowledge through making, fosters civic empathy through embodied encounter, and offers alternative frameworks for participation and remembrance. Audience members can leave with a clear conceptual toolkit for thinking about how craft-based practices can function critically in contemporary urban and institutional contexts.

Nissim Gal is a senior lecturer and the head of graduate studies at the Department of Art History at the University of Haifa. He is the author of two books and the editor of several volumes on contemporary art and visual culture. His publications in leading international journals – including *Art Journal*, *Visual Resources*, and *Arts* – have contributed to current discussions on art as social and political practice. Gal's research bridges art history, material culture studies, and critical spatial theory, examining how contemporary art functions as an active force in the formation of publics and collective memory. His recent work investigates materiality as a site of political knowledge, focusing on how artists use concrete, textiles, and participatory making to challenge dominant narratives and redistribute agency. Studies such as *"Politics in Matter": Concrete Expressions in Contemporary Palestinian Art of Resistance and Queering Militarism in Israeli Photography* explore artistic interventions in urban space, military culture, and civic identity. His current research canters on community craft as critical artistic practice, analysing how collaborative making operates as care, embodied encounter, and social action. Across his work, Gal positions artworks not as passive reflections of society but as agents that actively shape how communities gather, remember, and negotiate shared space.

Jan Galeta
Tomáš Valeš

Masaryk University, Brno, Czech Republic

Session 4

Art Collectors, Industrialists, or Representatives of the nation? The Bohemian Aristocracy at the 1891 Jubilee Exhibition in Prague

The *General Provincial Jubilee Exhibition* of 1891 was a significant social event in Prague and throughout Bohemia. It was the first large-scale exhibition to replicate the world exhibitions model on a smaller scale with a local focus. More importantly, it showcased the Czech nation's capabilities and progress within the multi-ethnic monarchy. While the Bohemian nobility played a crucial role in organising the event and participated as exhibitors, their contribution is often overlooked in public memory.

This paper aims to present the diverse ways in which Bohemian noble families presented themselves to the public during the exhibition. Many families contributed by landing works from their collections to two main artistic parts of the event: the *Art Exhibition*, which focused on contemporary Czech art, and the *Retrospective Exhibition*, featuring historical artifacts and artworks from earlier periods. In addition, the noble families also presented the management of individual aristocratic estates in the form of separate pavilions designed by prominent Prague architects. In some cases, these economic displays were accompanied by exhibitions of contemporary arts and crafts (glass, cast iron, etc.) produced in family-run factories.

The paper therefore seeks to evaluate the threefold role played by certain noble families at the *Jubilee Exhibition* – as art collectors, commissioners of architectural works, and producers of objects in the applied arts industry. Were these complex, sophisticated presentation strategies, or were they somewhat separate segments? What objects did individual noble families exhibit, and what pavilions did they commission? What were their intentions – how did they want to present themselves to the hundreds of thousands of visitors from diverse social backgrounds who visited the exhibition? We are interested in how the aristocratic exhibitors perceived the exhibition as an important symbol of Czech national identity, with which only some of them identified. At the same time, we also examine how the aristocratic displays were mirrored within the nationalist narrative that the Jubilee Exhibition created in Czech collective memory and in art history scholarship.

Jan Galeta studied art history at the Faculty of Arts, Masaryk University in Brno (PhD 2020). His primary focus is 19th- and 20th-century European architecture, but he generally deals with topics such as architecture and nationalism, architecture and propaganda, architecture and politics, and the sociology of art. He was a project member at the Academy of Arts, Architecture, and Design in Prague and at the Czech Academy of Sciences. He is currently an assistant professor and editor at the Department of Art History, Masaryk University. He is the principal author of a monograph on Czech architect Antonín Blažek (2026); he edited several books (such as *Admired as Well as Overlooked Beauty. Contributions to Architecture of Historicism, Art Nouveau, Early Modernism and Traditionalism*, 2015 together with Zuzana Ragulová) and authored numerous journals articles and book chapters (such as *The National Theatre in Prague and the Problem of its Corner* in the journal *Architectura: Zeitschrift für Geschichte der Baukunst*, 2025).

Tomáš Valeš studied art history at the Faculty of Arts, Masaryk University in Brno (PhD 2013). Since 2008, he has been affiliated with the Department of Topography, Institute of Art History, Czech Academy of Sciences. As a researcher, he focuses on the art of the early modern era, especially 17th- and 18th-century painting, drawing and printmaking, connoisseurship, early-modern-era patronage, and art topography. Between 2013 and 2017, he was an external professor at the Department of Art History, Masaryk University in Brno and is currently an assistant professor there, supervising theses and dissertations. Since 2020, he has been the head of the editorial board of the series *Maturandum*, published by the Centre for Early Modern Studies at the Department of Art History, Masaryk University in Brno.

Kristijan Gotić
Ivan Kokeza

Croatian History Museum, Zagreb, Croatia

Session 6

Visual Arts in the Permanent Exhibition of the War Archive and Museum of the Independent State of Croatia

The War Archive and Museum of the Independent State of Croatia was founded in May 1941. However, the institution was not officially opened to the public until June 1943, when its offices and exhibition spaces were established on Jezuitski trg Square Zagreb (today the building housing the Klovičevi dvori Gallery). Until then, the War Archive and Museum had operated in the premises of the Ministry of the Croatian Home Guard on King Petar Krešimir IV Square in Zagreb (today the headquarters of the Ministry of Defence of the Republic of Croatia). This paper examines the visual artworks (paintings, drawings and graphic art) displayed as part of the permanent exhibition at these locations. It provides a thorough reconstruction of the exhibited material and explores the reasons and purpose for its display. In conclusion, the paper attempts to connect the exhibited works to the cultural and socio-political circumstances of the period.

Kristijan Gotić graduated from Zagreb University in 2004 with degrees in History and Croatology and has been working in the Croatian History Museum since 2011 as a museum curator responsible for the Collection of Stone Monuments, the Numismatic Collection and the Archaeological Collection. He is currently enrolled in the Postgraduate Doctoral Programme of Pre-modern History at the Faculty of Humanities and Social Sciences in Zagreb.

Ivan Kokeza studied Art History and History at the Faculty of Humanities and Social Sciences in Split. He attended the Art History Postgraduate Doctoral Program at the Faculty of Humanities and Social Sciences in Zagreb, where he defended his doctoral thesis entitled *History Painting in Croatia from the Illyrian Movement until the Second World War*. He is a curator at the Croatian History Museum in Zagreb where he heads the Collection of Paintings, Prints and Sculptures.

Franci Lazarini

Department of Art History, Faculty of Arts, University of Maribor / France Stele Institute of Art History,
Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana, Slovenia

Session 1

Architecture for the Slovenian Nation: Ivan Vurnik and Slovenian Architecture in the First Half of the 1920s

The dissolution of Austria-Hungary and the creation of the Kingdom of Serbs, Croats and Slovenes (1918) represented a new political reality for the Slovenes. The first years of the new state were marked by considerable optimism and enthusiasm, which resulted in an extensive cultural flourishing, as well as debates about Slovenian identity (for example, the question of “Slovenian art”). One of the key events of the first post-war years was the establishment of the University of Ljubljana (1919), the first institution of higher education in Slovenian territory. An integral part of the new university was the Technical Faculty, within which architecture was taught. The university leadership entrusted the organisation of architectural studies to the architect Ivan Vurnik (1884–1971), a graduate of the Technical University in Vienna and a student of Carl König, Karl Mayreder, and Max Fabiani. It was Vurnik who invited Jože Plečnik to join the faculty as a professor at the new faculty. While this was an important act for the nation, it ultimately proved detrimental to Vurnik’s own career. Even today, Vurnik’s work remains overshadowed by those of his great contemporary, and his role in the first half of the 1920s has largely been overlooked.

Through his work, Vurnik became deeply involved in contemporary debates on Slovenian identity. In line with the belief that the architecture of historicism was anational and disconnected from the people (a view advocated particularly by the art historian France Stele), Vurnik sought to create a Slovenian national style – that is, an architecture that would be close to the Slovenian people and rooted in their heritage. In the first half of the 1920s he produced several works that significantly reflect these aspirations and are distinguished by rich decoration, achieved either through ornamental painting or distinctive architectural sculpture. The paper presents Vurnik’s role in shaping and directing Slovenian architecture in the first years of the Yugoslav state, before the initiative was taken over by Plečnik and Vurnik turned toward functionalism. The main works will be highlighted and analysed both from the perspective of creating a Slovenian national style and in terms of potential influences from contemporary Central European architecture (expressionism, rondocubism, etc.). The concluding section presents the lesser-known return of Vurnik to the aesthetics of the Slovenian national style in the final years of his life, when political circumstances placed him on the margins of architectural and cultural developments of the time.

Franci Lazarini, PhD, is an associate professor at the Department of Art History at the Faculty of Arts, University of Maribor, and a senior research associate at the France Stele Institute of Art History of the Research Centre of the Slovenian Academy of Sciences and Arts. His research focuses on Slovenian architecture of the 19th and the first half of the 20th century in the Central European context. In the past decade, he has mainly focused on issues of bourgeois architectural patronage, the relationship between politics and architecture (for example national styles in architecture), and the oeuvres of Max Fabiani, Jože Plečnik, and, more recently, Ivan Vurnik. He is the co-author of the scholarly monograph *Arhitektura 19. stoletja na Slovenskem* (Architecture of the 19th Century in Slovenia, 2015 together with Igor Sapač), the author of professional monographs on the Franciscan Church in Maribor (2013), Plečnik’s church in Ljubljana’s Bežigrad district (2021), and Slovenski trg Square, one of Max Fabiani’s central urban projects in Ljubljana (2026), as well as numerous scholarly articles.

Dominik Lengyel

Institute for Building and Art History, Faculty for Architecture, Civil Engineering and Urban Planning,
BTU Brandenburg University of Technology Cottbus-Senftenberg

Session 10

Art and Technology in Public Space

When art interacts with other disciplines, its influence on shaping and reflecting society becomes almost inevitable. In such cases, this interaction is more than casual; it is almost unstoppable. Art as a direct mediator of issues that are not usually associated with art highlights its influence and potential for creating cultural identities all the more strongly. This is the case with an energy converter, which this paper presents as an example, a technical device whose advantage lies in its consequent decentralisation of energy production. This leads to its embedding in public space, giving it a political dimension as it is concerned with restructuring the provision of energy. As veritable public installations, such objects generate alternative perspectives and broaden collective understanding, even if their primary purpose is to provide for basic needs. The sheer size of the device and the need to anchor it in the ground, both functionally and statically, make it something of an architectural measure, even if it cannot be considered a building. Its seemingly hermeneutic shell, on the other hand, predestines it for use as a projection surface, not only for media information, but also for mobilising the community and, above all, for creating meaningful connections. An obvious approach would have been to give the device a contemporary technoid appearance. But this would only have served to establish the identity of the device itself, not that of the communities that coexist or need to coexist with it. This situation of necessary transformation of urban space gave rise to the approach of artistically adapting the technically given volume into a series of designs that not only offer various functionalities, but above all create completely different spaces and thus become part of social transformation, influencing social housing, urban planning, community engagement and ecological initiatives. Essentially, it is about reversing the primary meaning in the perception of the object. Unlike in the case of the obvious technical device, the developed series of exemplary appearances offers a multitude of primary meanings, behind which the very same technology is hidden. The appearances range from information terminals to advertising columns, bookshelves, urban gardening, climbing walls and sculptures. And this is where it gets exciting, because sculpture as a space for artistic expression is, in principle, unlimited. And so art appropriately plays an important role in shaping public space.

Dominik Lengyel has served as full professor and Chair of Architecture and Visualisation at the Institute for Building and Art History at the Faculty for Architecture at the BTU University in Cottbus since 2006. He is a member of the European Academy of Sciences and Arts in Salzburg and the German Koldewey-Gesellschaft, which is dedicated to the study of architectural history and excavation science. He is also a Corresponding Member of the German Archaeological Institute (DAI). His research projects are funded by the German Research Foundation (DFG), the Gerda Henkel Foundation, and the German Federal Ministries of Education and Research (BMBF), Economic Affairs and Energy (BMWi), and the Interior, for Construction and Home Affairs (BMI). His research projects include interdisciplinary visualisation of architectural hypotheses from the fields of archaeology, historical building research, and art history, which are mostly exhibited in museums. After studying mathematics and physics for a year, he went on to study architecture at the University of Stuttgart in Germany, graduating with distinction and an architectural prize in 1997 after spending two years at the École d'Architecture Paris-Tolbiac in France and the ETH Zurich in Switzerland. He then worked as an architect in the planning division of Prof. Oswald Mathias Ungers' architectural office in Cologne, Germany, where he founded an office for architectural visualisation with Catherine Toulouse. He was first appointed as a deputy professor, then as a full professor at the University of Applied Sciences in Cologne, and later accepted a professorship in Mainz.

Julija Lozzi Barković

Department of Art History, Faculty of Humanities and Social Sciences, University of Rijeka, Croatia (retired)

Session 1

Urban Transformations between Rijeka and Sušak in the Interwar Period

The urban and architectural transformations of Rijeka and Sušak in the interwar period are examined within the context of the complex political, social, and cultural circumstances that followed WWI. Under the Treaty of Rome in 1924, Rijeka was annexed to the Kingdom of Italy, while Sušak became part of the Kingdom of Serbs, Croats, and Slovenes/Yugoslavia. This division created a specific situation of two neighbouring cities operating within different state, ideological, and administrative frameworks, yet driven by comparable ambitions for development.

Within a relatively short period, Sušak established itself as an important economic, transport, and tourist centre of the Yugoslav state. Rijeka, by contrast, despite the loss of its prewar economic momentum, experienced stabilisation, industrial renewal, and demographic recovery under Italian administration. A distinctive form of architectural and urban competition developed between the two cities, as both political regimes sought to demonstrate modernity, progress, and concern for the population through public, residential, and representative buildings.

The 1938 regulatory plan for Rijeka sought to reconcile the demands of modernization with the preservation of the historic core and the city's panoramic qualities. Particular attention was devoted to the redevelopment of the old town, the construction of social and healthcare institutions, schools, sports facilities, apartment buildings, and villas in newly developed districts. Among the key realizations of this period are the Albori Palace, the so-called Little Skyscraper, public health facilities, and sacral buildings such as the Church of St. Romuald.

Urban development in Sušak was likewise characterised by a planned approach and by public architectural competitions, which enabled the participation of leading architects from Zagreb and elsewhere. The General Regulatory Plan of Sušak from 1940 envisaged a new urban centre on elevated terrain, the development of the port and harbour infrastructure, and differentiated residential construction. Particularly notable are the Banovina Hospital, the Croatian Cultural Centre, banking buildings, and a series of residential villas and family houses, which reflect a synthesis of tradition and modern architectural principles.

In conclusion, the architecture and urbanism of Rijeka and Sušak in the interwar period reflect both global architectural trends and specific local political and social conditions. Despite later negative perceptions, especially those associated with the fascist context, this period represents a valuable cultural and urban heritage, bearing witness to the intense modernization and transformation of both cities.

Julija Lozzi Barković worked at the Department of Fine Arts, Faculty of Humanities and Social Sciences in Rijeka from 1991 to 2025. Throughout the professional career, alongside her teaching responsibilities, her academic work included roles as principal investigator and collaborator on national and international research and professional projects, participation in scientific committees, organisation of symposia, and the publication of papers in edited volumes and peer-reviewed academic journals, which are some of the activities she carries out even after her retirement. She has been a member of several international working groups dedicated to the preservation and valorisation of modern architectural and industrial heritage. She is the founder of the Centre for Industrial Heritage of the University of Rijeka. Through her research, teaching and public engagement she has made a significant contribution to academic and cultural life in the Rijeka region, with particular emphasis on research and evaluation of the architectural heritage of the modern era. Author or editor of several professional and scholarly books, including *Interwar Architecture of Rijeka and Sušak*, Rijeka, 2015 (Croatian Association of Art Historians, Radovan Ivančević Charter for 2015; City of Rijeka Award for 2016); *6th International Conference on Industrial Heritage: Man and Industry*, Rijeka, 2016; *Art Nouveau in the Architecture of Rijeka*, Rijeka, 2010; and *The Bathing Heritage of the Kvarner Region*, Rijeka-Opatija, 2009.

Silvija Lučevnjak

Našice Local History Museum, Našice, Croatia

Jasminka Najcer Sabljak

Department of Visual and Media Arts, Academy of Arts and Culture in Osijek, J. J. Strossmayer University of Osijek, Croatia

Between the Private and the Public: New Social Contexts of Communicating the Heritage of Slavonian Noble Families

The arrival of noble families in the territory of present-day Slavonia following the Ottoman retreat was closely connected to the integration of these regions into the Habsburg Monarchy. Their castles and manors served as spaces for self-promotion and social presentation, reflecting the lifestyle and cultural practices of noble families from the 18th to the mid-20th century. These sites housed a rich heritage that remained primarily part of private family history until WWII.

The war and its aftermath brought about turbulent processes of displacement, as well as the confiscation and nationalisation of this material, effectively transforming segments of family history into national cultural heritage. Over time, their movable heritage – particularly art – has been exhibited in thematic exhibitions and permanent museum and gallery displays, with some material also presented *in situ*. These processes led to a complete transformation of this heritage from the private sphere into the realm of public cultural property. However, despite the fact that these are mostly masterpieces of fine art, for nearly seventy years their provenance remained largely unacknowledged and under-researched. This significantly affected not only the level of research on this material but also the quality of its public interpretation.

In the last thirty years, new social contexts resulting from changes in the political climate have influenced new directions in the research of Slavonian noble heritage. This paper presents recent renovations of Slavonian castles and manors, as well as methods of presenting noble heritage, especially fine arts in light of its integration into cultural tourism. The paper also addresses the sensitive issue of restitution (denationalization) as a social and political process through which parts of this heritage are being returned to private ownership, thus completing a cycle that began before WWII. Finally, the research examines to what extent the heritage of Slavonian noble families has (re)emerged as a significant point in shaping the cultural identity of this part of Croatia and its impact on the valuation and preservation of local community self-awareness.

Session 4

Silvija Lučevnjak graduated in Comparative Literature, Art History, and Librarianship from the Faculty of Humanities and Social Sciences in Zagreb. Since 1999, she has served as the Director and Curator of the Našice Local History Museum. She has organised and curated numerous exhibitions and authored many texts for exhibition catalogues by the Našice Local History Museum and other publishers and edited several editions of the *Našički zbornik*. She was a professional associate in the creation of the museological concept, *New Museum Space of the Našice Local History Museum* in the Pejačević Castle (Grand Castle) in Našice, which served as the basis for the castle's renovation. She served two terms as a member of the Croatian Museum Council at the Ministry of Culture and Media of the Republic of Croatia. For her professional achievements, she received the annual Cultural Award of the Osijek-Baranja County in 2001, and again in 2014 for co-authoring the exhibition and catalogue *The Art Heritage of the Pejačević Family*. For that same project, she was also awarded the Radovan Ivančević Charter by the Croatian Society of Art Historians for the advancement and promotion of art history (2014), as well as the annual award of the Croatian Museum Association (2014). She is the recipient of the 2024 Annual Award from the Croatian Academy of Sciences and Arts (HAZU) in the field of Fine Arts for her co-authorship of the exhibition and the main text in the catalogue *Art of the Slavonian Nobility – Masterpieces of European Heritage*.

Jasminka Najcer Sabljak studied Art History and History at the Faculty of Humanities and Social Sciences, University of Zagreb, where she earned her PhD in 2012. From 2001 to 2016, she worked at the Museum of Fine Arts in Osijek as a senior curator heading collections of 18th- and 19th- century paintings, drawings, and graphic art, and conceived and curated numerous exhibitions and events. Her research focuses on the cultural heritage of eastern Croatia, particularly the provenance and history of art collections and collecting, as well as the acquisition of artworks by Croatian and foreign noble families from the 18th to the mid-20th century. She is a collaborator on several projects supported by the Croatian Science Foundation. For co-authorship in the research-exhibition project Visual Heritage of the Pejačević Family (2014), she received the Annual Award of the Osijek-Baranja County for Culture, the Radovan Ivančević Charter of the Croatian Society of Art Historians for the advancement and promotion of art history, and the Annual Award of the Croatian Museum Association. She is also the recipient of the Croatian Academy of Sciences and Arts (HAZU) Award for 2024 in the field of Fine Arts, for the co-authorship of the exhibition and the main text of the catalogue titled *The Art of the Slavonian Nobility – Masterpieces of European Heritage*.

Lovorka Magaš Bilandžić

Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

Session 2

From “High” Art to Everyday Life – Abstraction in Croatian Graphic Design in the 1950s and 1960s

The emergence of abstraction in Croatian art after WWII was closely linked to the activities of the artist group EXAT 51, whose members, drawing upon the legacies of the historical avant-gardes and contemporary theoretical reflections, advocated abstract art and the dissolution of the boundary between so-called pure and applied art. They promoted a model of artistic practice grounded in experimentation, progress, and responsiveness to the present moment, ultimately aimed at the synthesis of the visual arts. During the 1950s and 1960s, several Croatian painters were also active in graphic design, frequently transferring formal and conceptual investigations developed within the sphere of fine art into the field of visual communication. Among the artists whose oeuvres were marked by pronounced intermedial intersections and by the translation of geometric forms and linear structures into graphic design – often using photomontage and the juxtaposition of abstract compositions with realist motifs derived from photography or drawing – particular prominence belongs to the EXAT 51 member Aleksandar Srnec and the painter Boris Dogan. Srnec incorporated motifs from his abstract paintings into the design of the popular magazine *Svijet*, as well as into posters for cultural events and commercial advertising campaigns, while Dogan employed the visual language of geometric and lyrical abstraction primarily in book design. Elements of postwar abstraction gradually entered the sphere of popular culture and were likewise embraced by commercial artists such as Dušan Bekar, Franjo Fleck, and others who, through commissions for a wide range of clients, contributed to the formation and dissemination of new habits, desires, and consumer aspirations during the 1950s and the decades that followed.

This paper examines the articulation of abstraction within Croatian graphic design during the 1950s and 1960s, tracing a trajectory from painters engaged in design commissions for cultural institutions and industrial enterprises to commercial artists operating within the sphere of market-oriented visual communication. Particular attention is given to situating their work within the broader political, economic, and cultural transformations of the period, as well as to analysing the ways in which the appropriation of the language of abstraction contributed to shaping of postwar visual culture and to the everyday experience of consumer society in Croatia.

Lovorka Magaš Bilandžić, PhD, is an associate professor at the Department of Art History, University of Zagreb Faculty of Humanities and Social Sciences. From 2018 to 2022 she oversaw the postgraduate programme in Art History and is currently a vice-dean for research and international cooperation of the Faculty of Humanities and Social Sciences in Zagreb. She participated in several national and international scientific projects. She is the author of numerous retrospective and group exhibitions: *Expressionism in Croatian Print* (2013), *Contemporary Croatian Graphic Scene / Questioning the Medium* (2013), *Foto Tonka – Secrets of a Social Chronicler's Photographic Studio* (2015), *Sergije Glumac – Retrospective* (2021), *Boris Dogan – Painter in Graphic Design* (2023), etc. As the author of sections, she collaborated on a number of exhibitions: *The Sixties in Croatia – Myth and Reality* (2018, section graphic design), *On the Brink: The Visual Art in the Kingdom of Yugoslavia 1929–1941* (2019, section photography), *Ratko Petrić: Make Them Face the Truth!* (2021, section graphic design), etc. She received several awards in Croatia and abroad. Her fields of professional interest include modern and contemporary art, particularly graphic and industrial design, photography, stage design, graphic arts and history of exhibitions.

Yosaku Matsutani

Otemon Gakuin University, Ibaraki, Osaka, Japan

Session 8

The Drift of Multiple Voices

On 11 March 2011, Japan experienced a massive earthquake. The Tohoku region was also threatened by a tsunami. Fukushima suffered additional hardships. The tsunami rendered several nuclear power plant units uncontrollable, leading to explosions in the buildings and the release of vast amounts of radioactive material. As a result, widespread radioactive contamination occurred across the Fukushima Hamadori region. The predicament of those directly exposed to earthquakes, tsunamis and radioactive materials goes without saying, but many others have suffered indirectly from these terrors. Television and social media repeatedly broadcast – sometimes in real time – images of shaking earth and collapsing buildings, people screaming as they fled the tsunami, and tsunamis engulfing people and towns. This created traumatic experiences. As a result, many people have lost their connection to others, to their communities, and to the natural environment – the sea, the waves, the earth.

In this context, the art project *Let's Ride the Waves on March 11th* was initiated in 2021 through a collaboration between artist Soichiro Mihara, surfer Yuko Takahashi who also is the director of the cultural platform *engawanoie* in Hirono Town, Fukushima, and researcher Yosaku Matsutani. The project organises events annually on 11 March at beaches in Hamadori and at *engawanoie*. Participants are recruited via the internet and word of mouth from both Japan and abroad. In the morning, they engage in surfing with local surfers and community members. Afterward, the participants share a meal in the garden of *engawanoie*. As the event nears its end, a town-wide siren sounds at 2:46 PM – the moment the earthquake struck. At that signal, and under Mihara's guidance, participants introduce themselves. During the introductions, they share their thoughts about 11 March, the waves experienced during the surf session, and various other things. Everyone listens quietly to each other's voices.

Because the event has no fixed objective, participants bring their own purposes, generating multiple voices. These voices connect not only to Fukushima but also to the COVID-19 pandemic, the atomic bombings, and other disasters. Yet many remain faint, submerged and drowned out by a society that prioritizes state-led reconstruction, and are often marginalized. This project therefore serves as a site for embodied dialogue, bringing forth these multiple voices through forging new connections between individuals, communities, and the natural environment. This paper aims to investigate this form of "polyphony" and unpack how participants forge new connections through their entanglements with more-than-human entities.

Yosaku Matsutani, PhD, is currently a professor at the Department of Sociology at Otemon Gakuin University in Osaka, Japan. He specializes in aesthetics, media theory, and visual culture studies. His research focuses on artistic practices since the aesthetic turn, the relationship between science, technology, and art, and the sensibilities common to various beings. He also collaborates with artists, curators, and designers on projects involving the environment and energy. His recent publications include *Art as Decomposition: Soichiro Mihara's Making Soil*, and co-authored *Two Approaches to Human-decentred Design: Between Life and Matter*. He is also involved in a collaborative art project, *Let's Ride the Waves on 11 March* (2021–present; a collaborative organisation by artist Soichiro Mihara and surfer Yuko Takahashi).

Antigoni Memou

University of East London, United Kingdom

Session 8

Art as Direct Action within the Climate Justice Movement

The movements which have been mobilized against an emerging neoliberal agenda and the TINA doctrine in the turn of the millennium achieved an unprecedented blending of creativity and radical politics in their use of the Internet, their creative civil disobedience, their horizontal and participatory methods, as well as their direct and confrontational actions. Many of these lessons were carried forward by activists into more contemporary struggles, collectives, and direct-action groups associated with the global climate justice movement. Artists, activists, engaged citizens, creative practitioners, local communities, and Indigenous activists have often worked together to develop radical forms of environmental struggle.

This paper examines two recent cases of innovative hybrid artistic-activist models that combine political ecology and creativity against fossil-fuel capitalism, namely the political artist collective Liberate Tate and their direct actions against the Tate Museum's engagement with their sponsor British Petroleum and the ZAD (*Zone à Défendre*, or Zone to be Defended) climate justice struggle in Notre-Dame-des-Landes (France). The paper explores the contribution that the artists have made to the aims, tactics, and strategies of these radical experiments in anti-capitalist, communing and ecological self-organisation and discusses the blending of artistic ideas, pedagogical and cultural strategies with tactics of creative civil disobedience and direct action. It argues that the distinct radical forms of collectivism and practices of direct democracy link these struggles to a global, anti-hierarchical and horizontal movement such as the Zapatistas' indigenous struggle in Mexico and the 1990s' anti-capitalist and anti-road mobilizations. Finally, it suggests that artistic creativity and environmental politics can be understood as mutually constitutive processes and as products of lived social relations that bring together radical thought and praxis.

Antigoni Memou (PhD, Courtauld Institute of Art, MA University of Southampton) is a senior lecturer in Art History and Theory at the Department of Architecture and Visual Arts, University of East London (UK). She is the author of *Photography and Social Movements: From the Globalisation of the Movement (1968) to the Movement Against Globalisation (2001)* (Manchester University Press, 2013) and co-author of *Resist! The 1960s Protests, Photography and Visual Legacy* (Lannoo, 2018). Her writings have also been published in academic journals, including *Third Text*, *Philosophy of Photography*, *Photographies*, *Visual Culture in Britain Art* and *The Public Sphere* and in many edited volumes including *The Routledge Companion to Art and Capitalism* (edited by Danielle Child, Routledge, 2026) and *Visual Memory of Protest* (edited by Ann Rigney and Thomas Smits, Amsterdam University Press, 2022).

Željka Miklošević

Department of Information and Communication Sciences, Faculty of Humanities and Social Sciences, Zagreb, Croatia

Zvezdana Antoš

Ethnographic Museum, Zagreb, Croatia

Session 9

Challenging Hierarchies, Fostering Care – the Social Role of Art in Ethnographic Museums

For around three decades, contemporary art interventions in ethnographic museums have been a significant strategy for rethinking their traditional displays and institutional roles. Through such interventions, museums create possibilities for interpretive plurality and reflexivity, encouraging a reconsideration of how cultural knowledge is produced, represented, and mediated within museum contexts. While early artistic interventions primarily functioned as institutional critique, exposing and questioning the authority, narrative techniques, and colonial legacies of the museum, contemporary interventions tend to extend this critique to multiple dimensions, including identity, historical injustices, and broader social power structures.

This shift is underpinned by a broader theoretical evolution: early interventions often focused on symbolic questioning of truth, representation, and authorship, whereas contemporary practices are increasingly framed around social justice, ethical responsibility, and care. Today, interventions are attentive not only to the structures of the museum itself but also to the relationships between museums, communities, and audiences, reflecting a growing awareness of power dynamics and historical accountability. The shift in the role of contemporary art has been intricately related to the shift in the curatorial practice in museums in general, and ethnographic museums in particular.

After exploring this broader shift, the paper focuses on the Ethnographic Museum in Zagreb as a case study to investigate how contemporary art can enhance the museum's interpretive frameworks. This example illustrates an arc in practice that moves from critique toward care, demonstrating how artistic interventions can both challenge traditional hierarchies and foster ethical, socially engaged approaches to exhibiting cultural knowledge.

Željka Miklošević, PhD, graduated in Art History, English Language and Literature and Museology from the Faculty of Humanities and Social Sciences, University of Zagreb, where she has been employed since late 2008 and currently holds the position of associate professor at the Department of Information and Communication Sciences. In 2006–2008, she curated applied arts collections at the Museum of Slavonia in Osijek, where she also created educational programmes. Her research work focuses primarily on the social role of museums through different aspects of communication (or interpretation) and education about and based on heritage. Recent research interests are related to participatory activities of heritage and art institutions and organisations.

Zvezdana Antoš, graduated in History and Ethnology/Cultural Anthropology and holds a PhD degree in Museology from the Faculty of Humanities and Social Sciences, University of Zagreb. She has been museum director at the Ethnographic museum in Zagreb since 2023. She worked as museum advisor as head of furniture, paintings, house inventory and models collections since 1996. She authored books and exhibition catalogues, including *European Ethnographic Museum in Globalization* (MDC, 2012), *Paintings Collection* (EMZ, 2017), *Furniture Collection* (EMZ, 2022), and co-edited the book *Museums and Innovations* (Cambridge Scholars Publishing, 2016; Zvezdana Antoš, Anette B. Fromm, Viv Golding). She served as editor of the journal *Ethnological Research* from 2022. She has curated 40 exhibitions, authored 60 professional and scientific papers published in Croatian and international journals. She also authored 9 multimedia publications, 3 online exhibitions, and edited the museum web site (2004–2015). She was project manager of several EU projects, and serves as a member of the Board of ICOM ICME (Committee for Ethnographic Museums), European Museum forum – EMYA, and the Inclusive Museum Research Network.

Sebastian Muehl

Institute of Contemporary Art, Design and Architecture, Art Academy of Latvia, Riga, Latvia

Session 3

Enlivenments: Artistic Interventions into Monuments as Sites of Renegotiation of Cultural and Political Identities

This paper explores the shaping of political, cultural and community identities through contemporary artistic interventions at the Holocaust memorial of the Ninth Fort in Kaunas, Lithuania. It focuses on two performative artworks by Alexandra Pirici (Romania) and Karin Pisarikova (Czech Republic), who serve as a starting point to reflect on shifting attitudes related to representations of war, violence and the Holocaust, memory politics, and viewing experiences in commemorative public art on post-socialist territories.

Conceived by Alfonsas Vincentas Ambraziūnas in the 1960s and opened to the public as late as in 1984, the Soviet-style *Monument of the Ninth Fort* is devoted to the memory of the execution of the Lithuanian Jews of Kaunas in 1941, one of the most violent genocidal events in the Baltic States during WWII. It is the largest "monumental" contribution to Holocaust remembrance in Lithuania, a landmark sign of Soviet imperial influence, and a major element in the country's conflicting history of managing its post-Soviet memory politics (Subotic, 2019). In this context, *Pulse – Enlivenment of the Kaunas Ninth Fort Monument* by Alexandra Pirici (2020) and *Come in the form of milk* by Karin Pisarikova (2021) were much-welcomed but also contested interventions as they engaged with a specific "enacting" method – or "relational" aesthetics – that scrutinized and decentred the formal, representational and experiential aspects of the monument. The paper recaps the history of the monument and trace how both artists deploy a "post-monumental" approach typical for contemporary performative art that focuses on the re-negotiation of Soviet imperial history, memory politics, the re-imagining of the collective body, and the construction of new cultural and political identities.

Sebastian Muehl, PhD, is a senior researcher at the Institute of Contemporary Art, Design and Architecture (LMDA), Art Academy of Latvia and a research assistant at Zurich University of the Arts (ZHdK), Research Focus Aesthetics. He studied philosophy and fine arts in Munich and Leipzig and holds a PhD in art and media studies from Offenbach University of Art and Design. He was a digital curator at the Dresden State Art Collections and co-curated the exhibition *Utopia. The Right to Hope*, for which he also authored the accompanying publication (Kunstmuseum Wolfsburg, 2025/2026). His research focuses on the political, ideological and aesthetic dimensions of contemporary art, with a specific focus on post-socialist Eastern Europe. His monograph *Utopien der Gegenwartskunst. Geschichte und Kritik des utopischen Denkens in der Kunst nach 1989* (Utopia in Contemporary Art. History and Critique of Utopian Thought in Art after 1989) was published with Transcript in 2020. He is currently working on a book project about propaganda in contemporary art.

Maša Obradović

Faculty of Philosophy, University of Belgrade, Serbia

Session 10

Nomadic Performance Art Platform as Social Infrastructure: *IMPORT/EXPORT* in Belgrade and the Epistemic Role of Live Art

This paper examines the 2025 Belgrade edition of the transnational performance art platform *IMPORT/EXPORT* as a case study for understanding contemporary performance art as a site of social knowledge and a mediator of collective identities. The research investigates how nomadic, collaborative art platforms operate as forms of temporary social infrastructure embedded within specific urban contexts, engaging frameworks from art history, performance studies, and curatorial theory.

The paper combines qualitative case-study analysis with art-historical contextualization. Primary sources include the project's curatorial framework, programme structure, spatial organisation across multiple institutions, and selected performances engaging themes of migration, protest, ecology, and collective memory. These materials are examined through close visual and performative analysis, discourse analysis of curatorial texts, and attention to modes of audience participation.

The analysis argues that *IMPORT/EXPORT* exemplifies how collaborative curatorial models shape community identities by activating performance as a space for negotiating political and social subjectivities. By occupying cultural institutions and public urban sites, the platform positions art as an agent within social transformation processes, engaging audiences not as passive spectators but as co-producers of meaning. The project's integration of workshops, lectures, and community gatherings also foregrounds the role of art historians, curators, and institutions in broader social discourse, extending artistic production into pedagogical and dialogical formats.

Particular emphasis is placed on collaborative relationships in the production and communication of art. The project's transnational and multi-institutional structure destabilizes hierarchical distinctions between artist, curator, institution, and audience. In this framework, performance exceeds its ephemeral character and generates durable forms of knowledge through documentation, dialogue, and curatorial publications. By analysing *IMPORT/EXPORT* as both artistic event and research-driven curatorial practice, this paper contributes to discussions on art's epistemic agency, its capacity to intervene in contemporary social realities, and the evolving role of performance art within contemporary European cultural networks.

Maša Obradović completed her BA (2024) and MA (2025) at the Department of Art History, Faculty of Philosophy, University of Belgrade, where she is currently pursuing a PhD. Since 2024, she has been a member of U10 Art Space in Belgrade. She has participated in several national and international academic conferences, contributed to the organisation of multiple exhibitions, workshops, and projects, written texts for exhibitions, and actively engaged in research work. At the academic conference *10th ICARUS Days Croatia – Networks and Routes of Cultural Heritage: Archives as Places of Stories and History* (Opatija, 2025), she presented the paper *Danube – the River that Connects*. She is the author of the scholarly article *The Search for the Missing Link in the Chain of Evolution in Arnold Böcklin's Work 'Triton and Nereid'*, published in *Zbornik Matice Srpske za likovne umetnosti* (Vol. 2025, No. 53, 2025). She is the author of the exhibition text for *When I Grow Up, I Will Be in Bronze* by the artist Zorana Stevanović (U10 Art Space, 2025). Additionally, she participated in the *IMPORT/EXPORT* project (2025), a nomadic performance art platform supported by the Creative Europe programme, as one of the partners and a member of the team responsible for public relations management.

Hatice Özdoğan Türkyilmaz

Postdoctoral Fellow, Art History Institute, Freie Universität Berlin, Germany

Session 8

From Hospitality to Participation: Food as a Medium of Social Encounter in Contemporary Art in Germany

This paper examines food-based participatory art practices in Germany as sites of social encounter, focusing on how artistic actions shape social relations and forms of belonging in contexts marked by migration. Rather than interpreting food as a cultural or symbolic signifier, the paper approaches it as a social medium through which interaction, dialogue, and shared experience are produced.

Methodologically, the paper combines qualitative case-study analysis with contextual art-historical research, drawing on close readings of artworks, exhibition contexts, and audience participation. The analysis is informed by theoretical discussions of art as social practice, participation, and everyday interaction, and situates artistic interventions within their specific institutional and social frameworks. This approach allows for an examination of how artistic practices operate not only at the level of representation, but also through lived, performative encounters.

The paper focuses on two case studies in Germany. The first is Esra Ersen's *Aşure* (1998), developed for ACC Galerie Weimar, which centres on the collective preparation and sharing of food in a public setting. The second is Mehtap Baydu's *Eat Me, Meet Me* (2010), presented at Documenta Halle Kassel, which invites audience participation through acts of eating, conversation, and bodily presence. In both cases, food functions as a catalyst for social interaction, enabling temporary forms of togetherness and encounter within contemporary art contexts.

By analysing these works through the lens of participation and social engagement, the paper argues that food-based artistic practices actively shape social relations rather than merely reflecting pre-existing identities. The encounters they generate are situational and time-bound, yet they create spaces for dialogue and mutual recognition among participants from diverse social backgrounds. In this sense, the paper highlights how contemporary art practices contribute to the formation of social relations through action and experience.

The paper addresses conference themes related to representation, participation, and the social role of art, demonstrating how artistic practices can operate as platforms for social interaction and engagement within contemporary society. It proposes that food-based participatory artworks provide a productive framework for understanding how art contributes to social processes "through and by art," particularly in relation to everyday forms of encounter in Germany.

Hatice Özdoğan Türkyilmaz is an art historian specialising in modern and contemporary art. She completed her MA and PhD at Hacettepe University in Ankara. Currently, she is a TÜBİTAK postdoctoral fellow at Freie Universität Berlin for the academic year 2025/2026 and an affiliated researcher at Ondokuz Mayıs University in Türkiye. Her ongoing postdoctoral project focuses on interactions between Türkiye and Germany's contemporary art scenes after 2000.

Maria Valentina Palmisano

PhD Student, University of Bologna, Italy

Session 7

A Spiritual Interlude in 20th-Century Art in New Mexico: The Transcendental Painting Group, Agnes Pelton and Their Influence on Contemporary Art

This contribution, conducted with an art-historical methodology through archival research and the formal and stylistic analysis of artworks, examines the role that the disruptive painting of a group of 20th-century artists played in shaping the American artistic and cultural landscape in retrospect. Primary attention is focused on the influence and legacy of the Transcendental Painting Group (TPG) in New Mexico (1938-1942) within a cultural context dominated by popular realism.

The study highlights how the TPG artists began with a realist style: portraits, landscapes, and scenes of everyday life. However, the area between Santa Fe, Taos, and Albuquerque was highly sought after by modernists and free spirits who found in those places the opportunity to express their sexual, religious, and intellectual freedom. The aspiration of the TPG artists was abstraction, the representation of the invisible, and the expression of spirituality. In this context, they developed a pictorial style inspired by Kandinsky and linked to Theosophy, composed of metaphysics, geometry, pastel colours, and cosmic scenarios and landscapes. Particular attention is reserved for the landscape painter Lawren Harris, in whose work the development from realism to abstraction is especially visible.

This contribution analyses why the innovative spirit brought by the group had a limited impact in those years, and in the following ones, on the local artistic scene. However, the signs of the social transformation and influence brought by the TPG appear to be present in the United States today. The theory is that the recent rediscovery of a series of female spiritual artists, among whom the name of Hilma af Klint stands out, has reignited interest in Agnes Pelton, honorary member of the TPG, and consequently in the group itself.

Since 2020, several exhibitions have increased awareness of the TPG in the United States, thereby amplifying voices that were marginalized for decades and creating alternative perspectives in the art world. As attested by the writings of art critic Salomé Gómez-Upegui, one now can observe in the paintings of some young Americans similarities such that they could be defined as "The New Generation of Transcendental Painters". Gómez-Upegui's selection of artists is analysed and discussed, highlighting the predominance of women in the revival of transcendental art and opening a debate on the social changes that are leading these artists to a renewed interest in spirituality as a life practice and in art. The final part is supported by the analysis of a series of interviews in which the artists attempt to provide a reading of the social framework in which they operate: amid uncertainty, digitalization, and acceleration, they manifest a need to hold onto spiritual fixed points.

Maria Valentina Palmisano is a PhD candidate in Arts, History, and Society at the University of Bologna. She conducts research in the visual arts. Her doctoral project examines aniconic art connected to spiritual themes, specifically the recent rediscovery of the Transcendental Painting Group in the United States. She adopts a comparative approach between the group's original artworks, chronologically and formally comparable cases identified in other countries, and contemporary cases. The aim is to contribute to the debate on contemporary art and the expression of spirituality. Before her doctorate, she specialized in painting at the Academy of Fine Arts in Bologna. She completed a thesis on the relationship between contemporary art and the theme of the afterlife. This thesis resulted in the publication of an essay on the same topic: *L'Aldilà è un Angolo stretto. Oltre la Morte nell'arte contemporanea* (Pendragon, 2022) which contributed to the development of her current research perspective. The article, *The Rediscovery of the Transcendental Painting Group: A Neglected Chapter in the History of American Art* will be published in the Humanities Section of the University of Ferrara's Online Annals.

Ana Plenča

Independent researcher, Croatia

Session 3

The Benedictine Nuns in Šibenik – Heritage as the Preservation of Identity

Over the centuries, the Benedictine monasteries of Šibenik were important centres of art, faith, and knowledge in the city. The monasteries, which were established in the city from the 14th century onward, became home to many women – both noblewomen and commoners – as well as to numerous works of art of both foreign and local production. Furthermore, until 1910, they were the only place in the city where young women could receive an education. Located within the old city centre, these monasteries represented centuries of history, tradition, and community.

However, with the arrival of Napoleon's army in Šibenik in 1806, almost all of their immovable property was confiscated – their monasteries became public buildings, the churches were remodelled and handed over to other communities for administration, and the nuns took refuge in the only remaining Benedictine monastery, the Monastery of St. Lucy. Yet precisely thanks to their resourcefulness, all movable property was transferred to that monastery, which still preserves a valuable collection numbering around fifty works created between the 14th and 20th centuries. The nuns have preserved the identity of their order to this day, surviving changes of government and the creation and dissolution of states.

This paper examines the architectural and artistic identity of the Benedictine community in Šibenik, its transformation and preservation throughout the 19th century, as well as the importance of preserving that identity to this day. Through research into the monastery's archival documentation, analysis of changes in its architectural complexes, and consultation of relevant historical sources on the political and social events of the city of Šibenik in the 19th and 20th centuries, it is possible to trace the transformations of artistic identities that the Benedictine community – as well as the entire city – underwent during two turbulent centuries, and see how art helped shape and preserve their identity.

Ana Plenča was born in 2000 in Zagreb. She obtained her MA degree in Art History in 2024 from the Faculty of Humanities and Social Sciences, University of Zagreb. She has participated in several conferences, delivered public lectures, and published scholarly papers and newspaper articles. Through her research, she seeks to promote Croatia's artistic and cultural heritage, and she is the author of two art-historical monographs: *She Who Removes Shackles – The Vrpolje Shrine Through the Centuries* (2023) and *A Pathway to Heaven – Cultural Heritage, History, and Legacy of the Benedictine Nuns of Šibenik* (2025). She currently works as an external associate of the Institute of Art History on a conservation documentation project, collaborates with ULUPUH as a curator of the Section for Glass, Porcelain, and Ceramics, and is employed as a journalist.

Patricia Počanić

Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

Session 2

Tourism Architecture and Art as Agents of Community Formation in Postwar Yugoslavia: The Croatia Hotel Complex in Cavtat

The period following WWII, in both the Croatian and broader international context, was characterised by a tourism boom that profoundly transformed urbanism, local and state identities, and everyday lives of communities. Despite a centuries-long tradition of tourism along the Adriatic coast, the scale and intensity of tourist infrastructure development increased markedly in the postwar decades, particularly through the construction of large-scale hotel complexes, as well as numerous motels and campsites catering to domestic and an ever-growing number of foreign tourists. This process significantly altered the urban fabric of smaller Mediterranean towns, reshaping not only their environment but also the everyday lives and customs of local communities. One such generator of change was the Croatia hotel complex, constructed in the early 1970s on the Sustjepan Peninsula, in close proximity to Cavtat, the international airport in Čilipi and Dubrovnik.

The luxurious hotel building, together with its apartments and ancillary facilities, was constructed between 1971 and 1973, at the height of the Yugoslav and Croatian "golden age" of tourism, according to a design by architect Slobodan Miličević. Conceived as a monumental example of high modernist architecture, the complex is characterised by an integration into the landscape through its siting, topographical adaptation, spatial organisation, and material articulation, establishing a strong connection between interior and exterior spaces. Its coherent conceptual identity is further reinforced by a rich artistic programme, partially preserved today, executed by Frano Delalle. The carefully designed exterior and interior of the hotel aimed not only to attract a large number of visitors but also to project an image of prosperity and luxury rooted in domestic architectural expertise, artistic production, and industrial manufacture. As a high-category hotel, the complex combined quality accommodation and refined interior design with a broad range of social, cultural, and sports-recreational amenities. The hotel functioned as a major employer, engaging a substantial local workforce, while purpose-built housing was provided for employees recruited from other parts of Yugoslavia, who simultaneously underwent professional training for work in a high-end hospitality environment. Through its diverse facilities and year-round programme, the hotel fulfilled important cultural, artistic, and social functions for the wider community, hosting numerous cultural and sporting events, weddings, and public gatherings. Architecture thus operated as an active social infrastructure, a space of work, leisure, and interaction for both residents and tourists, redefining the cultural identity of the locality, while artworks and interior design served as the backdrop for collective experiences.

Drawing on archival sources, field research, and contemporary periodicals, and using the Croatia hotel complex in Cavtat as a case study, this

paper examines the socio-historical conditions of postwar tourism development and tourist architecture. It analyses the impact of tourism-driven architecture on local communities, offers an interpretation of previously unstudied artworks within the hotel interior and evaluates the role of architecture and art in shaping the cultural landscape of Konavle and the wider regional context.

Patricia Počanić obtained an MA degree in Art History and Comparative Literature from the Faculty of Humanities and Social Sciences at the University of Zagreb in 2016, and in 2025 she earned her PhD degree at the same faculty with a dissertation entitled *State as Patron – Commissions and Acquisitions of Artwork for Interiors of Public Institutions in Croatia from the Early 1950s to the End of the 1960s*. She has been employed as a senior research and teaching assistant at the Chair of Modern Art and Visual Communication at the Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb, where she teaches courses on modern and contemporary art. Her research interests focus on the art of the second half of the 20th century, state-sponsored purchases and commissions of artworks, the history of design, and artistic interventions in public space.

Dalibor Prančević

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Session 7

Public Space as a Relational Field: Women's Artistic Practices and the Making of Community

The paper explores the role of contemporary artistic practices by women artists in shaping public space as a relational field of encounter, exchange and community formation, with a particular focus on the context of Split. Approaching the topic from an art-historical perspective, it examines artistic interventions in public space that emerge from the experience and position of the female artistic subject and actively participate in the production of social relations, affective connections and temporary forms of togetherness grounded in co-presence and shared experience. Public space is thus understood as a socially produced and multi-layered framework, marked by historical sedimentation, institutional regulation and dominant symbolic narratives. The artistic practices discussed intervene in such spaces through subtle shifts in perception, introducing alternative modes of presence, participation and communication. Particular emphasis is placed on the position of the female artistic subject, who operates in public space through a relational and processual logic, relying on corporeality, everyday gestures and affective engagement rather than monumentality or authoritarian representation.

The paper analyses the ways in which such artistic interventions temporarily transform public space into a space of community – understood not as a stable or homogenised entity, but as an open and mutable process shaped precisely through practice and the public presence of the female subject. Community is not presupposed here; rather, it is produced through situations of encounter, attention and participation, in which fragile yet meaningful social bonds are formed. Art is therefore understood as a form of social practice that enables the articulation of shared experience and encourages collective reflection on the relationship between the individual and the community. By situating contemporary artistic interventions within a broader historical and urban context, the paper demonstrates how visual and performative art can function as a space of social imagination, opening up public space not only as a site of regulation and control, but also as a potential field of solidarity, empathy and collective action. In this way, the paper contributes to interdisciplinary debates on the role of art in society, particularly within contemporary reflections on public space and processes of community formation in urban environments.

Dalibor Prančević, PhD, is an associate professor of Art History at the University of Split, Faculty of Humanities and Social Sciences. His research focuses on 20th- and 21st-century art and visual culture, with a particular emphasis on contemporary artistic practices. He began his career as a curator at the Meštrović Gallery in 2001 and has since remained active in both academic and curatorial fields. His scholarly work includes monographs on Ivan Meštrović and Frano Missia, as well as the edited volume *Manifestations of Modern Sculpture in Croatia* (2021). He led the Croatian Science Foundation project *Manifestations of Modern Sculpture in Croatia: Sculpture on the Crossroads Between Socio-political Pragmatism, Economic Possibilities and Aesthetical Contemplation* (CROSCULPTURE) and contributed to research on modern artist networks and collaborative practices. Alongside his historical research, Prančević is deeply engaged with contemporary artistic production, curating exhibitions and writing on a range of relevant issues in modern and contemporary art. He has received international fellowships, including those awarded by the Getty Research Institute and the Fulbright Program, and regularly publishes texts on 20th- and 21st-century art.

Mina Radovanović

Department of Art History, Faculty of Philosophy, University of Belgrade, Serbia

Session 4

Makart-zeit: Hans Makart and the Design of Gründerzeit Vienna

Upon his arrival in Vienna in 1869, Hans Makart (1840–1884) encountered extensive urban redevelopment of the city centre – the assembling of the Ringstrasse. By imperial order, buildings of importance were constructed in the fashion appropriate for *Gründerzeit* – Historicism. It was particularly important to Emperor Franz Joseph I that the artists who had mastered the grand manner within their painterly work gather in Vienna to decorate new public buildings. Recent deaths of two great Viennese history painters, Leopold Kupelwieser (1796–1862) and Carl Rahl (1812–1865) accelerated this need. Makart's arrival in Vienna in 1869 and the appointment of one of the *Deutschrömers* Anselm Feuerbach (1829–1880) to the Academy in 1872 proved to be a solution to the problem. Hans Makart quickly became one of the most sought-after artists in Vienna – not just as a painter, but also as a costume, furniture and interior designer. He was skilled in creating ephemeral spectacles as well. In 1879, Makart was commissioned to conceive and design an event celebrating the Imperial couple's 25-year anniversary, an elaborate pageant that reportedly included 14,000 participants in historical costumes with appropriate scenography and triumphal vehicles. The so-called Makart-parade was so well-received that Makart's events (usually held at his elaborately decorated studio at the Gusshausstraße 25) became a recurring event until his death in 1884.

Makart's artwork and design was multifaceted enough to fit the taste of both the Emperor and the new upper-middle class that desired to possess interiors that emulated those of the nobility, and thus serves as a visual marker of a period of transition, a pre-modernism Vienna. Despite his centrality to the Viennese visual culture of the period, Makart has been largely overlooked in art historiography; usually, it privileges research of Secession and early modernism. His elaborately coloured canvases, reminiscent of baroque forms, rendered him too subversive for "proper" academic realism, yet too old-fashioned and *blasé* for the younger generation of artists leaning towards modernism. Nevertheless, his role in shaping the aesthetic of late 19th-century Vienna and its inhabitants is significant.

This paper seeks to explore the extent to which the "painter-prince's" personal tastes reflected on his work and served as an aesthetic ideal of a capital over several decades. Through analysis of selected paintings, studio installations and contemporary accounts, the author analyses Makart as an important figure in shaping Vienna's pre-modern visual identity.

Mina Radovanović completed her BA and MA studies in Art History at the Faculty of Philosophy, University of Belgrade in 2021 and 2022 respectively. Presently, she is a PhD candidate at the same Faculty. The title of her dissertation is *Classical Antiquity in Viennese Painting 1870–1914*, supervised by Prof. Igor Borozan. Her research interests include Serbian and European art of the 19th and early 20th centuries, with a particular focus on historical painting, specifically narratives from classical antiquity and mythology. In her work she studies (re)interpretation of elements from classical Greek and Roman culture and their influence on visual culture and art of the 19th century. Her research employs comparative analysis of the iconography and stylistic depictions between antiquity and fin de siècle and attempts to construct a certain history of iconographical types of selected mythological narratives from the classical period. She worked as a curator and exhibition guide for several galleries and museums in Belgrade. She participates in conferences and symposia in Serbia and abroad, and contributes papers and articles to relevant scholarly journals, catalogues and yearbooks. She has spoken at numerous educational and cultural programmes on topics problematising Serbian and European art history and culture (*Klepsidra*, *Kritika na delu*, *HistoryCast*, etc.). As part of the Seminar for European Art and Visual Culture of the Early Modern and Modern Age, she organises and participates in the panel series *Art Talks*. She is a member of the Communications Committee of the National Council of ICOM Serbia.

Melody Robine

PhD Student, EHESS and Sorbonne University, Paris, France

Session 10

Negotiating the Public: Zero Group and the Arts of Intervention in Skopje

This paper examines the Skopje-based group ZERO (1984–1990) as a case of art embedded in social life through what I term a politics of address: urban interventions that negotiate visibility, participation, and collectivity in everyday space. I argue that ZERO's collaborative production – murals, façade-scale works, and participatory actions – did not primarily represent community identities; it produced them through shared acts of making, public display, and encounter. In this sense, ZERO offers a micro-history of how art can reshape the conditions under which people recognise one another and relate to the city, and how modest, reversible actions can generate micro-forms of urban social transformation.

Methodologically, the paper combines archival research (photographs, exhibition and institutional documents from MKC/MSU and local collections), visual analysis of interventions as situated forms (site, scale, material exposure, legibility), and oral history interviews with artists and participants. I treat documentation not only as evidence but as part of the works' public life: because many interventions were ephemeral, images and testimonies become key operators for reconstructing reception, circulation, and afterlives.

Emerging, at first informally, from the café-gallery Galerija 7 in Skopje's Old Bazaar, ZERO developed practices outside dominant exhibition circuits. Rather than reiterating narratives of "peripherality," I show how an uneven cultural environment (fragmented institutions, limited access to materials and new media, displaced or partial art education) became a productive constraint. Artists built visibility through micro-infrastructures and shifting "addresses," using institutions such as the Youth Cultural Centre (MKC) and the Museum of Contemporary Art (MSU) as relays of scale that expanded circulation and audience engagement.

Focusing on interventions staged across ethnically diverse neighbourhoods and on central boulevards and façades, I analyse how ZERO created low-threshold situations that invited non-specialist publics (passers-by, neighbours) to become witnesses and sometimes participants. Here, the group's open structure functioned less as formlessness than as a protocol of invitation and hospitality, organising collaboration between professionals and amateurs and across linguistic or confessional differences.

Two cases are central: the 1986 MKC mural, which materialised a reciprocal relation between self-organised practice and institutional frameworks, and a collaborative project within an Albanian school, which foregrounded negotiation around minority presence in the city; an issue sharpened by the political transformations that followed in Macedonia.

Finally, by integrating hybrid media (video, installation, performance, sound etc.) into street-level action, and by borrowing from popular visual regimes (graffiti, comics, posters), ZERO challenged the divide between "academic" and "experimental" practice. Its ephemeral, collaborative, and participatory works reveal how art in 1980s Skopje acted as both a form of public knowledge and a social practice: modest yet transformative operations that renegotiated who could appear, speak, and act in shared urban space.

Melody Robine is a doctoral candidate at EHESS and Sorbonne University, under the supervision of Nathalie Clayer and Alessandro Gallicchio, where she is writing a thesis on the re-appropriation of urban space by contemporary art in (former) Yugoslavia after 1980, through the cases of Sarajevo and Skopje. A graduate of Sciences Po Paris and Sorbonne University, she has worked in several museums and cultural centres (Villa Medici – French Academy in Rome, Bourse de Commerce, Templon Gallery). Melody is also an exhibition curator (French Institutes in Sarajevo and Skopje) and has participated in several international conferences (TU Wien, University of Basel, Academy of Sciences in Tirana). She is currently an Arasse fellow at the French Academy in Rome.

Ana-Marija Senfner

Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

Session 2

Architecture and Yugoslav Cultural Policy: The Cultural Centre Dubrava and the Development of Cultural Centres in Zagreb in 1970s and 1980s

This paper presents the planning and construction of cultural centres, commonly referred to as "houses of culture" in the context of Yugoslav cultural policy in the 1970s and 1980s in the period of late socialism. Cultural centres served as a meeting point between state ideology, the promotion of socialist values, and the practical needs of local communities. The research focuses on Zagreb, the capital of the Socialist Republic of Croatia, at the time one of Yugoslavia's constituent republics. With the expansion of Zagreb, after WWII and the construction of new housing developments, insufficient investment in cultural infrastructure often left residents with limited access to adequate cultural facilities. Even though several cultural centres were newly constructed in the immediate postwar period, there was a considerable lack of cultural infrastructure in the city's periphery.

The paper traces the construction and expansion of cultural infrastructure as part of state's official cultural policy during the 1970s and 1980s. The research is based on archival sources, newspaper articles (*Borba*, *Večernji list*, *Vjesnik*), and professional journals (*Arhitektura*, *Čovjek i prostor*). During the studied period the main activities included the extension of existing buildings and projects for new buildings to serve as cultural centres in the new neighbourhoods, mainly in the peripheral area.

Among the projects discussed, the cultural centre in Dubrava stands out as an illustrative example of the complex relationship between socio-political and economic factors on the one hand and architectural design on the other. The project is traced from its presentation at the 11th Zagreb Salon in 1976, through the beginning of its construction in 1979, interruptions and delays in the 1980s due to changes of the contractor and financial difficulties, to its present unfinished state and recent efforts toward completion. It is argued that the Dubrava Cultural Centre exemplifies a departure from modernist principles through the introduction of postmodernist tendencies, one of the defining features of the architecture in Zagreb during the 1970s and 1980s. The centre in Dubrava, together with other cultural centres, exemplifies how architectural projects reflected the socio-political and economic realities of late socialism.

Ana-Marija Senfner was born in Zagreb in 1996. She graduated in Art History and Sociology from the Faculty of Humanities and Social Sciences, University of Zagreb in 2022. From 2023 to 2025 she was employed at the Cultural Centre Peščenica. Since 2026 she has been employed as a research and teaching assistant at the Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb. She is a researcher on the Croatian Science Foundation project Representation, Development, Education, Participation – Art in Society in 19th–21st Centuries (headed by Prof. Dragan Damjanović) and institutional project Identities in Visual Arts from Modernity to Contemporaneity (headed by Prof. Dragan Damjanović). Her research focuses on modern and postmodern architecture and urbanism of the second half of the 20th century.

Vanja Stojković

Independent Research associate, Faculty of Philosophy, University of Belgrade, Serbia

Session 6

Sacred in Print: Oleographs and the Cultural Afterlife of Árpád Feszty's *The Burial of Christ*

This research examines the oleographic reproductions of Árpád Feszty's triptych *The Burial of Christ* (Feszty Árpád 1856–1914, *Krisztus temetése*) as active agents in the social life of art, rather than as passive substitutes for a lost original. Produced and circulated in the late 19th and early 20th centuries, these prints extended the presence of a major national work far beyond its initial institutional setting, embedding it within domestic, devotional and communal environments. Their continued preservation, in this case study, particularly in peripheral locations, such as the parish home in Orlovat, Vojvodina, reveals how reproductive media enabled artworks to participate in shaping religious experience, cultural belonging as well as its collective memory. The disappearance of the original canvas after WWI intensified the epistemic and symbolic role of the oleographs, which became primary sites through which the composition remained visible and interpretable. Through close analysis of their iconography and spatial contexts, the paper traces how these reproductions mediated between academic artistic production and local devotional practice. Their circulation illuminates networks of cultural transmission that connected metropolitan artistic centres of the Habsburg Monarchy with provincial communities, allowing reproductions to function as carriers of shared visual and spiritual frameworks.

By foregrounding the afterlife of Feszty's composition in reproduced form, the study addresses broader questions concerning the social agency of images, the transformation of artistic meaning through circulation and the role of reproductive media in shaping communal identities. In this way, oleographs emerge as records of reception and participants in the ongoing negotiation of cultural and religious identity, demonstrating how artworks continue to generate knowledge, sustain collective memory while maintaining relevance long after the disappearance of their original material form.

Vanja Stojković is a research associate and a PhD candidate in Art History at the Faculty of Philosophy, University of Belgrade, where she is supported by a scholarship from the Ministry of Science, Technological Development and Innovation of the Republic of Serbia. Her research centres on sacral art in Banat, a historical region that once formed part of Torontal County in the Kingdom of Hungary, with a particular focus on the 19th and early 20th centuries. Her work explores religious images within the layered cultural landscape of this border region, where political change and confessional diversity intersected. She is especially interested in how sacral artworks functioned within local communities, both as objects of devotion and expressions of cultural identity and continuity. In her current research, she examines the sacral visual heritage of Torontal County from a critical perspective, situating it within the broader context of Central European artistic and cultural developments. Her approach integrates archival research and cultural-historical interpretation, with the aim of contributing to a deeper understanding of the role of religious art in the social and cultural life of the region.

Jana Šarinić

Department of Sociology, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

Lora Heršak

Zagreb City Museum, Croatia

Session 3

Heritage Spaces as Living Spaces

This paper presents preliminary findings from the sociological component of the ongoing project Architecture and Housing Culture in Zagreb (1880 to 1940), conducted by the Institute of Art History (Zagreb, Croatia). It analyses residents' assessments of quality of life and its changes in Donji grad (Lower Town), Zagreb's central city district – a heritage space protected as a historical and cultural ensemble. The study focuses on contemporary context, neighbourhood identity, memory, and residents' emotional attachments to the protected area. The emphasis is therefore on understanding heritage as a product of social relations and the perception of heritage through everyday practices. Donji grad (Lower Town), as part of Zagreb's historic core, developed during the city's expansion in the 19th century, is characterized by representative buildings, green spaces, squares, and a block-based urban structure. Once predominantly residential, the central urban space has gradually transformed. Due to complex socio-spatial processes such as aging, depopulation, gentrification, and touristification, the primary function of housing has become less important. In addition to these processes, in 2020, Zagreb was struck by devastating earthquakes that caused significant structural damage to its historic core but also initiated a complex process of urban renewal. These processes intensified tensions between conservation-oriented institutional forms of protection and everyday life, while also reshaping the emotional experience of living space as heritage.

Research indicates that residents' emotional attachment to heritage spaces influences their perception of quality of life, manifesting as acceptance of certain restrictions and an emphasis on positive aspects. A qualitative approach was applied in conducting semi-structured in-depth interviews (N=12) with long-term residents, between September 2025 and February 2026. Thematic analysis of the interviews demonstrates that emotions shape how inhabitants engage with heritage spaces as living spaces through memory, practices, and daily use. A sense of belonging, strong local identity, and residents' place attachment represent a potential for the revitalization of the historical centre and can be a strong factor in reversing the above-mentioned negative processes.

Jana Šarinić, PhD, is an associate professor and Chair of Urban Sociology at the Department of Sociology, Faculty of Humanities and Social Sciences, University of Zagreb. Her primary research focuses on urban sociology, the sociology of space, and sustainable urban development. Her work specifically explores quality of life, comprehensive approaches to cultural heritage, and participatory processes aimed at strengthening the social sustainability and resilience of local communities. Dr Šarinić teaches courses in contemporary sociological theories, urban sociology, and participatory urban planning. She is the author or co-author of several scholarly monographs and studies in the field of urban sociology, as well as numerous academic papers. She participates in scientific research projects (HRZZ, Erasmus+KA2, Interreg, UNIC etc.), and has led or been involved in various applied sociological research projects in the field of spatial planning and cultural heritage protection (UNESCO World Heritage Management Plan for the "Old City of Dubrovnik" 2021–2026; Sociological Study for Amendments to the Spatial Plan and General Urban Plan of the City of Dubrovnik 2023, among others). She is a member of several professional associations (HSD, ISA, ESA) and committees (Advisory Body for Monitoring the Preparation of the Analytical Basis for the Landscape Plan of the Republic of Croatia) and the Scientific Council for Tourism and Space at the Croatian Academy of Sciences and Arts (HAZU). She served as the Head of the Department of Sociology from 2020 to 2023, and as Deputy Head from 2019 to 2020 and again from 2023 to 2024. She received the Excellence in Teaching Award from the Faculty of Humanities and Social Sciences at the University of Zagreb (2023).

Lora Heršak holds an MA degree in Art History and Sociology. She is the recipient of the 2021 Croatian Society of Art Historians Award for an Outstanding Master's Thesis. Since 2024, she has been employed at the Zagreb City Museum as a curator and head of the Collection of Urban Plans and Regulations of the City of Zagreb, the Architecture Collection, and the Architect Viktor Kovačić Collection and Apartment. In the academic year 2025/2026, she enrolled in a doctoral program in Sociology (University of Zagreb, Faculty of Humanities and Social Sciences).

Sanja Žaja Vrbica

Arts and Restoration Department, University of Dubrovnik, Croatia

Session 4

Presentation of Dubrovnik's Artistic Heritage during the PEN Clubs Congress in Dubrovnik in 1933

At the PEN Clubs Congress held in The Hague in 1931, it was decided that the 11th *International PEN Congress* would take place in Dubrovnik from 25 to 27 May 1933. The PEN Club was founded in 1921 by the English writer Catherine Amy Dawson-Scott in response to the horrors of WWI, and in 1927 the Club's aims were defined: promoting solidarity among writers, freedom of expression, protection of persecuted writers, and fostering understanding among nations based on mutual respect. In 1933 the Club brought together representatives from 40 countries, and it was precisely at the Dubrovnik Congress that Nazism was officially condemned.

Archival materials and newspaper sources reveal the process of organising the reception, the problems faced by the organisers, and various options for presenting the artistic heritage to the congress participants. Alongside the main protagonists, they also reveal the pluralism of the artistic scene. The central ceremonial event in the accompanying program of the Congress was a performance of *Dubravka* by the Baroque Dubrovnik writer Ivan Gundulić in front of the Rector's Palace, with a reproduction of a 1894 painting by Vlaho Bukovac. Between sessions, excursions around the Dubrovnik area and visits to city landmarks were organised, while the fortress of Lovrijenac – restored for the occasion – was chosen as the venue for the formal Congress dinner.

Numerous figures from Dubrovnik's contemporary artistic life took part in preparing the reception. The documentation of the Preparatory Committee and its thematic sub-sections allows for a reconstruction of the preparations. Among its members were prominent people from artistic circles, including painter Marko Murat, conservator and art critic Kosta Strajnić, curator of the Dubrovnik Museums Prof. Lucijan Marčić, many Dubrovnik architects and civil engineers, painter Jovanka Strajnić, members of the National Women's Cooperative, and the collector of ethnographic heritage and future founder of the Ethnographic Museum in Dubrovnik, Jelka Miš. Although he was not a member of the Committee, the Dubrovnik painter Marko Rašica was also involved in the organisation. For the formal dinner at Lovrijenac, he painted a flag depicting Dubrovnik's patron saint, St Blaise, and for the exhibition of paintings and ethnographic works at the Rector's Palace he designed the exhibition display and poster. The *Dubrovnik Gallery* commemorative medal for congress participants was made by Ivan Meštrović, a member of the Zagreb PEN Club.

The results of the Committee's efforts are visible in numerous affirmative reviews by congress participants published in various publications after the Congress, where the choice of the venue – Dubrovnik, often referred to as the "Slavic Athens" – was frequently highlighted.

Sanja Žaja Vrbica graduated from the Faculty of Humanities and Social Sciences at the University of Zagreb in 1993, with a degree in Art History and Museology. She completed her (scientific) MA degree at the same faculty in 1999, with a thesis titled *Art Criticism and Exhibitions in Dubrovnik from 1876 to 1978*. She earned her PhD in 2011 at the Faculty of Humanities and Social Sciences in Zagreb, defending her dissertation entitled *Marko Rašica*. Since 2005, she has been employed at the Department of Arts and Restoration at the University of Dubrovnik, where she currently holds the rank of full professor. Before that, she worked for ten years as a curator at the Museum of Modern Art in Dubrovnik. She has organised several retrospective and monographic exhibitions, published books and scientific articles on visual phenomena of the 19th and first half of the 20th century art in Croatia and their connections to European art centres. She is a collaborator on two scientific projects of the Croatian Science Foundation: *Travelogues Dalmatia and Representation, Development, Education, Participation – Art in Society 19th–21st Centuries*.

Modernist Housing for Cities of Tomorrow

This panel presents findings from the first eight months of research on the project Right to Housing: Production of Spaces of everyday life in Yugoslavia (1945–1991), Housing.Yu-ERC-CoG-no.101171985.

The Housing.Yu project examines the production of everyday living space in socialist Yugoslavia between 1945 and 1991. In adopting a comprehensive, interdisciplinary, and methodologically innovative approach, its aim is to generate new insights into the key phenomena of dwelling and housing community in the socialist state: housing policies, housing estates, forms of citizen participation within the context of self-management, and the associated systems of knowledge exchange.

During the existence of socialist Yugoslavia, between 60 and 70 per cent of the current housing stock of its successor states was constructed. Throughout this period of intensive development, three major housing reforms were implemented. These reforms experimented with a wide range of financial models, settlement forms, and building typologies, while looking beyond the nation's borders to both the East and the West. The project is grounded in the hypothesis that this constitutes a significant yet insufficiently researched, segment of the broader pan-European social housing programme, which concluded in the 1980s in Western Europe and the 1990s in Eastern Europe.

The researchers on the project include the principal investigator, Dr Tamara Bjažić Klarin, alongside Dr Mejrema Zatrić Šahović (assistant professor), Dr Emil Jurcan (senior research assistant), Frano Petar Zovko (research assistant), and Dr Ljiljana Kolešnik (tenured scientific advisor and consultant for digital humanities and the international cultural policy of Yugoslavia). The project is hosted by the Institute of Art History in Zagreb, in collaboration with the Centre for Cultural and Historical Research of Socialism at the Juraj Dobrila University of Pula.

Ljiljana Kolečnik

Institute of Art History, Zagreb, Croatia

Panel
discussion**Expertise, Internationalism, and the State: Yugoslavia in UNESCO's Transnational Professional Networks, 1950s–1960s**

The United Nations Educational, Scientific and Cultural Organisation (UNESCO) was established in 1946 in response to the urgent need to rebuild the infrastructure of European culture, science, and education in the early postwar period. In the 1950s, UNESCO shifted its emphasis from Europe to a broader global framework, substantially expanding the geopolitical scope of its activities and increasingly directing its programs toward developing countries. In fostering exchange and collaboration among its growing membership, UNESCO's operations were grounded in close cooperation between its Departments of Education, Social Sciences, Natural Sciences, and Culture; the UNESCO National Commissions; and a dense network of advisory NGOs, which served as intermediaries of expert knowledge between local professional communities and international governance.

Focusing on Yugoslavia's collaboration with UNESCO in the 1950s and 1960s, this paper argues that the implementation of UNESCO's instructions and recommendations significantly reshaped the working procedures and institutional practices of Yugoslav cultural institutions. At the same time, alignment with UNESCO's ideologically ambivalent developmental agenda and its doctrine of cultural internationalism opened a space of sustained negotiation between the socialist state and this intergovernmental organisation. Rather than constituting a simple process of policy transfer, this alignment unfolded within a complex Cold War environment marked by competing models of modernisation, rival epistemic communities, and the strategic mobilisation of culture as an instrument of soft power.

The paper further contends that the early recognition of professional expertise as a cornerstone of UNESCO's soft governance encouraged Yugoslav policymakers to promote the transnational professionalisation of local experts as a key mechanism of Yugoslav self-representation on the international cultural stage. By examining the activities underpinning the implementation of this strategy in the period under consideration, and drawing on the examples of UNESCO advisory NGOs, the International Association of Art Critics (AICA) and the International Union of Architects (UIA), the paper situates Yugoslavia's engagement within broader Cold War political and cultural formations. Not reducible to bipolar East–West antagonism, they comprised overlapping circuits of international organisations, professional associations, and individual actors that contested and redefined the terms of cultural diplomacy, developmentalism, and international cooperation. In this context, Yugoslavia's participation in transnational professional networks emerges as both a mechanism for mediating its views on the nature of professional engagement within the universalist aspirations embedded in UNESCO's cultural mandate and as a platform for ideological negotiation with other international actors on tenets of cultural internationalism.

Ljiljana Kolečnik is a senior fellow at the Institute of Art History in Zagreb, currently serving as a counsellor at the ERC project Housing.YU, led by Dr Tamara Bjažić Klarin. Her research interests include postwar modernism, approached from the perspective of the relationship between art and politics; practices of international cultural exchange, as well as postcolonial cultural policies shaped by different historical experiences of colonialism and diverse cultural traditions of the Global South, and Central and Eastern European feminist and feminine art between the 1960s and 1990s. She published several books and scholarly articles. Over the past ten years, she has been deeply engaged in digital art history, investigating the epistemic potential of digital analytical tools (network analysis, spatiotemporal data visualisation), and their application to research on the global circulation of people, objects, and ideas during the Cold War period.

Emil Jurcan

Institute of Art History, Zagreb, Croatia

Directed Housing Construction in the Yugoslav First Five-Year Plan, 1947–1952

Immediately following the conclusion of WWII, the Yugoslav state initiated an ambitious five-year plan for the industrialisation of the country in 1947, modelled on the Soviet Union. A key element of the proposed plan was the reconstruction of destroyed housing stock, as well as the construction of 15 million new square metres of residential space in urban, rural, and new residential settlements, or colonies as they were called. It was precisely these latter that were important for housing new workers in the planned industrial centres. Such settlements were constructed in all the republics of Yugoslavia, with those in Slovenia being particularly notable – near Ljubljana, Maribor, Kranj, in Jesenice, Kamnik, Nova Gorica and Strnišče (the future town of Kidričevo). The intensive design and construction of new residential buildings soon revealed the need to develop standard housing designs, and as early as 1947, the city administration of Belgrade organised a competition for typified housing slabs, followed that same year by a competition for standard housing by the federal Ministry of Construction. The result of these efforts was the publication of the *Overview of Apartment Floor Plans*, which represented the first step in standardising minimum residential areas for different forms of housing. In addition to the development of standards and typifying of residential floor plans, considerable effort was invested in those same years in attempts to industrialise the construction sector, inspired by Soviet achievements in the construction of prefabricated and semi-prefabricated buildings. Therefore, in 1949, the first experimental prefabricated houses were developed in different republics while in Croatia, a competition was organised for standard prefabricated buildings.

The models for the development of housing policy in Yugoslavia at that time were primarily linked to the USSR and the socialist countries of the Eastern Bloc. In these countries, the problem of housing was placed on positivist foundations, which meant that the biological factors of human functioning within certain spatial frameworks were meticulously calculated to achieve architectural form. Following the Yugoslav dissolution from the Soviet Union in 1948, this approach underwent a gradual transformation, ultimately leading to its open criticism at the *First Consultation of Architects and Urban Planners of Yugoslavia* in Dubrovnik in 1950. Subsequently, a marked shift in focus towards social issues in housing policy and the broader development of a culture of dwelling became evident, making a pivotal shift in the discourse and agenda of the field in the 1950s.

Emil Jurcan graduated from the Faculty of Architecture, University of Ljubljana in 2007. As an architect, he worked within the Pula Group, with which he represented Croatia at the Venice Biennale in 2012. During his career he completed several projects for the renovation and conservation of cultural heritage, such as the Leonardelli Palace in Galižana, the Roman theatre in Pula, the Loggia square in Opatalj, the Šubičevac memorial park in Šibenik, and the tomb of Vladimir Gortan in Beram. He deepened his practical experience in the field of architectural reconstruction and conservation through research work within his doctoral dissertation under the supervision of Prof. Maruša Zorec at the Faculty of Architecture, University of Ljubljana, which he defended in 2025. He is the co-editor of the *Dobrolet* architecture theory edition together with Dr Luka Skansi. Within the Urban Studies Programme at the University of Rijeka he teaches the Art and Society course. He conducted his professional and social activities as president of the Society of Architects of Istria (DAI-SAI, 2015–2019) and as president of the Association of Croatian Architects (UHA, 2017–2019). Since December 2025 he has been employed as a senior assistant at the Institute of Art History in Zagreb and a member of the research team of the ERC project Housing.Yu.

Frano Petar Zovko

Institute of Art History, Zagreb, Croatia

Panel
discussion**Designing in Scarcity: Architectural Competitions for Typified Single-Family Houses in Socialist Yugoslavia, 1946–1956**

The first decade of socialist Yugoslavia was marked by efforts to rebuild, industrialise, and modernise a war-ravaged, predominantly rural country. A central component of these processes was the expansion of the housing stock. Owing both to the acute demand for new dwellings and to the shortage of qualified professionals, typified construction was understood as an effective means of reconciling mass provision with architectural quality. While the apartment building was a preferred model – aligned with the ideological and representational aims of the new socialist society and more economical in terms of land use and infrastructure – in some areas the construction of single-family houses proved more appropriate to the cultural and environmental context, available technologies, and the rural roots, habits, and everyday needs of the local population.

Recognising the need for affordable and self-built housing solutions, as well as the shortcomings of uncoordinated individual housing construction, the authorities – both state and local – working in cooperation with the architectural and engineering professions, organised a series of architectural competitions for typified single-family, semi-detached, and row houses: the federal Competition for Typified Family Houses and Residential Buildings (1946/47); republican competitions for typified individual housing construction held in Croatia, Serbia, Montenegro, and Bosnia and Herzegovina (1951/52); and Slovenian competitions for prefabricated timber houses (1954) and row houses (1956), the latter organised in conjunction with the exhibition *A Dwelling for Our Conditions*. Numerous submissions were received from across the country; leading architects of the period participated and received awards; and the results were widely disseminated. The competitions thus served to introduce socially organised models and design quality into a fundamental housing typology. The submitted projects sought to operate within the economic constraints of a state still in the early stages of its industrial development, testing regulatory norms while also engaging with social conditions and interpreting the building heritage of specific regions.

This paper examines these architectural competitions as a model of socially organised individual housing construction and as an instrument for the participation-oriented, planned, and regulated urbanisation of the socialist state. It also situates them within a longer continuity of using competitions to elevate architectural quality in the provision of social standards, while reflecting transformations in the organisation of the architectural profession. Finally, it analyses the architectural characteristics of the entries and their disciplinary, technological, and social implications, and reassesses their impact on the built environment, the architectural profession, and housing models and policies.

Frano Petar Zovko graduated from the Faculty of Architecture, University of Zagreb, in 2013. He worked at the Oris publishing house as editor of *Oris* magazine and other publications. He is the co-author of the radio programme *Stvarnost prostora (The Reality of Space)* on the Third Channel of Croatian Radio, for which he received the Neven Šegvić Award in 2019 for journalistic, critical, scholarly-research, and theoretical work in the field of architecture. Since 2021, he has been the program director of the Croatian Architects' Association (CAA), a member of the editorial board of the journal *Čovjek i prostor / Man and Space*, and a guest lecturer in the MA programme at the Faculty of Architecture in Zagreb, teaching the seminars *Research Architecture 1 and 2*. Since 2023, he has served as an independent national expert for the European Union Prize for Contemporary Architecture – Mies van der Rohe Award. He is a member of the Zagreb Architects' Association and a founding member of the association Docomomo Croatia. At the Institute of Art History in Zagreb, he works as an assistant on the ERC project Housing.Yu, within which he is pursuing a doctoral degree at the Faculty of Architecture, University of Ljubljana.

Tamara Bjažić Klarin

Institute of Art History, Zagreb, Croatia

Mejrema Zatrić-Šahović

International University of Sarajevo, Bosnia and Herzegovina

Panel
discussion**Conceiving and Building “Urbarchitecture” of Housing. The Concept of Environmental Design and its Realization in the Ciglane Housing Estate, Sarajevo**

As elsewhere in Europe, the overall discourse on urbanism in Socialist Yugoslavia started shifting away from the functional zoning in the 1960s, as the pursuit for a richer and more complex urban paradigm unfolded in the domains of both architecture theory and practice.

The manifesto on *Urbarchitecture* by Zagreb architect Radovan Dellale appeared in this discursive ambit. Dellale combined refined criticism of the modern city, with ideas already established in the European postwar avant-garde circles, such as situationism, ecology and cybernetics, as well as French Marxist philosopher Henri Lefebvre's theory of the production of space. On the basis of this rich literature review and the appreciation of the specificities of the Yugoslav self-managed social-economic system, Dellale developed a comprehensive and intricate theory of “more humane” urban development that relied on the design of “man's environment.”

The proposed theory of *Urbarchitecture*, that included some of the staples of progressive urbanism, such as multidisciplinary, public participation in planning and artistic design of public space, formed the basis of Dellale's contribution to the project of the Ciglane Housing Estate in Sarajevo, which he co-designed with architect Namik Muftić between 1974 and 1976. Muftić's deep understanding of the synthesis between Sarajevo's geography and the local vernacular, specific to Sarajevo's architectural culture, further enriched and localized the *Urbarchitecture* approach.

By relying on Dellale and Muftić's private archives as well as invaluable oral testimony from Dellale himself, this study describes and compares the conceptual design and executed form of the Ciglane Estate, seeking to identify elements of these progressive ideas that managed to be ultimately realized. Located on the steep hillside that had served as a clay quarry for decades and meant to accommodate almost 6,000 inhabitants, the Ciglane was a complex design task that the two authors took up with an intention of effectuating a paradigm shift. Posited at the key moment, when Yugoslav housing policy was at the threshold of yet another reform, the conceived Sarajevo *Urbarchitecture* of the Ciglane Estate may be understood as both a challenge to and a proposed solution for the Yugoslav housing system.

Tamara Bjažić Klarin is a senior research advisor at the Institute of Art History in Zagreb. She graduated in Architecture from the Faculty of Architecture and obtained a PhD in Art History from the Faculty of Humanities and Social Sciences, both in Zagreb. Her field of expertise covers modern Yugoslav architecture and urban planning, the processes of mediation of concepts, public engagement by architects and professional associations. Tamara is a PI of the research project The Right to Housing: Production of Spaces of Everyday Life in Yugoslavia (1945–1991) funded by an ERC Consolidator Grant (2025–2030). Together with Prof. András Ferka, she led a bilateral project Architectural Encounters of Croatia and Hungary: Modalities of Professional Knowledge Exchange, 1990–1945 (2021–2023). She was granted a French Government Fellowship and a Swiss National Science Foundation (SNSF) Fellowship. She was an academic guest at ETH in Zurich. Tamara authored the awarded books *Ernest Weissmann. Socially Engaged Architecture, 1926–1939* (2015) and *“Za bolji, ljepši Zagreb!” – arhitektonski i urbanistički natječaji međuratnog Zagreba, 1918. – 1941.* (2020). With Ljiljana Kolečnik she co-edited the book *French Artistic Culture and 20th-Century European Modern Art* (2017). She was an expert adviser for the exhibition *Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980* (MoMA, New York, 2018–2019) and co-authored scripts for several documentaries on architecture produced by Croatian National Television.

Mejrema Zatrić-Šahović is an architect, architectural historian, and assistant professor at the International University of Sarajevo, Bosnia and Herzegovina. Her research focuses on the relationships between architecture and environment, Yugoslav modern architecture, and genealogies of modernist regionalism in the Western Balkans and beyond. She earned her PhD at ETH Zürich and holds an MA degree in Architecture and Urban Culture from the Metropolis program at the Polytechnic University of Catalonia and the Centre of Contemporary Culture of Barcelona. Mejrema was awarded a French Government Research Grant, a fellowship of the Institut gta of the ETH Zürich and a Swiss Government Research Grant. She is the author of a number of scholarly papers and editor of special issues of the academic journals *agg+* and *Docomomo Journal*. She served as a member of the curatorial advisory board for the Museum of Modern Art in New York's exhibition *Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980* and holds a certificate from the Getty Institute for the conservation of modern architecture in Los Angeles. Mejrema is a member of the research team for the project The Right to Housing: Production of Spaces of Everyday Life in Yugoslavia (1945–1991) funded by an ERC Consolidator Grant (2025–2030). She serves as chair of Docomomo Bosnia and Herzegovina, is co-founder of the Archive of Modern Architecture of Bosnia and Herzegovina, and a member of the board of directors of the Association of Architects in Bosnia and Herzegovina.

MAP



NOTES

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