

**Art history and discourse
on the centre and periphery**
An homage to Ljubo Karaman
1886—1971

INTERNATIONAL
CONFERENCE

ZAGREB
19–21 MAY
2022

CROATIAN
SOCIETY OF ART
HISTORIANS

DIUH



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An homage to
Ljubo Karaman
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PROGRAMME
AND BOOK
OF ABSTRACTS

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OF ART HISTORIANS

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ART HISTORY AND DISCOURSE ON THE CENTRE AND PERIPHERY

AN HOMAGE TO LJUBO KARAMAN 1886—1971

Since its founding in 1956, the Croatian Society of Art Historians has brought art historians together to promote the importance of our profession through a variety of events and publishing projects. Over the past eight years, we have undertaken a project entitled Croatian Art Historians, which we believe will have an important impact on domestic and international dialogue.

This international conference encourages academics and scholars to meet and exchange ideas and views in a forum that will stimulate respectful dialogue by bringing together European and international university scholars to share ideas and research on the dualistic centre-periphery paradigm in terms of art history based on work by Ljubo Karaman.

Ljubo Karaman (1886–1971) was a Croatian art historian. Karaman's theoretical and practical work strongly marked the formative period of art history and conservation in Croatia between the two world wars and in the immediate postwar period. His most important contribution to the general history of art lies in his theoretical considerations of the notion of the periphery, the true historical basis of which is the artistic heritage of the Croatian regions. Karaman combined the theoretical results of his research experience in the study of national heritage in his book *O djelovanju domaće sredine u umjetnosti hrvatskih krajeva* (Über die Einwirkung des einheimischen Milieus auf die Entwicklung der Kunst in den kroatischen Ländern, Zagreb: Croatian Society of Art Historians, 1963). Karaman's study was an internationally acclaimed contribution to thought on one of the key issues in contemporary art history and cultural history. This issue is still relevant today, as confirmed by the numerous international conferences, research networks, and projects that focus on it. Contemporary critical thought is trending towards the complete deconstruction and overcoming of ideologically manipulated dualism in the valorization of cultural production in the 'periphery'. Such manipulation perpetuates the paradigms of the relationship between power and influence, which are dictated from the very centres in which they were created.

The conference in Zagreb will contribute to a critical reflection on the origins, application, and challenges of the dualistic paradigm, primarily in art history between the Adriatic and Central Europe, which was the focus of Karaman's work.

Ljubo Karaman was educated at the Vienna School of Art History at the beginning of the 20th century; his approach to historical art phenomena was essentially determined by the cosmopolitanism of the Vienna School and its affirmative attitude towards art in the 'provinces' (or peripheries). Another important element is his dialectical attitude towards the ideas of early 20th-century Austrian, Italian, Croatian, and Yugoslav art historians. Likewise, as a conservator, Karaman was delimited by the norms of the Austro-Hungarian Monarchy (k. k. Central Commission für Erforschung und Erhaltung der Baudenkmale), which was marked by the concepts and methodology of the new conservation movement in central Europe. In the field of conservation in the 20th century, Karaman was responsible for connecting European centres and the Croatian periphery. Karaman's conservation work took place during a period of great changes and challenges, not only in the field of cultural heritage protection, but also in the field of politics. After the Italian occupation of Dalmatia in 1941, Karaman moved from Split to Zagreb, where he accepted the position of director of the State Conservation Institute during the Independent State of Croatia. He remained in this position in the new, socialist Yugoslavia until 1950, when he retired. His active and critical role in three different political, economic, and ideological structures still encourages reflection on the possibilities and achievements of art historians, conservators, museologists, and experts in related disciplines in the scientific interpretation of heritage and the protection of monuments, in 'primitive', local parochialist, or nationally ideologised environments, i.e. under totalitarian regimes and social systems. This simultaneously begs the issue of the freedom of art historians/conservators and the conscientious, professional, and impartial performance of their duties.



PROGRAMME
THURSDAY
19TH MAY
2022

9:00	registration	9:40	session 1	11:20	session 2	13:40	session 3
9:30	welcome speech		Moderator: Jasenka Gudelj		Moderator: Franko Ćorić		Moderator: Franko Ćorić
	Zvonko Maković President of the Croatian Society of Art Historians		Magdalena Kunińska An entangled case of „style” problem in Central-Eastern Europe: between central model and local strategies for self-identification		Katja Mahnič France Stele (1886-1972), Monument Protection Office in Ljubljana and the Question of Method		Dražen Arbutina Peripheral architecture and architecture on the periphery
			Alison McQueen Entangled Interdependence: Paris, French Provinces and Colonies in the mid-nineteenth century		Ivan Braut Krasanka Majer Jurišić Karaman and Szabo on “descended value” of monuments and preservation of historical character of Šibenik and Rab		Konrad Morawski Art for Polish Magnates or European Aristocrats?
			Cristiano Guarneri Ines Ivić Different perspectives on the centre-periphery paradigm: Karaman and Castelnuovo- Ginzburg in comparison		Sigrid Brandt Creative monument preservation and continuing to build on monuments		Antonija Mlikota The architecture, heritage and monuments protection under Fascist government in Zadar
			Vladimir Peter Goss Ljubo Karaman and the art of Croatian space		Discussion		Mariana Pinto dos Santos The constraints of writing art history in a peripheral dictatorship in the twentieth century – José-Augusto França’s master narrative in Portugal
			Discussion	12:40	Lunch break		Discussion
			Coffee break				Coffee break

FRIDAY
20TH MAY
2022

15:20 **session 4**

Moderator:
Martina Petrinović

Zoi Godosi

Periphery, Province,
Borderline: the case of a local
“Art World” in Florina (Greece)

Mina Radovanović

Painting the periphery for
the centre: orientalist works
by Paja Jovanović created for
western audiences

Lidija Merenik

The local, ethnographic,
oriental motif in the folk
portraits by Nadežda Petrović
and Zora Petrović

Miona Muštra

Inflecting the Canon: teaching
national art history to
international students

Discussion

17:00 End of Day 1

9:20 **session 5**

Moderator:
Jasenka Gudelj

Giuseppe Andolina

Center vs periphery in the
Stato da Mar: the public
architecture and artistic
production in the 15th century
Eastern Adriatic

Karla Papeš

What is the centre for the
circulation of early modern
fortification knowledge?

Laris Borić

The applicability and the
transformative nature
of Karaman’s notions of
peripheral/provincial in
Dalmatian Cinquecento

Petar Strunje

Interpreting mosque to church
conversion in Dalmatia

Discussion

Coffee break

11:00 **session 6**

Moderator:
Predrag Marković

Angelo Maria Monaco

Refining a vernacular idiom.
A focus on 14th and 15th
centuries limestone Sculpture
in Salento, through the
looking glass of Scultura
del Cinquecento in Italia
meridionale by Francesco
Negri Arnoldi

Stephanie Peršić

Karaman’s paradigm
through the analysis of sacral
iconography of the 17th and
18th centuries on the territory
of the Diocese of Poreč and
Pula

Beatrice Tanzi

The double “territorialisation/
peripheralisation” of the
Istrian and Dalmatian
dioceses

Jelena Todorović

The reversal of centre/
periphery paradigm in the
understanding of the world of
Universal Baroque

Discussion

12:40 Lunch break

13:20 **session 7**

Moderator:
Martina Petrinović

Barbara Murovec

Art historians in tumultuous
times: the safeguarding
of cultural heritage in
the province of Ljubljana
(1941–1943)

Petar Prelog

Centre and periphery in the
interpretations of Croatian
modern art

Petra Šarin

Defining local versions of
socially engaged art: Zemlja
and Portuguese neorealism

Discussion

SATURDAY
21ST MAY
2022

14:40 **session 8**

Moderator:
Predrag Marković

Nikolina Maraković
Tin Turković
The relevance of Ljubo
Karaman's paradigm in
contemporary research of late
antique and early medieval
heritage in Croatia

Milan Pelc
Illuminations in Glagolitic
manuscripts and the art in the
periphery

Vanja Stojković
Center and periphery:
the sacral portraits of the
noble family of Lazar in the
Church of st. John the Baptist
in Ečka

Anđela Dukić
Between center and periphery:
architectural development of
Niš (19-20 century)

Discussion

Coffee break

16:20 **Conference closing discussion**

17:00 End of Day 2

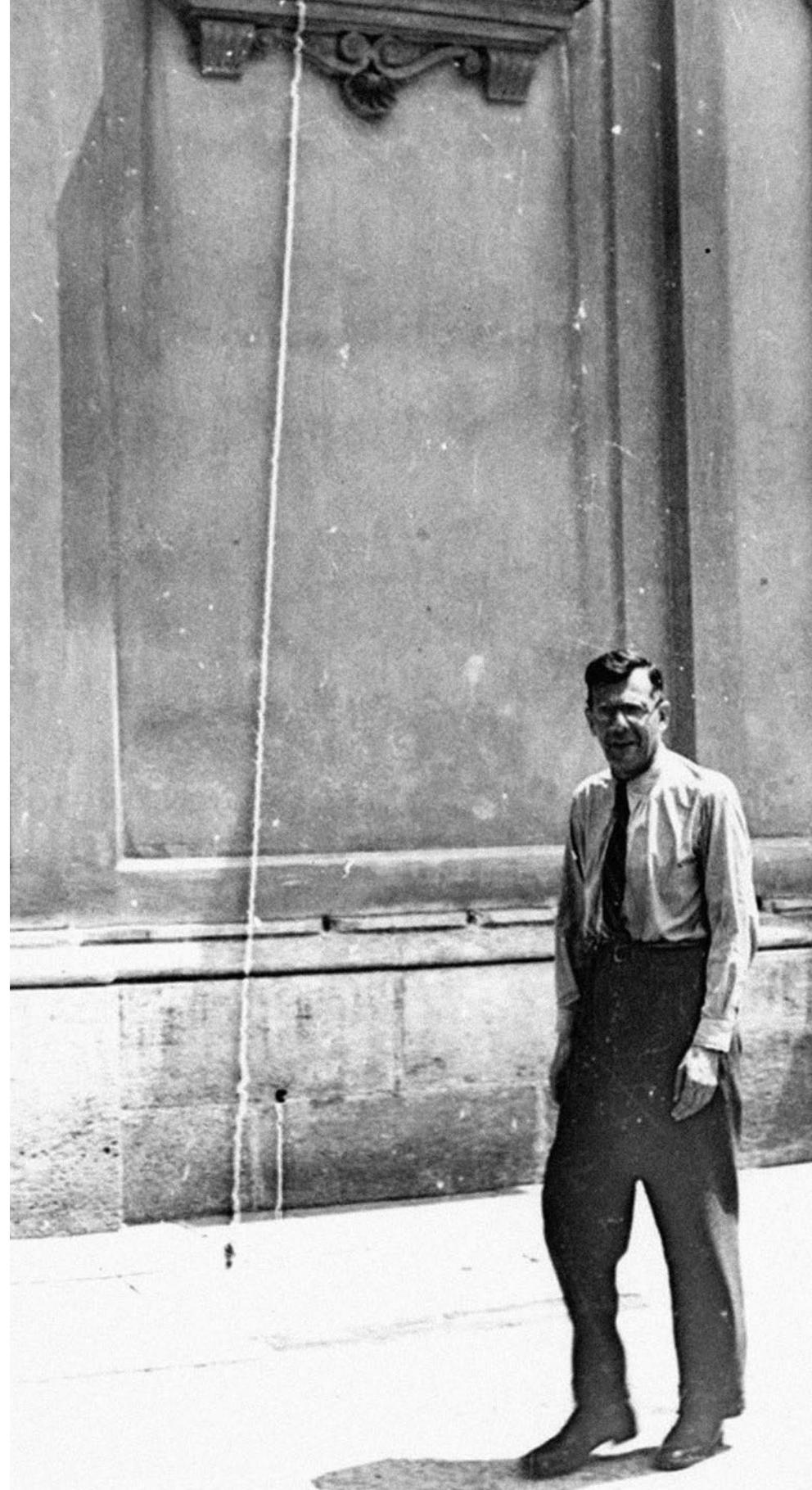
Fieldwork
**Zagreb urban identity
between centre and periphery**

10:00 – 14:00

Meeting point:
Croatian Academy
of Sciences and Arts,
Trg Nikole Šubića Zrinskog 11

Moderators:
Franko Ćorić
Ljerka Dulibić
Predrag Marković

In accordance with the theme
of the conference, the city
walking tour will focus on
the peripheral role of Zagreb
in the Habsburg monarchy
and the idea of Zagreb as
“Florence of the South Slavs”.
The population of Zagreb grew
from about 48,000 in 1857 to
769,944 according to the last
census in 2021. Participants
will familiarize with the
important historic milestones
in the development of the city
– its political, economic and
cultural significance in the
past and debate its possible
future perspectives.





Giuseppe Andolina

Ca' Foscari
University of Venice
Venice, Italy

**Center vs periphery in the Stato da Mar:
the public architecture and artistic production in the
15th century Eastern Adriatic**

The paper intends to investigate the figurative and architectural evidence resulting from the dynamics of power management carried out by the Republic of Venice over Istria and Dalmatia. The chosen methodological approach challenges the centre and periphery paradigm, as theorized by Ljubo Karaman (Zagreb, 1963) and Enrico Castelnuovo and Carlo Ginzburg (Turin, 1979) as it analyses the cultural processes of “territorialization” conducted in the fifteenth century by the Serenissima in the eastern Adriatic cities. It questions whether these territories were considered by the Dominante a periphery or a province and what problems arose in applying the political will from the centre of power to the dominated region in the architectural sphere. Therefore, it tries to establish whether the artistic and architectural policy of the public space in the major Dalmatian cities was devised by the Serenissima with the same attention reserved for the centre. The study will be carried out through the analysis of specific aspects of the Dalmatian architectural and artistic production, consisting, among others, in the financing practices for the construction sites, which allow identification of differences and convergences between the cases in which the source came directly from the centre, or indirectly by local administrations, although controlled by the Serenissima. Moreover, it will look into the dynamics of choosing the artists to be involved; and analyze the figurative results to identify if the aspirations consisted or not in replicating the Venetian model.

Dražen Arbutina

Zagreb University
of Applied Sciences
Zagreb, Croatia

**Peripheral architecture and architecture
on the periphery**

Understanding the meaning of peripheral architecture and architecture on the periphery is not just a matter of semantics in linguistic structure, but is basically a meaningful definition of the relationship considering the actions within the marginal space of any territorial entity, especially urban. In this sense, the notion of peripheral architecture represents not only marginal spatial transformations, and possibly their perception from the distant focus of events within the space in the city center, but also the perception of qualitative necessity, needed value, and ultimately, the necessity of the creative materialization of spatial human actions. In this sense, architecture can

and must be architecture on the periphery as the art of construction, and not merely as a result of chaos and lack of interest. It is precisely Zagreb and its peripheral space that are particularly interesting, because in it, in a specific contrast, the phenomena of formation of architecture on the edge appear as juxtaposition of two phenomena. One is materialization of positive actions and values in space, opposed to those that only mechanically fill gaps in the physical and social periphery.

Laris Borić

University of Zadar,
Department
of Art History
Zadar, Croatia

The applicability and the transformative nature of Karaman's notions of peripheral/provincial in Dalmatian Cinquecento

The paper develops some of the author's previous readings of Ljubo Karaman's art historical concepts of borderline, peripheral, and provincial which are fundamentally installed in methodological approaches of Croatian art history of the late 20th and the early 21st century. Their applicability is primarily seen in the light of their emancipatory potential in the interpretation of particularities and the transformative nature of the visual language in the eastern Adriatic and its hinterlands throughout the centuries. Though Karaman had constructed these concepts upon the traditional framework that presumes the dependency of the production of the periphery from its sources in the artistic centres, he had managed to evade expectant deprecating patterns, primarily through recognition of creative potentials provided by the unrestrained environment of liminal areas. Following Karaman, generations of Croatian art historians have realized the necessity of such self-determining interpretation, avoiding both universalist essentialism and rigorously separated indigenous particularism. This process had facilitated an insight into the fluid, transformative and kaleidoscopic nature of local idiosyncrasies of the architectural and visual language within the everchanging dynamics of the multitude of political, social, and cultural factors.

Finally, the paper will argue the suggested ideas through the example of some idiosyncrasies that emerged in the process of reception of the classical architectural language in the eastern Adriatic Cinquecento.

Sigrid Brandt

Paris Lodron
University
Salzburg PLUS
Salzburg, Austria

Creative monument preservation and continuing to build on monuments

The scientific subject of monument preservation was constituted at the moment when historicist architecture fell into disrepute. Architects were suspected of copying and lamented the exact Gothic forms that had so little in common with the historical preserved forms. The consensus of conserving rather than restoring did not last long. Cornelius Gurlitt advocated continuing to build on the monument. Under the slogan of "Schöpferische Denkmalpflege" it fell into ideological waters in the 1930s. After World War II, not only were there great losses of monuments, but monument preservationists also practiced making the old and the new visible, contrasting monument preservation. In recent years, the understanding of continuing to build on monuments has changed once again. The historical development of this understanding in dealing with monuments will be discussed using selected examples.

Ivan Braut

Ministry of
Culture and Media,
Conservation
Department
Rijeka, Croatia

Karaman and Szabo on "descended value" of monuments and preservation of historical character of Šibenik and Rab

Within active and fruitful work of Ljubo Karaman on the protection of cultural monuments, at first those on Adriatic coast, and later on throughout Croatia, special emphasis has been put on his efforts in achieving moderate professional approach, intertwining conservation methods, as well as pre-emptive actions to the further strengthening of the public awareness of importance and value of cultural heritage. Since there was no law on the preservation of monuments until 1940, Karaman initiated the writing of regulations of the preservation of antiquities. He was the first to initiate the protection of historic urban areas, primarily Korčula and Split, and afterwards, at the beginning of the third decade of the last century, also Šibenik. By recognizing the cultural-historical dimension, Karaman emphasized the possible economic one as well. He was pointing out the mutual connections and at the same time maintaining aesthetic qualities while achieving tourist success. The precondition for that was the understanding and knowledge, as well as the "love" for monuments. Not only was it necessary to convince the governing institutions and to point out the appropriate ways of dealing with the specific parts of historical cities, but also to encourage residents to maintain and protect buildings and urban environment. According to Karaman,

Krasanka Majer Jurišić

Croatian
Conservation
Institute
Zagreb, Croatia

that was not only their necessity, but also a duty. Through his work on the protection of old Dalmatian towns, but also in general, Karaman influenced the conservation work of Gjuro Szabo (1875-1943), which is evident for example in his efforts to preserve the cityscape and the monuments of the town of Rab. Karaman worked closely with Szabo, they exchanged views and expert ideas, and he instructed him how to write regulations of the preservation of antiquities and larger urban areas, as well as underlined the necessity to record architectural monuments, which was later, along with Karaman, further improved and actively worked on by Anđela Horvat (1911-1985). By analysing their approach to recognizing, valorising and preserving, but also educating and raising awareness, ensuring the development and future coexistence of an individual city, its inhabitants and its monuments, and by comparisons with current international principles of heritage conservation, it is possible to assess modernity and the integrity of their work.

Anđela Dukić

University
of Belgrade,
Faculty of
Philosophy
Belgrade, Serbia

Between center and periphery: architectural development of Niš (19-20 century)

The presentation will focus on an important polemic concerning the dichotomic perception of the architectural developments of cities on the Serbian's periphery in regard to the main center of Belgrade during the nineteenth and twentieth centuries. On this track, viewed in a broader social, cultural, and political context, the architecture of Niš represents a unique case study based on the significant changes it has gone through under the pressure of multiple wars, socio-political crises, and major changes in the government's systems. The class and economic identity of the main clients will be considered, starting from the aristocratic, through the bourgeois and socialist class, to the modern transitional elite. The leading trends in the architecture and urbanism of the city, its crucial buildings, and the prominent author's bureaus that formed its specific visual identity as an expression of the regional "architectural school" will be highlighted. There will be a discussion about mutual communication between leading architects and influential intellectuals of different geographical and cultural orientations whose role lay in affirmation of Niš as an independent center. Furthermore, the Minister of Social Welfare and Prime Minister of the Royal Government Dragiša Cvetković's (1893-1969) epochal role in redefining the meaning of resolving the social questions through the architecture in

the years before the Second World War will be emphasized. In addition, one of the most significant starting points for the further discussion on the decentralization of architectural practice will be based on the gradual expansion of the University of Niš with the establishment of the Faculty of Civil Engineering and Architecture in 1960. By that, newer generations of architects and civil engineers acquire higher education in their home district, contrary to the previous practice of studying at the Technical University of Vienna, the Technical Faculty in Belgrade, and the Technical School in Zagreb.

Zoi Godosi

University of
Western Macedonia,
School of Fine Arts
Florina, Greece

Periphery, Province, Borderline: the case of a local "Art World" in Florina (Greece)

The center and periphery discourse about visual arts arise a number of issues related to political, economic and cultural dependencies but also to the specificity of regional art as expressed in the research of Ljubo Karaman, Jan Bialostocki, Nikos Hadjinikolaou, Terry Smith, Foteini Vlachou and other scholars. In the case of Greece, visual arts, after the creation of the Greek state in the 19th century, are shaped by the demand for academic art according to European standards. The harmonization with the important European centers continues during the 20th century. However, visual arts in Greece are characterized by diversity, as artists adopt the international trends, while often combining them with elements of modern Greek culture. Although Art History in Greece focuses on the study of the fine arts produced in the capital and the major urban centers, the case of Florina, a small provincial town on the border with the Republic of North Macedonia and Albania, where a significant number of artists are active in the post-war years, is special. This paper showcases the formation of a local "Art World", within the specific historical, social and cultural context, in parallel with the conditions concerning the production, distribution and reception of the work of art in the local environment. In particular, the hierarchical evaluation between the artists with academic studies and those who practice the artistic work without corresponding studies, the interaction between them, the particularity of the local artistic production in relation to the manifestations of the visual arts in Greece are investigated. A special aspect of the subject under investigation is the effort of the local community to create institutions similar to those of the center, which led in 2006 to the establishment of the School of Fine Arts (University of Western Macedonia).

**Vladimir Peter
Goss**

University of Rijeka,
Professor Emeritus
Zagreb, Croatia

Ljubo Karaman and the Art of Croatian Space

Humans exist in space. Culture and spirit are purposeless unless we are firmly anchored within a specific natural space.

In his book *O djelovanju domaće sredine u umjetnosti hrvatskih krajeva* (1963) Ljubo Karaman proposed a synthetic view of Croatian art, wherein under the guise of provincial, frontier, and peripheral art, he recognized common features throughout the Croatian space.

Since 1963 our repertory of art in Croatia has increased by tenfold. This has been enhanced by cultural anthropologists (place names, mythological spatial structures), and linguists, in particular Radoslav Katičić, who has noted the multifaceted nature of creativity in Croatian space, in line with religious multiplicity (*Our Ancient Faith*, 2017). Based on these insights and the monumental vision of human habitation proposed by Lewis Mumford (*The City in History*, 1961), we consider the creativity in Croatian space as an issue of coexistence of the two basic forms of human predicament – *urbs* and *rus* (*The Beginnings of Croatian Art*, Zagreb 2010). Karaman's reflections, primarily on "peripheral art," have been a useful basis for our explorations. Especially, we comment on the periods of harmonious balance between the two key features – the Croatia of Prince Branimir, of Herceg Koloman (1208-1241) – both of Pannonian Croatia and of Dalmatian Communes, the East Adriatic Renaissance, especially of Dubrovnik and Trogir, the northwestern Croatian Baroque, the Zagreb architecture of ca. 1850 – 1970, the Croatian Naïve art.

Croatia is a conglomerate of small spatial units, not unlike large sections of Western Europe. Yet it is surprisingly coherent. Its unity lies in this atomized territorial organization. City is an accident – a "forest city", as noticed by A. G. Matoš. Such milieus seem predisposed for mediocrity, but they also quickly react to impulses of a well-established tradition and acceptable outside models.

Karaman insights provide a valuable basis for further investigation within a framework of an enriched artistic patrimony as we possess it today.

Cristiano Guarneri

Ca' Foscari
University of Venice
Venice, Italy

Ines Ivčić

Ca' Foscari
University of Venice
Venice, Italy

Different perspectives on the centre-periphery paradigm: Karaman and Castelfnuovo-Ginzburg in comparison

The paper aims to analyse the centre and periphery paradigm in art history by comparing two seminal contributions of Croatian and Italian scholarship: Ljubo Karaman's *Problemi periferijske umjetnosti* (1963) and Enrico Castelfnuovo's and Carlo Ginzburg's *Centro e periferia* (1979). Despite only sixteen years separating them, these contributions present an opposite approach in many respects. The paper will debate the reasons for this very different perspective contextualising the authors and their objectives. Karaman, Castelfnuovo and Ginzburg belonged to different generations in the first instance, and their formation differed significantly. Educated in early twentieth-century Vienna, Karaman was one of the first Croatian art historians and sought to establish working categories about centre and periphery for the next generations. The art historian Castelfnuovo and the historian Ginzburg had quite the opposite view. Educated in post-war Italy, they attempted to dismantle a deeply rooted paradigm in Italian art history since Giorgio Vasari and Luigi Lanzi. If Karaman attempted to play the *pars construens* in the historiography discourse, Castelfnuovo and Ginzburg performed the *pars destruens*. This opposite aspect of the two essays reflects the different professional settings in which the authors worked. On the one hand, Karaman's operative attitude adopted in the conservation office needed a constructive theory easy to implement. On the other hand, Castelfnuovo's and Ginzburg's academic environment permitted an entirely theoretical approach that could freely explore and criticise the historiographical construction from its very beginning. Finally, the paper intends to analyse the impact of the two essays in Croatian and Italian art history. To do this, it will consider some relevant examples showing the different approaches applied to some shared subjects, such as the art of the Adriatic basin. By comparing these different perspectives, the paper will give new and multifaceted insights into the centre and periphery paradigm.

**Magdalena
Kunińska**

Jagiellonian
University,
Cracow,
Institute of Art
History
Cracow, Poland

**An entangled case of „style” problem in Central-
Eastern Europe: between central model and local
strategies for self-identification**

Central concepts of the project Art Historiographies in Central and Eastern Europe. An Inquiry from the Perspective of Entangled Histories I had a pleasure to be a part of, were formulated as questions continuously showing the dynamic character of relations between so-called Western “centres” and East-Central “peripheries”: How do Central and Eastern European art historians adopt, adapt and respond to theoretical and methodological issues developed elsewhere, and what are the periodisations of art produced on the territory of Central and Eastern European countries; what are the theoretical and methodological strategies for conceptualising local styles; and how is the concept of influence used in establishing hierarchical relationships? Only one of these topics (periodisation) was critically approached by scholars gathered in Bucharest for the conference, and its results will be published soon. During the course of the project, however, it quickly turned out that the considerations on the influence and concepts of style inevitably intersect with questions about the adaptation and conceptualisation of methods for art history. I want to start with the critical approach of James Ackerman to the concept of style (“generalisation which we form, by comparing individual works, into shapes that are convenient for historical and critical purposes”). As far from neutral or strictly descriptive, the term of style and its use in art history will be reconsidered. In my presentation, I would like to propose an analysis grounded in concepts of “creativity” of peripheries (L. Mallart-Romero after Patrick J. Geary and Walter Mignolo), which led to a non-hierarchical model for research on relations between “peripheries” and Piotr Piotrowski’s “seeing the centre from outside the centre” theory. I will use it to elaborate on processes for positioning local art histories on a map of Eastern (Byzantine) and Western tradition (for example research on Romanesque art in Poland) by rationalisation of the past in terms of style on the one hand and mechanisms of national self-identification by style on the other. The “entangled history” (Werner, Zimmerman) perspective used for “peripheries” will also avoid an unbalanced central-periphery model and prove intersections “presence” in the region.

Katja Mahnič

University of
Ljubljana,
Faculty of Arts
Ljubljana, Slovenia

**France Stele (1886-1972), Monument Protection Office
in Ljubljana and the Question of Method**

In my contribution I will discuss France Stele’s understanding and substantiation of the use of the so-called art-geographical method which he established in Slovenian art history research and monument protection practice. Stele viewed the work of the Monument Protection Office in Ljubljana, which he ran as the first Slovenian professional conservator, as one of two institutional pillars of the development of Slovenian art history.

As Stele pointed out, as soon as systematic monument protection work was begun, the need arose to develop a special method which would enable proper handling of domestic protected monuments. The methods that had been developed based on the handling of “first-class monuments”, which were derived from the idea of a “consistent stylistic development”, namely proved to be useless when properly assessing the art and cultural history aspects of domestic monuments. For this reason, Stele founded his scientific research work and practical monument protection work on the so-called art-geographical method. This method places the “style of a place” in the focus of attention, enabling an understanding of the historical development of a given environment.

Stele designed his method based on two key starting points. The first starting point is a person’s or a group’s attitude towards art, which may be passive or active. The second starting point is the cultural current, which can be a bottom current, i.e. tied to the nation, or a top current, which is led by the ruling, culturally representative class. Both currents exist simultaneously and interact. Based on these starting points, Stele defined pre-19th-century domestic artistic production as artistic creation characterized by outdatedness, adoption of influences from various cultural centres, a transitional character, and appeal to the masses. In his opinion, these characteristics were typical of all environments that were unable to “get their creations internationally recognized” on account of their historically conditioned ethnic, social, economic and cultural circumstances.

Nikolina Maraković

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

Tin Turković

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

The relevance of Ljubo Karaman's paradigm in contemporary research of late antique and early medieval heritage in Croatia

In 1963, Ljubo Karaman published his renowned book *Problems of Peripheral Art* in which he presented an original, coherent paradigm that he thought should be used for interpretation and evaluation of works of art and architecture created in a milieu away from the major cultural centres. He established three categories of “provincial”, “peripheral” and “borderline” environment, considering each of them quite specific in relation to the art and architecture of the centre. Karaman explained his paradigm, as well as the sets of specific qualities corresponding to each of the three settings, with a number of examples from different historical periods. What he noticed, was that the circumstances in some, if not all of them, constantly changed through time, affecting consequently also the quality of artistic production.

Karaman's famous paradigm, conceived as a matrix for understanding, evaluating and classifying works of art and architecture of diverse historical periods, was, however, given only in general terms. It means that today, sixty years later, it would require some further elaboration and certain fine tuning in order to remain relevant, especially when dealing with late antique and early medieval art and architecture. The definition of “centre and periphery”, “provincial/provincialized” or “borderline” in Late Antiquity and the early Middle Ages, is a complex issue, primarily due to extreme cultural and ideological polycentricity, as well as some basic principles of governance by emerging and changing political and ecclesiastical entities. Thus, it would be essential to revise and complement Karaman's views, in order to make his paradigm applicable to the full extent in the studies of the periods in question. This paper is a short presentation of our approach to the issue mentioned above, the main directions of our present and future research, as well as some of our most important conclusions.

Alison McQueen

McMaster University, Faculty of Humanities
Hamilton, Canada

Entangled Interdependence: Paris, French Provinces and Colonies in the mid-nineteenth century

This paper outlines the methodological issues that come to the fore as I work on a book on visual and material culture in Paris from 1848 to 1870. I am conscious of the need to reflect critically on how my work perpetuates a well-entrenched perspective that Paris = innovation,

specifically in the context of the history of art and culture. During the political periods of the Second Republic (1848-52) and Second Empire (1852-70), one politician ruled France, first as an elected President and, following a coup, as Emperor Napoléon III. France's political power structure and capitalist-focused economy came to be organized quite literally following France's railway system, with lines converging in Paris. The French government also concentrated its financial and human resources primarily on the “center,” the Parisian capital, including through patronage of the arts, expenditure on urban infrastructure, and hosting Universal Expositions in 1855 and 1867. Centralized state power also invested in the “peripheries” through sustained support for a program to restore historic monuments across the French provinces, including churches, cathedrals, and the medieval city of Carcassonne. The government's targeted investments extended to strategic provincial and colonial urban centers such the port city Marseilles (Nôtre-Dame de la Garde Basilica), Fort-de-France, Martinique (Statue of empress Joséphine) and Algiers, Algeria (Monument of Marshal Bugeaud; the avenue de l'Impératrice thoroughfare connecting port to city center). Power and influence were, however, not unidirectional and the “successes” of the Parisian capital, including the ability to fulfill demand for creations in art, architecture, and fashion, were highly reliant on goods and materials (such as canvas, lace, and silk) from less well populated centers within metropolitan France, as well as natural resources (including cotton and an array of quarried stones) sourced in provincial and colonial locations. Paris was designed to be the centrally positioned showpiece that signalled the numerous successes of France's imperial authority. I argue that to fully understand how Paris' status as a global capital was consolidated in the mid-nineteenth century, we must be more attentive to its entangled interdependence with the human and material resources of France's provinces and its colonies.

Lidija Merenik

University of Belgrade,
Faculty of Philosophy
Belgrade, Serbia

The local, ethnographic, oriental motif in the folk portraits by Nadežda Petrović and Zora Petrović

The process of discovering unknown, unexplored or “hidden” monuments, sacral buildings or ethnographic material of the people from the periphery and border areas of Serbia gained momentum in the 19th century, after the liberation from the Ottoman Empire. Among the pioneer researchers as Mihailo Valtrović was, the most

influential was Đorđe Krstić. What Krstić presented as the mystical beauty of the undiscovered periphery, Nadežda Petrović (1873-1915), as his loyal student, set, in the period 1903-1910 as the thematic and ideological focus of her painting. In that period, she presented modernist interpretation after discovery of ethnographic material and folk costumes. Her view was primarily focused on the deep periphery of Serbia. These scenes were “exotic” and could be viewed as domestic “orientalism”, an urban perception of the unrevealed rural world. Orientalism, popular and well-known in the centers where Nadežda (Munich) and Zora (Budapest) have studied, could have influenced these two painters. This is especially true of Nadežda, who discovers a world that existed on the distant borders of the Ottoman Empire. Nadežda, and even the younger Zora Petrović, insists on the peculiarities of the local. However, it is necessarily marked by elements of the Oriental. Thus, among other things, they create special independent, domestic (sort of) orientalism. Their interest and influence of the local, peripheral environment has been incorporated into both the content and the modernist concept of the painting.

After Nadežda's death, only Zora Petrović (1894-1962) can be seen as a true successor of her fierce, expressive painting of the unadorned world and people. Nevertheless, all of Zora's “costumes” were painted in Belgrade. She did not travel, but in the post-war period she often disguised her models in folk costumes or used rural women from nearby markets as models. Unlike Nadežda, Zora didn't take into account the ideological and political component that was of great importance to Nadežda. She introduced the exclusive influence of “otherness”, interpolation of “old”, rural, oriental, ethnographic into modernist concept of post-war expression.

Antonija Mlikota The architecture, heritage and monuments protection under Fascist government in Zadar

University of Zadar,
Department of Art
History
Zadar, Croatia

The architecture, heritage, and monuments in Zadar had a significant meaning to the Italian Government since Zadar was newly gained Italian territory on the “other side of the Adriatic Sea” after World War I. As Fascism was raised in Italy, as far raised interest in architecture, urban planning, and tailor-made new cities and sites that were planned and built to fit new politics and Duce. Accordingly, Fascist ideology had a more and more impact on architectural designs and urban planning. The paper will discuss the change in architectural appearance that

took place in architecture in Zadar between World Wars. In those years Zadar got architecture decorated with large *fascio* political symbols. The new architectural and politically inspired decoration was sometimes on just a symbolic level, but sometimes it took a far more serious form. The paper will present some architectural and urbanistic designs built in Zadar in that period. Architects incorporated in those designs a poetic verse, symbols of ancient Rome, or pure fascist symbols. Since this was a topic no one dealt with (most of it will be destroyed during bombing or will be removed from standing buildings after World War II) memory of such decorations will be erased from collective memory. Today only a partial iconography from that period is preserved on the building of the municipality administration on the main city square. The monuments' protection and meaning of Heritage also changed before and during World War II in Zadar. Many Art objects become very interesting to the Fascist Party, and the role of monuments as testimonies of *italianità* was the focus of politicians. There are several cases involving the transfer of works of art from Zadar to Italy and from Italy to Zadar, including art objects from the Museum as a gift to the politicians. After World War II Ljubo Karaman will have a significant role regarding art objects translocated from Zadar during World War II.

**Angelo Maria
Monaco**

Ca' Foscari
University of Venice
Venice, Italy

Refining a vernacular idiom. A focus on 14th and 15th centuries limestone Sculpture in Salento, through the looking glass of Scultura del Cinquecento in Italia meridionale by Francesco Negri Arnoldi

Against a hierarchical approach to the works of Art and to the Art History, Francesco Negri Arnoldi's position (1932 – Roma 2018) played undoubtedly a fundamental role. Not only by redeeming some categories of works Art from an ancillary dimension with respect to the major Arts such as in vast range of possibilities of Sculpture, but above all by re-tracing a geography of the development of the artistic craftsmanship, along the Southern area of the peninsula. Not necessarily in contrast with, but as a reaction to a cultural approach heavy influenced by the ‘stigma’ of a ‘vasarian’ geographical divisions of the peninsula in ‘centers and peripheries’ (beside the biographical approach). In his book “Scultura del Cinquecento in Italia meridionale” (Sculpture of the sixteenth century in southern Italy), (Napoli, 1996), Negri Arnoldi directs his gaze towards phenomena labeled as vernacular translations of more noble languages, claiming instead, their own identity.

An important experience for the Historian was in fact to teach in the University of Lecce (capital city of the Salento area, very peripheral in those years) in the early years of the same Institution. This aspect is not irrelevant, since, in my opinion, on a National scale, the development of the interest about local Art History (which does not necessary means peripheral) is directly proportional to the spread of degree courses in Art History in geographical terms. It is important to remember the dates back to 1979 the important essay by Enrico Castelnuovo and Carlo Ginsburg titled “Centro e Periferia” in the “Storia dell’Arte Einaudi” (12 vols., Torino, 1979). The book by Negri Arnoldi is based on a critical approach which deals with a solid understanding of the local material culture background he had studied. This is the case of limestone Sculpture in Puglia and Salento, where several craftsmen have been able to shape a “Rinascimento” in the typical stone: i.e. a phenomenon read by the Scholar non just as a consequence of an imported fashion, but as a matter of a “geo-local” Art historical identity.

Konrad Morawski Art for Polish Magnates or European Aristocrats?

University of
Warsaw, Institute of
Art History
Warsaw, Poland

The location in geographic space did not only influence the shape of artistic phenomena, but also the way of describing them in art historical research. A similar situation concerns the distinction in terminology regarding social strata. The east-west division that runs through Central Europe is also realized in the concepts of ‘aristocrat’ and ‘magnate’. The main question of the paper is: To what extent does the use of language affect the perception of historical phenomena? Distinction between aristocracy and magnates (magnateria) can be obfuscatory because it can be used to describe socio-historical but not artistic conditions in the early modern period. This paper investigates how to face the problem of the seemingly unbridgeable difference between the patronage practices of the Central European aristocracy and the Polish magnates, moving away from the division into centre and periphery. From a legal point of view, the representatives of the nobility in the Polish-Lithuanian Commonwealth were equal. However, there is no doubt that the divisions in this class played an important role in the social realities of the state. To distinguish the elite, the term magnate was introduced by historians. In a sense, this concept was opposed to the “aristocracy” explicitly associated with the postfeudal system and the aristocratic titles that did not exist in Poland. This perspective has led to a dichotomy

of western practices and their eastern imitations. However, some phenomena, such as clientelism or the king’s prerogative of determining the right to exploit royal assets, resulted in similar artistic actions in the Poland-Lithuania and the Holy Roman Empire. Strengthening the position within and the right to control a given territory, as well as ostentation of the position, did not differ much in both political entities. My argument is that if we look across the geographical boundaries of Europe in the seventeenth and eighteenth centuries by examining the art patronage, it may turn out that social conditions in Poland did not have such a significant impact on patronage as it may seem from a centre-periphery perspective.

Barbara Murovec

Kunsthistorisches
Institut in Florenz –
Max-Planck-Institut
Florence, Italy

Art historians in tumultuous times: the safeguarding of cultural heritage in the province of Ljubljana (1941–1943)

In 1941, occupied Ljubljana – which had been the capital of Carniola as one of the Inner Austrian lands of the Habsburg Monarchy until 1918 and the administrative centre of Slovenia in the SHS (Kingdom of Yugoslavia) during the interwar period – had become the seat of the north-easternmost province (Provincia di Lubiana) of fascist Italy. As a new “periphery”, the province of Ljubljana was the scene of an intensive transfer of cultural assets, depending on whether the objects were considered as Austro-German, Italian or Slovenian. Art historians, architects, archaeologists and other experts in the protection of monuments, including Walter Frodl, Erika Hanfstaengl, Fausto Franco and France Stele, were engaged in the so-called Safeguarding of Cultural Objects. France Stele (1886–1972) fulfilled a similar role in Slovenia as Ljubo Karaman did in Croatia; he too was a member of the Vienna School of Art History, the first provincial conservator in Carniola, and in addition a pivotal figure in Yugoslavian monument protection in post-war Yugoslavia. In his studies, the art historian, who had stayed in Ljubljana throughout the war period, dealt with the centre-periphery concept, the geography of art and investigations into the national character of works of art. His collaboration with Croatian, Austrian and Italian colleagues as well as the political authorities of the time was crucial in the wartime and post-war situation, as borders were constantly changing. The paper is based on my project based at the Art History Institute in Florence Max Planck Institute, where I am researching the cultural policy and the exploitation of cultural

heritage in the Province of Ljubljana. I am particularly interested in the activities of institutions and individual art historians in the context of totalitarian regimes and in periods of crisis. In these times, art is often wielded as a symbolic, identity-forming, political capital, and art historians are confronted with completely new, often extremely demanding tasks within the framework of the international debate. Their perception of their own role in the art system, of the relationship between centre and periphery, of cultural power structures and other concepts that hierarchise art and art history are central here.

Miona Muštra

University of Zagreb,
Academy of Fine
Arts
Zagreb, Croatia

Inflecting the Canon: teaching national art history to international students

As a *longue-durée* heuristic model, the centre–periphery paradigm has transcended the humanities and social sciences for decades. The interdisciplinary trip to the world systems theory, which developed the core-periphery model in detail and relates a plausible background for art production is yet to be made in the local art-historical scholarship, while various discourses of otherness, especially the more recent iterations, are less pertinent to (most) local art phenomena. Croatian researchers usually reference Ljubo Karaman's – early, emancipatory and idiosyncratic – centre-periphery model (though dubious peripherality of the author's position has yet to be brought to scrutiny). His 1963 theory is more or less convincingly applied to the study of dominant pre-20th century styles, as opposed to modern -isms, researchers into which largely reject the periphery model in favour of plural notions of modernity.

Compiling, however, the pre-modern and modern local art phenomena into a coherent narrative – an art history – requires some heuristic rigour and a (relatively) stable point of reference. Any effort at relating it to an *out* group necessitates a *lingua franca*. In teaching the national canon to international students the totalising and hegemonic western canon is a much welcome guest – a problematic construct deconstructed by local inflections: adherences and differences.

Against this background, I will argue, the national canon is more about presences than absences; in an intermittent form, which in the global perspective is in fact the norm. The variations in relevance beyond the local boundaries of individual art phenomena as opposed to others do however invite a different apparatus of inspection – that of art criticism.

Another issue I will examine is the knowledge production that comes from teaching the local orthodoxy to a global audience. A third space thus produced, composed of a multiplicity of situated knowledges, facilitates a challenging of knowledge authorities and a production of heterodox insights. Writing back to various centres of knowledge production, national and global, reveals their ideological foundations that might not stand the test of (art) critical examination.

Karla Papeš

Ca' Foscari
University of Venice
Venice, Italy

What is the centre for the circulation of early modern fortification knowledge?

In the Early Modern period, the Croatian historical lands functioned as a border area of several powerful states whose frontiers incessantly varied due to the constant wars and conquests, mainly by the Ottoman army. Although some of the repercussions were mass evictions of the population and a decrease of the artistic development in the number of inhabited places, it launched the creation of polygons for extensive modernization of respective defence systems. These were directed from the metropolis but devised and realized in these far-away areas, thus triggering several questions about the circulation of knowledge scheme for this particularly vital architectural typology.

In warfare, border regions were the focus, usually reserved for the centre. Certainly, they were spaces of armed conflicts. They could have served as spaces for building practices. Thus, did the transmission of fortification knowledge impose an equalization of the centre and the periphery, or did the borders become the centre of this particular construction practice? What was the centre of construction practice when it came to defence systems? How profound is it to study fortification architecture through the prism of the centre and the periphery? Is such an approach applicable to each architectural typology? Therefore, this paper will attempt to deconstruct the centre/periphery dualism within the discourse on the fortification architecture while also taking into consideration the periphery/province/border area system proposed by Ljubo Karaman. These questions remain one of the main issues while researching the circulation of fortification knowledge. The studied cases will be both modernized and newly constructed fortifications of the eastern Adriatic from the second half of the 15th to the second half of the 17th centuries. The goal is to overcome the dualism in the valorization of cultural production in the so-called

periphery. A critical approach to the established theoretical hypothesis enables new readings of these constructions in the European context.

Milan Pelc

Institute of Art
History
Zagreb, Croatia

Illuminations in Glagolitic manuscripts and the art in the periphery

In the Croatian Middle and Early New Ages, Latin liturgy and related bookmaking can surely be labelled as cultural mainstream. This culture is closely related to church commissioners in cities – the seats of dioceses, but also to monasteries, from Benedictines to Franciscans, Dominicans and Pauline Fathers. However, as is known, until the end of the 16th century, in parallel with this main current, in many parts of Croatia liturgy is held in the Croatian redaction of Old Church Slavonic language. It was a unique phenomenon in Latin Catholic Europe. For this service, approved by the Roman Curia, liturgical books were made, most notably missals and breviaries, with illuminations that during the 14th and even 15th century preserved some visual and semantic features of Romanesque art. These illuminations, created during the period of late Gothic and early Renaissance, are considered as artistic expression of the local environment, attached to traditional values, uninterested in innovations imported from cultural centres. However, this paradigm of local conservativeness is not simple or unambiguous. It is refuted by codices painted for wealthy and self-conscious local commissioners, such as Prince Novak of Krbava (Missal of 1368) or Duke Hrvoje of Split (Missal of 1404), whose painting is entrusted to the masters who normally work for clients from mainstream circles. The illuminations of these manuscripts are characterised by hybridity, which implies the coexistence of traditional and innovative artistic and semantic components. At the same time, codices are made for local clients, such as those painted in Bartol Krbavac's workshop, with illuminations reflecting the features of "creativity of peripheral artists". This creativity (but not innovation) is manifested in a certain stylistic and iconographic eclecticism, as was described by Ljubo Karaman in studies about the wooden gates of the Cathedral in Split by master Andrija Buvina (c. 1214) or reliefs on the portal of Trogir Cathedral by Master Radovan (1240). Although it is the periphery that generally defends and preserves tradition, this paper will show that among local commissioners in Croatian Glagolitic areas there were always those who wanted to follow the innovative trends of cultural centres and hire artists

capable of satisfying this ambition. The illumination of Glagolitic liturgical manuscripts fits into the holographic image of the artistic inclinations of the "periphery" (local environment), in which several heterogeneous synchronic and diachronic layers merge. More than is the case in the main stream of Latin manuscripts, the artistic profile of Glagolitic ones is characterised by diversity in which both elements of inventiveness and "freedom of peripheral art", as well as a preference for conventional visual and semantic patterns imposed by tradition are discerned.

Stephanie Peršić

Labin City Gallery
Labin, Croatia

Karaman's paradigm through the analysis of sacral iconography of the 17th and 18th centuries on the territory of the Diocese of Poreč and Pula

Istria can be seen as a border, but also peripheric area, in which different influences are intertwined, given the geopolitical division between the Venetian Republic and the Habsburg Monarchy. From this aspect, it is interesting to observe the presence of saintly cults associated with these forces. Guided by Karaman's paradigm, this presentation analyses iconography in the Diocese of Poreč and Pula during the 17th and 18th century in an effort to determine different influences, as well as the extent to which they defined art and culture of saintly worship in Istria. Paradigm will be viewed through the prism of saintly worship with cults related to the Venetian Republic, i.e. the Habsburg Monarchy, through the presence of so-called national saints (St. Lawrence Justinian, St. Pietro Orseolo, St. Henry the Exuberant), programmatically expanded state cults (St. Mark, the Virgin of the Rosary, Our Lady Help of Christians), examples of politically connoted saints (St. Justina, St. John of Nepomuk), the religious circle of saints (St. Vincent Ferrer, St. Elizabeth of Hungary) and those characteristically related to the Mediterranean or Central European territory (St. Febronia, St. Fosca, St. Notburga, St. Ulrich). Consideration will be given to the territorial distribution, the context of the order and the possible programmatic connection of Istrian examples. Given the political status of Istria, it is logical that in this artistic corpus are also found the characteristics of the periphery according to the determinants of Ljubo Karaman (1963): "[...] deeply rooted forms of a stylistic origin are reflected for a long time even when new stylistic forms flow into that environment [...]". To that extent, it is worth considering the duration of local saintly cults of the medieval heritage of the Aquileian Patriarchate, which in some cases hybridly merge with the iconographic model

of other saints. Local Istrian saint St. Flor and St. Florian was amalgamed in some examples of local piety. Also, the Istrian examples of St. Florian, give an interesting overview of the circulation of different cultural influences in the border area of Istria, subject to frequent changes of political affiliation.

Mariana Pinto dos Santos

Instituto de História da Arte, Faculty of Humanities and Social Sciences, Universidade NOVA de Lisboa
Lisbon, Portugal

The constraints of writing art history in a peripheral dictatorship in the twentieth century – José-Augusto França’s master narrative in Portugal

The art historian, critic, editor, and curator José-Augusto França (1922-2021) was the author of an enormous bibliography on Portuguese art history, culture and architecture that spans almost sixty decades. He was responsible for establishing a historiographic canon for the Portuguese nineteenth and twentieth-century art. Based on the sociology of art learned with Pierre Francastel, with whom he studied in Paris, França’s art history promoted the artworks and events (which he called “facts of civilisation”, “socio-cultural facts” or “artistic facts”) that were relevant for the society’s progress and civilisation. His narrative elected Paris as an artistic and cultural role model to which he diagnosed a permanent delay of Portuguese art, thus establishing a correlation between ‘periphery’ and ‘belatedness’. This presentation will analyse França’s art historical and critical writing in the context of Portuguese art historiography and political history considering: 1. How França’s writings show the implications and the constraints of writing a master narrative in a peripheral country — a need mainly felt in the second half of the twentieth century to mark a political standpoint against the fascist dictatorship that ruled from 1926 to 1974. Part of the reaction to fascism expressed the desire to follow other nations’ democratic example and thus established them as role models. 2. How França’s writings intermingle art history and art criticism, thus eventually inscribing the surrealist and abstract art he defended as a critic and showed as a curator in history. He did that by emulating a “local master narrative” from the modernist master narrative on abstractionism that dominated the international art scene. 3. How França’s work was a form of political and cultural resistance in the context of the Portuguese dictatorship, but at the same time was an example of what the late art historian Foteini Vlachou has referred to as “provincial cosmopolitanism” or what I have called “the estrangeirado [foreigner] effect”. In other words, by valuing Portuguese art regarding its analogies and chronological

proximity with art from the European centre (Paris), he excluded the chance of considering the advantages of what Ljubo Karaman understood by “peripheral art”.

Petar Prelog

Institute of Art History
Zagreb, Croatia

Centre and periphery in the interpretations of Croatian modern art

Based on the Vienna School of Art History and strongly influenced by the tradition of geographical approaches in German art history, Croatian art history has always implied geographical postulates. The fact of geographical positioning, which in the historical and political constellation is most rightly understood as peripheral or marginal, was implicitly or explicitly present in almost all interpretations of national art of different periods. In this sense, the interpretations of Croatian modern art in the period after the Second World War were determined by the awareness of the geographical positioning of the national space. Ljubo Karaman’s work – with the affirmation of geographical predestination manifested in regional artistic features and theoretical principles based on three concepts (provincialized, border and peripheral art) – also had an important impact on the observation of Croatian modernism. It can therefore be concluded that Croatian modern art was interpreted with an awareness of the influence of different cultural circles and, accordingly, formal and stylistic adaptation to the social, political and economic situation. This paper will briefly look at the problems of the centre and periphery in the interpretation of Croatian modern art, with reference to the most important protagonists, art historians Grgo Gamulin, Božidar Gagro, Igor Zidić, and others. It will be emphasised that many Croatian modern artists created with the awareness that they live and work outside the centre, and that national art was very much influenced by crucial art movements in Central and Western Europe. Ways of interpreting the most important phenomena in Croatian art – from expressionism to surrealism – will be analysed and attention will be paid to the problems of valorisation that have always been closely related to the centre-periphery paradigm. Finally, the possibilities of deconstructing the prevailing views on art created outside European art centres will be considered and questions will be asked about the productivity of such attempts.

Mina Radovanović

University
of Belgrade,
Faculty of
Philosophy
Belgrade, Serbia

Painting the periphery for the centre: orientalist works by Paja Jovanović created for western audiences

In this presentation the focus will be placed on the peculiar link between the periphery (orientalist scenes painted by Paja Jovanović, artist from Balkans, i.e. the periphery) and the centre (the critics and the audiences of late 19th century Central and Western Europe). Paja Jovanović (1859-1957) was a painter born in Vršac, Serbia, who studied and graduated from Vienna Academy of Fine Arts (class of professor C. Griepenkerl), and afterwards attending several courses held by Leopold C. Müller, who specialized in historical and genre painting with orientalist overtones. Jovanović quickly adapted to this particular genre, and during next several years following his graduation, he travelled across the Balkan peninsula, studying, sketching and immersing himself into the folklore and traditions of the peoples he met during his travels. Upon his return to Vienna, he painted numerous orientalist works depicting idealized, and often exaggerated, scenes from everyday life of the Balkans, which became immensely popular among critics and wider audiences alike. During his life he resided and worked in Vienna, Paris, London, Munich etc., exhibiting his paintings of the idealized, romanticized and “the other” Balkan periphery, in places and public that were undoubtedly a part of the centre. This presentation will analyze several specific works in more detail, attempting to place them in context and present them as a unique phenomenon which shows an artist depicting carefully constructed scenes from the periphery to the audiences in centre. The audiences found these works so fascinating mainly because the depicted scenes were exotic, unusual, inordinary, “other” to their minds, thus creating a specific link between two places, essentially making the periphery an unreal, almost magical place, and the centre its detached, but eager, observer and consumer.

Vanja Stojković

University
of Belgrade,
Faculty of
Philosophy
Belgrade, Serbia

Center and periphery: the sacral portraits of the noble family of Lazar in the Church of st. John the Baptist in Ečka

The Roman Catholic Church of St. John the Baptist was built in 1864 within the count's compound of Ečka, on the outskirts of the Hungarian territories, in Torontál County, present-day Banat (Vojvodina, northern Serbia). Its founder, the distinguished Austrian General Zsigmond Lázár de Écska (1801-1870), returned to his estate in Torontál County after a successful military career and

shaped it following Central European stylistic and ideological principles. This paper will focus on two oil paintings from 1862-4. by Adolf Van Der Venn, a Dutch author who used the portrayals of Zsigmond's mother Erzsébet Edelspacher de Gyorok (? -1841) and his wife Viktória Edelspacher de Gyorok (1841-1895) to shape the images of St. Elizabeth of Hungary and St. Judith. Using two sacral portraits located within the Church of St. John the Baptist as a case study, we will analyse the historical and cultural circumstances in Central Europe in the second half of the 19th century, calling attention to what extent they influenced the events in Torontál County. The complexity of historical circumstances reflects the fact that Zsigmond fought on the side of the Vienna Court during the 1848 Hungarian Revolution. Just a decade later, he expressed his devotion to his mother, having inserted her image into the figure of the most important Hungarian saint - St. Elizabeth, which highlights the Austrian General's conforming to the local context and the environment of Ečka. Dealing with the family and national history of the noble family of Lazar, we will use visual culture as a key to understanding the complexity of the idea of national and sacred identity, i.e., the connection between the centre and periphery of the southern territories of the Kingdom of Hungary in the post-revolutionary period.

Petar Strunje

Universita' IUAV
di Venezia,
Scuola di dottorato
Venice, Italy

Interpreting mosque to church conversion in Dalmatia

Ljubo Karaman was the first researcher who gave Dalmatia's Ottoman heritage scientific visibility in his 1933 book *15th and 16th Century Art in Dalmatia*. Furthermore, in *On the Impact of the Native Environment in Croatian Art: Problems of Peripheral Art* (1963), he established a framework for analysing Ottoman heritage in Croatia within *Borderland Art* – a category he signified with having “great capacity of heterogeneous artistic synthesis.” However, Karaman did not extend his analysis to architectural environments formed after the Christianisation of these originally Islamic buildings during the 17th century. Indeed, this phenomenon did not provoke any scientific interest in Croatia. This research will present an interpretation of (Christianised) Ottoman architectural heritage in Dalmatia and its influence on the local visual language. Two examples will be used to that aim: the mosque of Halil Hoca in Drniš converted into the church of Saint Anthony in the second half of the 17th century; and the parish church of the Nativity of Mary in nearby Gradac constructed in the second half of the 18th century.

Among the *dialogues* with Ottoman heritage in Dalmatia that will be explored, the parish church of Gradac stands out. The columns of the triumphal arch imitate the Islamic muqarnas (honeycomb) motive, demonstrating a “synthesis of crossing external influences” – a characteristic of *Borderland Art*. Thus, can this category be extended to interpret the same buildings analysed by Karaman as mosques, but now transformed to churches which retain certain original forms? Does the same apply for subsequent realisations that reference older Islamic motives? The search for a direct origin of these motives will be an exercise in the centre-periphery model and a possible challenge to it. At the same time, similar phenomena have recently been observed by Peter Burke. He signified them as *Hybridity*, providing a term not too distant from Karaman, but without qualitative and political-geographical connotations. Therefore, this research will clarify the process of mosque to church conversion in Dalmatia and its impact on the local visual language through the approach of Ljubo Karaman while exploring alternative interpretations.

Petra Šarin

Faculty of
Humanities and
Social Sciences,
Universidade
Nova de Lisboa
/ Instituto de
História da Arte
Lisbon, Portugal

Defining local versions of socially engaged art: Zemlja and Portuguese neorealism

This paper seeks to explain multiple ways of defining local versions of socially engaged art in relation to the Communist International aesthetics (in this context seen as centre) taking as a case study two phenomena – the Croatian group of artists Zemlja (1929–1935) and Portuguese neorealism painting (after WWII). Both produced socially engaged art, originated from left-wing, Marxist theoretical framework, and emerged as an opposition to local dictatorships. With its radical ideas and cynical condemnation of power structures, bourgeois society and art, Zemlja was striving to establish the independence of national artistic expression. Some Zemlja’s members were academic painters, while others were peasants who used the vernacular to depict the oppression of a working class. Initial general reception considered Zemlja’s art backward and focused solely on its programmatic function in comparison to bourgeois academic quest for new forms of artistic expression within modernist tendencies (coming from the West). Despite left-wing literary tendencies in Kingdom of Yugoslavia used the same motifs to show the oppression, the polemic between aesthetic and “talent” versus the “program” caused a big split within left-wing intellectuals in 1933. Portuguese

neorealism, dealing with similar content, showing hardship of rice field workers, fishermen, reapers, searched for a new “attitude” and aesthetic. Some artists, such as Abel Salazar, looked for “modern” interpretations within social art, while others debated whether art should arise from historical and dialectical materialist concepts or from an individual and subjective perspective. These dichotomies resulted in various intellectual debates, such as the famous one between Álvaro Cunhal and Mário Dionísio. By comparing the debates and tendencies, I seek to analyse the reach of Soviet influence, as well as the role of art as a place of national emancipation, related not only to political resistance and opposition to dictatorships, but also to illuminate the internal polemics and breakpoints.

Beatrice Tanzi

Ca’ Foscari
University
of Venice
Venice, Italy

The double “territorialisation/peripheralisation” of the Istrian and Dalmatian dioceses

“The periphery is not just the passive provincial deposit of powerful influences imported from a centre; it is a place with the potential for critical distance, oppositionality, and innovation”. Departing from this recent affirmation by S. J. Campbell summarising decades of theorisations since Ljubo Karaman’s (1963) and Castelnuovo-Ginzburg (1979) texts, the paper proposes to examine the case of religious art and architecture of the eastern Adriatic in the years following the Council of Trent as it underwent an intense process of double territorialisation/peripheralisation, with claims and interventions from two centres, Rome and Venice. The Istrian and Dalmatian dioceses were peripheral organs of both the papal dominion and the Venice Republic. The bishop of Verona Agostino Valier’s apostolic visitation in this area (1579-1580), strongly supported by pope Gregorio XIII, became necessary to control these power overlaps, despite the protests from Venice, considering this instrument an interference with the Serenissima’s affairs. Therefore, it is essential to understand how the responsibilities exercised by the two great powers in the administration of the artistic and architectural interventions in the religious field in these areas interchange. Finally, the creative and architectural outcomes of the apostolic visitation are also seen in the optics of the critical distance, oppositionality and innovation.

Jelena Todorović

University
of the Arts Belgrade,
Faculty of Fine Arts
Belgrade, Serbia

**The reversal of centre/periphery paradigm in the
understanding of the world of Universal Baroque**

The paradigm of centre/periphery experiences a pivotal shift in the age of the Baroque. The Baroque was the unique style in the history of art that possessed a profound sense of malleability manifested as a remarkable ability for adaptation, alteration and change. This quality transformed the originally purely European culture, in the first global phenomenon. It was the first time in European history that one style became so omnipresent that it encompassed not only the old but also the New World and the far East. Wherever the Jesuit missionaries arrived and where colleges were founded, there arrived also the Baroque visual idiom and the Baroque notion of the world and the man's place in it. From Salamanca to Macao, from St. Omer to Sremski Karlovci, Baroque world and the Baroque style were in an everlasting process of appropriation and amalgamation. It reversed the usual hierarchies between the centre and the periphery, allowing for the plurality of centres to develop, each equally notable and remarkable in its own version of the Baroque. This was a singular moment in European history that borderline cultural phenomena, like Orthodox or English Baroque, generated some of the remarkably unique works of art that were equal in their importance to those created in European capitals. Consequently, it was a glorified and perpetual work in progress that embraced plurality and diversity unprecedented in the preceding periods. It was a curious polycentric world, or the world of many peripheries and no centre. Thus I would like to present this important phenomena of a polycentric Baroque world, not only as a testimony to its historical importance, but as a better way to understand it in our own time.

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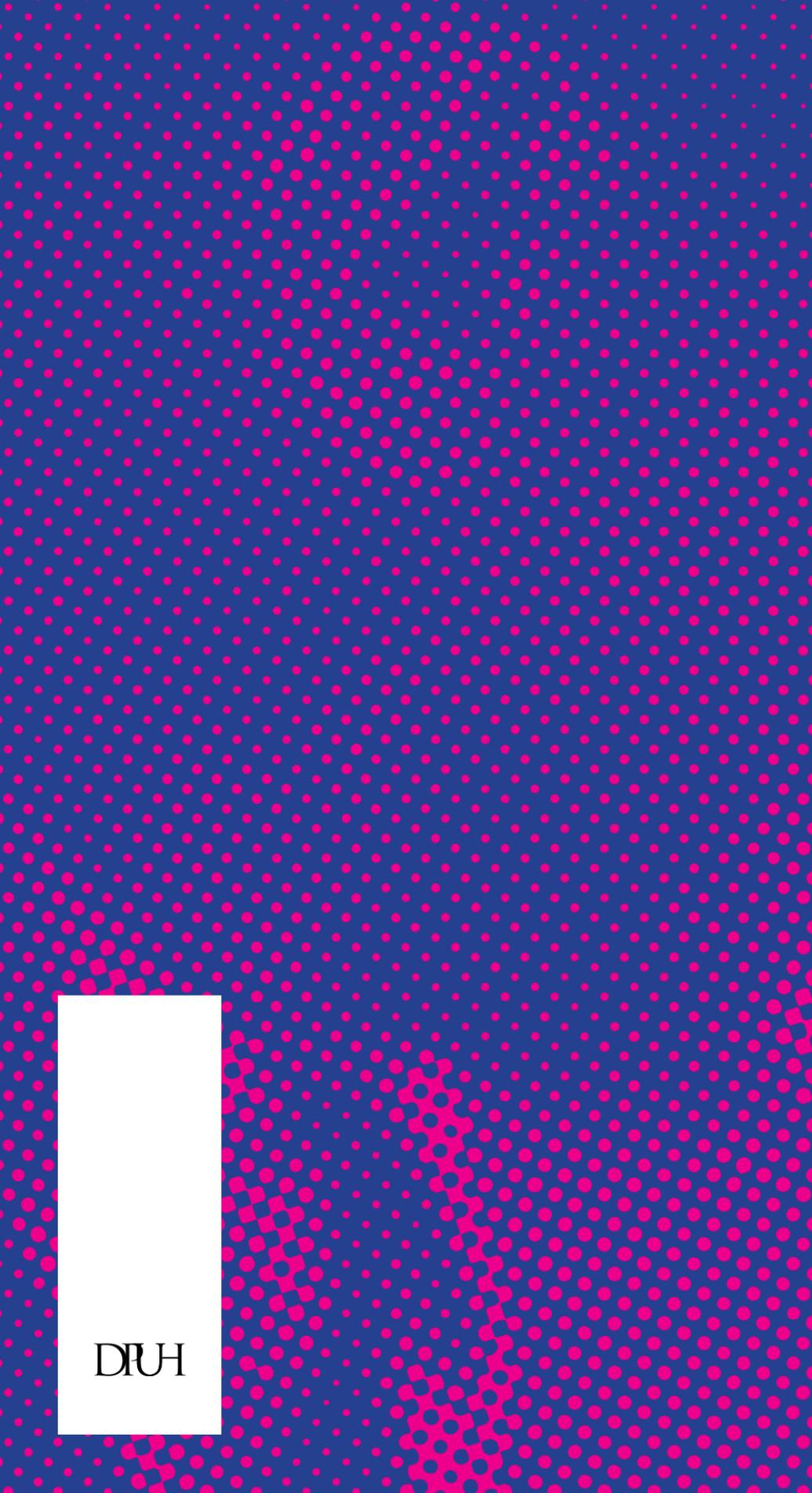
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