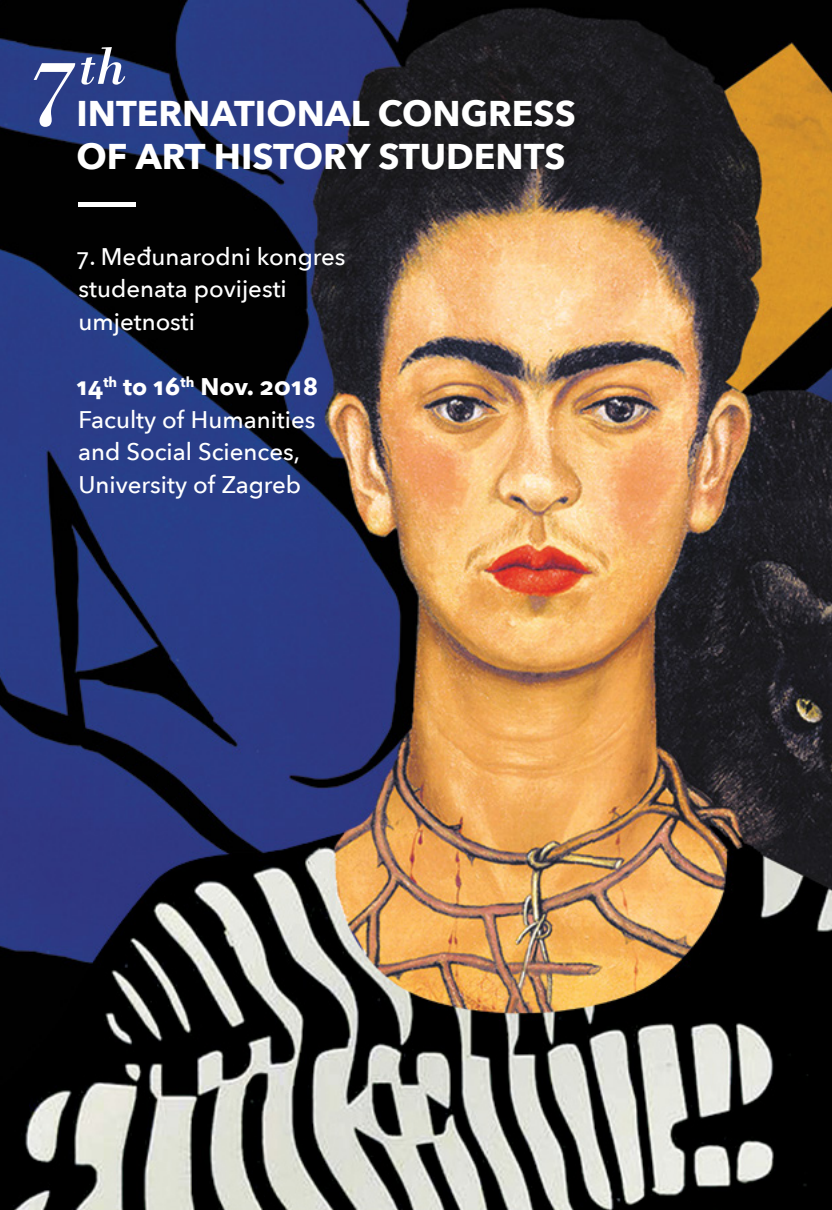# 7th INTERNATIONAL CONGRESS OF ART HISTORY STUDENTS

7. Međunarodni kongres studenata povijesti umjetnosti

14th to 16th Nov. 2018
Faculty of Humanities and Social Sciences, University of Zagreb

Contents

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Introduction

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Since the beginning of time, both art history and art itself went through many transformations on all levels. Some of them were light and some of them were radical, but they were always seen as something inevitable and beneficial. This year, International Congress of Art History Students' aim is to identify some of the causes and consequences of transformations and to initiate a discussion about where did they bring us today. The Congress was founded in 2011 by the group of art history students and now, with seven year long tradition, it has become a platform for networking, exchanging ideas and discussing different topics in art history. Its single cause from its conception was to bring together students and scholars from different European universities, to exchange knowledge and experience in various fields of research, to show a different perspective of common facts or introduce new ones and open new horizons to each other. We hope that by organizing the 7th International Congress of Art History Students we are contributing to these noble aspirations and that the above mentioned tradition will continue for many years to come.

Organisation Committee of the 7th International Congress of Art History Students

14th NOVEMBER
Wednesday

Introducing Skeuomorphism

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ANĐELA TENŠEK
University of Zagreb, Croatia
Wed 10:25 – 10:40

The term skeuomorphism (in Greek: skéuos (σκεῦος): tool; and morphḗ (μορφή): shape) describes a concept of design in which some elements of *archetype* are transferred when designing a new object or skeuomorph, which occurs with change in technology and / or material while it retains the function executed by the *archetype*. The term is used within the discourse of design theory, which will be a methodological starting point in this paper. The 'phenomenon' of skeuomorphism is present throughout the whole history of production (in visual arts, especially crafts, construction, music, etc.) in different social contexts and acts with different legalities and with different intentions when applied. The aim of this paper is to explore the history of skeuomorphisms, its legality, its definition, terminology and its parameters through a selection of examples from earlier history. Thus, in this paper the choice of examples will be from Classical antiquity, Late Antiquity and early Middle Ages, and from a prehistoric archaeological context, often not covered by research parameters of art history discipline.

Usage and Misusage of Terminological Apparatus Regarding Migration and Transformation of Images
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FILIP KUČEKOVIĆ
University of Zagreb, Croatia
Wed 10:45 – 11:00

The aim of this paper is to provide a critical insight into terminology used to define or describe processes of migration and transformation of images. The professional terminological apparatus of art history has developped precise meanings of the terms such as *replica*, *variant*, *copy*, *ricordo* or *modello* from the Renaissance and Baroque workshop practice. Their contemporary usage is often inconsistent: *copy* and *replica* are frequently misused terms. Analysing the transformations of images implies including classification of art works in that sense, identifying quotations and borrowings, *hommages* and iconographical traditions (multiple repetitions forming an iconographical canon) and critically evaluating usage of each term. After the release of David Feedberg's *Power of Images* (1989.), art history has overcome the binary difference that assumed the undiscussed research priority of originality and invention. Aside from the theoretical part, these terms will be applied to image migration and transformation using two examples: *Deposizione* by Jacopo Robusti Tintoretto and *Deposizione* by Palma Giovane.

From Hermetic to Hermeneutic (and Back Again to Hermetic): on Changes in Aesthetic Communication
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RÔMULO EISINGER GUIMARÃES
Federal University of Santa Maria, Brazil
Friedrich-Schiller Universität Jena, Germany
Wed 11:05 – 11:20

Every artwork – which is intended to be understood as such – necessarily contains (or aims at) an interactive relationship between the creator and the receiver. The aesthetic communication, however, far from being the same throughout art history, has shown itself to be flexible and even oscillating in the way the artist proposes an operational program to be consumed by the public. Indeed, the gradual refusal of stable definitions, the crisis of dogmatic structures, which administrated irrefutable truths, and the replacement of the "lesson" by "discussion" (Eco) were accompanied, in art context, by a progressive space-opening for the public's participation in aesthetic communication. This paper aims to point out the transformations in the aesthetic communication phenomenon, i.e., the changes in the form of artist-public interaction through an artwork (sometimes excessively restricted by the author's intentions, sometimes offered to the public as a polyhedron of possible meanings), underlining the passage from a hermetic production to "open works" – and, with the use of extra-aesthetic elements to guide the receiver's reading, an eventual return to hermeticity.

Iconography of Transformation. Network Images from the Art-Historical Perspective

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TOMÁŠ KOLICH
Charles University, Prague, Czech Republic
Wed 11:50 — 12:05

Networks are frequently considered to be a kind of a transformation from the old rigid hierarchical establishments to new, more dynamic and democratic types of organization. Key features of the proliferation of this network paradigm are illustrations and visualizations. The simplifying visual language of nodes and links makes it possible to unify heterogeneous types of interaction and it blurs the lines between networks that are physical, virtual, social or mechanical. The attractiveness of these visualizations and their self-proving nature (the initial model is sometimes misinterpreted as a proof) also play an important role. Networks are becoming a visual symbol of interdisciplinary or progress and their images are appearing in the context of contemporary art, cinema, and advertising. They are becoming more and more rooted in our visual culture and are displaying the potential to become the symbol of the 21st century. Networks are even depicted as personifications and allegories. Thus, the discipline of art history could be well equipped to deal with this new iconography of transformation.

Art and the Internet in the Age of Post-Digital Aesthetics: Hunted Landscapes, Beautiful Errors and the Gravity of Data

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DARIO VUGER, Keynote Speaker
PhD candidate, University of Ljubljana
Wed 12:10 — 12:30

With this paper proposal the author wishes to examine the significance of glitch art in the current state of the contemporary art production. Leading to this discussion author will deal with the phenomenon of post–digital aesthetics and post-Internet art practice and will also try to contribute to the discussion some important distinctions between that which is called art and what is called art praxis. Arguing that the phenomena like glitch art, virtual landscapes and the hunted space of vaporwave propose a new concept of the avant-garde for the digital age author will introduce the notion of digital art praxis as a necessary distinction over more or less conventional approaches to digital based art, computer art and cybernetic art. The digital art practice of the new millennium is strongly connected to the critique of the society of the spectacle, information and attention capitalism, simulation and the social engagement with the post–human, artificial intelligence as well as artificial forms of life itself. Therefore, we will examine the grounding theoretical background on which the new art movements rely on and crucial critical potential of the art in the cyberspace as synesthetic movement towards (re)new(ed) conception of art itself.

Imperialism, Colonialism, Globalization and Discrepant Experiences: What can Postcolonial Theory say About the Ancient Art?

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JOSIPA LULIĆ, Keynote Speaker, *PhD*
Wed 14:25 — 14:45

The question of transformation is one of the most important problems in any discipline that deals with the ancient world, but this is especially true in the context of the study of the Roman provinces. In the large reviews (either books or university curricula) that deal with the Roman Empire, this is rarely mentioned. It is difficult to closely examine such a complex organism: usually, the only transformation dealt with is that of Romanization, and readers and students are often left with the idea of fixed Roman characteristics that are brought to new soil. In the last few decades, the postcolonial theory was the basis for the creation of a number of new conceptualizations for the transformation of the material culture observed in the provinces. This paper is going to present few of those new theoretical frameworks, and use them to discuss concrete objects: the main question will be: 'what can postcolonial theory tell us about the material?'. The examples that will be shown are from the corpus of religious sculpture from the Roman provinces, but the basic principles can be used to discuss any material from different time periods.

The Louvre: a Privilege or a Right? Transformation of the Concept of Public Museums

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MIRA LUKOVIĆ
University of Belgrade, Serbia
Wed 14:50 — 15:05

Museum is one of the crucial art history institutions and one of its essential features is its public character. It is a pivotal element of the contemporary museological discourse, unquestionably important both for the theoretical conceptualisation of the museum, as well as its practical functioning. Nevertheless, what should be questioned is what the fact that museum is a public institution actually means? This paper will focus on the development of the concept of public museums, following its transformation using the Louvre as a representative example. To understand what the Louvre became in the second half of the 18th century and in the following decades means, not only to learn about the history of public museums, but also to help understand its present and, potentially, pave the way to a more meaningful exploration of the possible roles and responsibilities that the museum institution should have in the future in creating a better functioning, more righteous society.

The State of Contemporary Art Criticism in Croatia

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MARA KORUNIĆ & FILIP LOVRIĆ
University of Zagreb, Croatia
Wed 15:10 — 15:25

The aim of the paper is to create a detailed analysis of contemporary Croatian art criticism. With the topic being big enough for an entire book, the analysis will focus primarily on the question of judgment (or the lack there of) in the written Croatian art criticism, thus taking off from what James Ellkins notes as being the central problem of contemporary art criticism. The analysis of written reviews will be limited to a few of the most popular art shows (in part because of the *lack* of writings on the less popular exhibitions) in recent years that can be representative and used for further comparisons between different sources. Conducted surveys and interviews with both the art critics and the artists will likewise be presented. All the accumulated information will, at the end, hopefully show clearly at least a part of the picture that represents Croatian art criticism in the 21st century, from its relevance to the public to its potential theoretical basis.

Music salon: The Transformative Roleof Music and Aesthetic Experience in Bourgeois-Interiors of Fin de Siècle

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KATARINA JOVIĆ
University of Belgrade, Serbia
Wed 16:00 — 16:05

The paper will present the concept of musical and visual experience in the salons from the end of the 19th century. Keeping up with the transformation of musical experience supported by the new value given to instrumental music and philosophical views on the importance of individual contemplation of music, these interiors were decorated with regards to the aesthetic experience which unifies auditory and visual perception. Music in these interiors appears not only as the mean of amusement and socialization but also as the most important representational medium and sign of prestige. The main object of analysis is Brajković's Salon from Perast (Boka Bay), one of the rare music salons which preserved its authentic decoration. Its iconographic characteristics will be examined along with its representative value, which demonstrates the evocative potentials of private-space-decoration and culture of living. The interpretation will consider approaches of cultural anthropology, philosophy, musicology and art history. The author's goal is to analyze the concept of the "music salon" and its perception in contemporaneous society.

The Impact of Transformation of Dubrovnik in Films and TV Series on its Cultural Presentation

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TEA MIROSLAVIĆ
University of Zagreb, Croatia
Wed 16:30 – 16:45

The main focus of this paper will be the question: in which occasions does Dubrovnik „play" itself in films or TV series and in which occasions is it transformed into another, perhaps, imaginary location? For this purpose, author will analyze several home productions and foreign films and TV series in which Dubrovnik „plays" itself and on the other hand, films and TV series in which Dubrovnik is transformed into another place. Moreover, it will be examined how certain films and TV series transformed some historical buildings in Dubrovnik and what kind of message are these transformations sending? As a result, it will be shown that Dubrovnik is mainly transformed into another location in films and TV series of foreign production and it is often presented as one of the cities in Italy. Finally, the use of digital technologies in the transformation of "authentic" locations is a great motivation to encourage further research on relations between architecture and film media.

Imitatio artis: Observations on the Artistical Transformation Techniques in the *Wedding at Cana* by Paolo Veronese in Dresden

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MARTIN LOTTERMOSER
Technische Universität Dresden, Germany
Wed 17:15 – 17:30

Around 1571, the wealthy Cuccina family commissioned Paolo Veronese to produce four large paintings for their palazzo at the Canal Grande in Venice. These four canvases are known as the *Cuccina Cycle*, which consists of *The Adoration of the Magi*, *The Wedding at Cana*, *The Bearing of the Cross* and *The Madonna of the Cuccina family*. This paper will focus on the *Wedding at Cana*, since its iconography refers to the topic of Transformation. It will also consider the following aspects: the artist's inventive approach towards the subject, the transformation ofan ancient Roman statue (three-dimensional) into a fictional figure (two-dimensional) in religious history (*Imitatio artis*), the *Paragone* as an important issue in the competition between sculpture and painting in Italian Renaissance, the use of allusions to the five senses and the effect of public- and semi-public spaces on compositions. The paper aims to define the picture as an intellectual painting that reflects both the commissioners' intents and Veronese's ambition to be understood as a *pictor doctus*.

The unpublished 16th century Venetian Painting *Mystical Marriage of St Catherine*

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JANKO MATOŠEVIĆ
University of Zagreb, Croatia
Wed 17:35 – 17:50

The presented painting, which depicts the scene of the Mystical marriage of St Catherine, is a yet unpublished work from the Venetian school, probably dating from the second half of the 16th century. Paintings of smaller dimensions, like this one, were sold to individuals for private use and were produced in large quantities and variations, often by artists' workshops. Since the history of this painting is completely unknown, conclusions can only be made by comparing it to the similar examples of the same theme. The three examples, which bear a lot of similarities with the painting in question are all attributed to the artistic circle or workshop gathered around the same painter, Polidoro da Lanciano, a painter who lived in Venice in the 16th century and was influenced by the greatest Venetian painters. One of the examples is almost identical to the painting in question, while other two examples represent variations of the same motives. The main painting, along with the similar ones, shows how common it was for the same motives and scenes to be repeated in many paintings made for private use.

The Influence of Tragedy in Times of War: *The Trojan Women* by Euripides and the Peloponnesian War

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SIMON TOBIAS BÜHLER
University of Basel, Switzerland
Thu 10:10 – 10:25

In the year 415 B.C., at the Athenian Dionysia, the play "The Trojan Women" written by the Euripides made its debut. Today the play is seen as one of the interesting and radical comments on the contemporary political situation in Athens of the late 5th Century B.C. Besides the narrative connection of the war and fall of Troy to then current situation of the war in Athens, the attendees were affected by the play due to the performance of madness and disembodiment: the insanity of the helpless women was expressed in an uncontrolled movement and action. By confronting the audience with this radical kind of performance, a new way of affection was introduced, and individual spectator was forced into self-reflection about his own response to a situation of irrationality. This paper is about to investigate the question of the agency and the effect of the display of madness and disembodiment towards a society in times of war. Its purpose is to find a further explanation for the success of the concept of tragedy and its connection with the period of the Peloponnesian War.

Art Instead of Arms:
Ugo Ojetti and the Cultural
Politics of Italian Fascism
in South America

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RAPHAELA MARIA RAUTENBERG
University of Bologna, Italy
Thu 10:30 — 10:45

„The conquest of the Fascism of all Italians abroad is mathematical. It's the logical development of the things." This sentence, written in an article by the Italian journalist Mario Appelius for the Argentinian edition of the newspaper "Il Mattino D'Italia" on 18th of October 1930, could be read as a demonstration of the power of the fascist propaganda in Latin America. The Italian Fascism tried to ideologically conquer the high numbered Italian population by culture and a especially by art. The first step in this direction of cultural politics was the work of Ugo Ojetti, an Italian opinion leader in arts, for the "Museum of Italian Art" in Lima/Peru in 1921/23. In February 1924 the Italian government sent a cruise-liner full of Italian art and industrial products to South America, a real traveling exhibition on water, which visited thirteen countries of Latin America. The cultural centers "Casa Dante", situated in the most important capitals, also accommodated exhibitions and intellectuals like Arduino Colasanti, director of the Italian department of Fine and Decorative Arts.

Vimos Aba–Novák
and Mario Sironi:
Social Commitment
and Monumentalism

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BÁLINT JUHÁSZ
University of Budapest, Hungary
Thu 10:50 — 11:05

Vilmos Aba–Novák, one of the founders of the Hungarian House of Arts of Rome, reformed, under the influence of Italian modern art, the language of the 1930^s Hungarian Mural Painting. Italian modern interdisciplinary program evolved in the second half of the 1920^s and its important protagonist was Mario Sironi. The 1932 Mural Painting Manifesto of the Milanese artist matched the concept of Vilmos Aba–Novák in many points. Both artists felt a stylistic disorder in the international and national arts. They were engaged in problems like spatiality, the form of composition, the expressiveness of the content, and the correlation between the decorative arts and architecture. They would not be able to reach mature realization by themselves, without the cultural politicians such as the Italian Margherita Sarfatti and the Hungarian Tibor Gerevich. Regardless of the fact that his life-work is still in need of some further research, this paper would like to explain how the Italian modernism and Mario Sironi's *ars poetica* transformed the Mural Painting of Vilmos Aba Novák.

Re-mapping Heritage:
A Proposal for a Topography
of (Cultural) Conflicts

—

TOBIAS STRAHL, Keynote Speaker
PhD
Thu 11:35 — 11:55

The popular understanding of cultural heritage is positive in a twofold sense. In its *normative* understanding its manifold elements including material manifestations serve as collective symbolic system forming and reflecting what is understood to be collective and individual identity. Therefore, it excludes most of what is believed to be "negative" from the canon of a commonly agreed heritage. The result is a phenomenological positivity – it is impossible to erect a monument to what is excluded from collective and individual consciousness and memory. But what if we turn that paradigm against itself? What if we treat culture and cultural heritage not as a system for positive identification but rather as "coagulated" conflict? What if we refuse to identify with the position of the heir? The paper examines the possibility to read cultural heritage as a marker of conflict. Based on that it develops a topography of conflict in which heritage serves to monitor and prevent escalation of social conflict.

Identities in Transformation.
Regarding the Shifting Perceptions
of Louis le Brocquy's Oeuvre

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ELISABETH ANSEL
Technische Universität Dresden, Germany
Thu 12:00 — 12:15

In 1962, forty years after the Irish Independence had been achieved, the British art critic Herbert Read, characterized modern Irish art as provincial myth. According to Read, only a few Irish artists had been able to free themselves from provincialism, for instance Louis le Brocquy, who managed to reach an independent and universal pictorial language by his disengagement from the Celtic heritage. Only shortly after le Brocquy had gained a reputation as a universal artist in Great Britain, he was stereotyped as Irish again: he was sent to represent Ireland in Venice in 1956 and was promoted as a Celtic modernist abroad. Following this discussion and perception of le Brocquy's oeuvre, this paper will analyse the transformation processes of Irish cultural identity. In this context, it will be vital to examine the national as well as the international perception of Irish art during that time. Ultimately, it is important to consider the attempts of post-colonial Ireland to establish a genuine Irish School of Art and to address the question of how political processes have influenced the shifting debates on Irish modernist art.

Iran's Reinterpretation and Transformation of Conventional Muslim Religious Architecture: The Great Mosque of Esfahan (Masdjid-e Djâme)

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QUENTIN ARNOUX
University of Geneva, Switzerland
Thu 14:10 – 14:25

With the Islamization of Persia in the 7th century AD, a new regional architectural tradition appeared: the mosque. Similar but not the same, religious architecture in Iran firstly took some elements and then turned them into a very specific Persian mark that stands out from the basic Arabian model. Taking the Great Mosque of Esfahan as a case study, it is wise to notice how this architectural program started in the middle of the 9th century under the Buyid dynasty and it shows ten centuries of progressive additions and presents new architectural elements that lead to a thoughtful Iranian spirit whose parallel with an Arab mosque is no longer obvious. Among other, the horizontal construction usually used is left aside for a vertical typology. In a contextual and comparative approach, it can be appreciated how the Great Mosque of Esfahan gathers progressive transformations to the current mosque. Muslim architecture has evolved in the Iranian territory in a unique way and the Great Mosque of Esfahan is the most salient example.

Change in the Perception of the *Other* in the Context of the Permanent Exhibition of the Ethnographic Museum of Zagreb

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MARTINA BOBINAC
University of Zagreb, Croatia
Thu 14:30 – 14:45

This paper will focus on the permanent exhibition of World cultures, which is a part of the collection of the Ethnographic museum in Zagreb, which was founded in 1919. The aim of this research is to show the change in the perception of the "other" by examining this collection. Edward Said (1935 – 2003) has strongly condemned the relationship between Western powers and their colonies, and as one of the results, a re-examination of the terms "oriental", "exotic" and "primitive" has been made. The term "other" is a critical narrative inspired by the postmodern theory and indicates the tendency to describe someone else's culture, society, object or social group as "different", "strange" or "external" from the perspective of the society from which the speaker comes (usually a white man from the West). Considering that the Ethnographic museum in Zagreb was opened at the beginning of the 20th century when the concept of the "other" was not yet defined, it is interesting to see a change in the perspective through time of both former curators and directors of the museum, as well as the public, journalists and art critics.

Michelangelo's Sistine Chapel *Sibyls*: Virtue, Morality, and Gender in Julian Rome

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MATTHEW WHYTE
University College Cork, Ireland
Thu 15:15 – 15:30

This paper examines the depiction of the Sibyls (1508–12) as part of the scheme for the Sistine Chapel ceiling by Michelangelo Buonarroti, considering the role of these figures within the context of the ceiling itself as well as in terms of Renaissance Rome's interest in the classical world. The author argues that the conspicuously masculine handling of these female figures by the artist can be better understood by examining this matter within the context of the High Renaissance church under Pope Julius II, patron of the ceiling decoration. He examines the revival of interest in the Sibyls particularly in Quattrocento Rome, establishing a secure iconography for these figures which Michelangelo would develop. Discussing the Sibyls in isolation and within the Chapel's broader narrative scheme, the author argues that the artist's choice to confer masculine attributes to these figures arises not from his predilection towards the heroic male form, as some scholars suggest, but from an effort to provide powerful visual rhetoric supporting the pontiff's vision of 'triumphant Catholicism.'

Looking Beyond the Fish: Jacob Matham's *Kitchen Scene with the Supper at Emmaus* as Guidance to Spiritual Salvation

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JULIANE GATOMSKI, Keynote Speaker
PhD candidate, Technische Universität Dresden
Thu 15:35 – 15:55

In the 16th century, the Dutch artist Pieter Aertsen (1508–1575) created kitchen and market scenes, which combined high and low brow subjects within one picture in a new and revolutionary way. The biblical scene lost its traditionally dominant position in the picture in favour of a sumptuous still life or genre scene, combined with still life elements, and was thus placed in the background of the picture. Nevertheless, after combining all these elements, a more observant viewer could realise that the painting still transported a moral message. The Dutch engraver Jacob Matham (1571–1631) turned to this tradition for an engraving in 1603. This paper will show how the still life and genre elements work together with the biblical scene of the *Supper at Emmaus* and gradually explain essential features of the Christian faith such as the phenomena and the significance of the communion.

Shaping the Image of the Divine: Depiction of Christ in Early Christian Apse Decoration

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TAMARA MILADINOVIĆ
University of Belgrade, Serbia
Thu 16:40 — 16:55

After being recognized by the Edict of Milan in 313 AD, Christianity went through a thorough transformation, both in doctrine and in the visual language. The image of Christ, although one of the main Christian images, also underwent this transformation. It had variety of forms including Christ as a Good Shepherd, a philosopher with beard, or youthful and beardless Christ in the guise of Greco-Roman deities. This paper would like to focus on Christ's representations within the apse decoration of the Early Christian churches, from the 4th until the 6th century, that are preserved in Rome, Ravenna and Thessaloniki (central apses), as well as Milan and Poreč (lateral apses). In order to understand different ways of representing Christ, some of the main theological concerns that escalated in convoking the First Ecumenical Council and whose decisions had direct influence on art production will be discussed. Image of Christ, as we know it today, became standardized only around the 6th century. Through its evolution, the transforming nature of Early Christian art can be understood better.

Penitent Magdalene: Transformation of the Image of a Saint in 16th Century

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MARTA RELJANOVIĆ
University of Zagreb, Croatia
Thu 17:00 — 17:15

Motive of the *penitent Magdalene* became popular during the Renaissance period and continued its popularity throughout the following centuries until the present day. The main part of this paper is based on explaining the transformation that occured in two works by Titian, who introduced this motive of Magdalene in penitence in his painting, dated around 1533, which he named *Penitent Magdalene*. However, The Council of Trent took place in the meantime and caused drastic changes to occur. Those changes concerned all aspects of life and introduced new values that would transform art and eventually open new possibilities for artists. That change can be seen in the painting Titian made around 1565, also named *Penitent Magdalene*, which is modeled to conform with the new demands. Even though the original painting Titian made in 1565 does not exist anymore, this version became sort of a *modello fortunato* and copies can be found in various locations, including Croatia. The second part of this paper includes investigating origins of those versions based on Titian's later *Penitent Magdalene*.

The Transformation of an Emblem: Andrea Alciato's Emblem *Ficta Religio*

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JOSEFINE KROLL
Technische Universität Dresden, Germany
Thu 17:20 – 17:35

In 1546 and 1548, in two editions of the *Emblematum liber* by Andrea Alciato, the emblem *Ficta Religio* appeared in a different layout – most likely in response to the Reformation in Northern Europe. The appearance of the figure marks the change of the pictorial representation of the phenomenon of heresy within a very short time. In the Venetian edition of 1546, the "false" religion is still represented as the *Sorceress Circe*, but only two years later the French edition showed the figure as the *Whore of Babylon*. Therefore, the paper will focus on the background and causes of this transformation regarding the sources of texts and images as well as the historical and political circumstances. In Venice particularly, the allegorical reinvention and evolution of this emblem seems to be no accident in the context of struggle for the "true" faith – shortly after the founding of the Roman Inquisition and during the first session of the Council of Trent (1545–1547). For that reason the paper will also give a short insight into the beginning of the Counter-Reformation in Venice and Northern Italy.

The Transformations of the Iconography of Virgin of Mercy

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PETRA BATELJA MAJIĆ, Keynote Speaker
PhD candidate, University of Zagreb
Fri 10:10 – 10:30

The aim of this paper is to present the variations in the iconography of the Virgin of Mercy, which occurred due to the diverse patronage and the context of artworks representing this widespread theme. The differences are primarily evident in reduction of or addition to the scene (inclusion of God the Father, Jesus, saints, angels, etc.) while a deeper reading can also reveal sophisticated connotations of commissioner's self-fashioning. The Virgin of Mercy, besides embodying the idea of a *protectress* of all believers, thus develops into the patroness and proponent of the newly established church orders, confraternities and some political subjects. Given the universal theological and humanly concept of the motherly protection of the iconography of Virgin of Mercy, the paper will move away from the traditional interpretations of the subject, by further exploring its transformability and versatility in the period from the 14th century until today.

Transformational Processes in the Oeuvre of Adriaen Brouwer

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FRANK SCHMIDT

Technische Universität Dresden, Germany
Fri 10:35 – 10:50

In 1924, German art historian Wilhelm von Bode stated that Adriaen Brouwer had been one of the greatest geniuses among the Netherlandish artists of his time. On the contrary, early biographers already emphasized the parallels between the genre painter and his subject matter and created the image of an uncultured artist. However, according to the recent scholars, Brouwer was rather intellectual and his works were acquired by both humanist collectors and artists like Rembrandt or Rubens. While it is difficult to establish with certainty why they were attracted to his subjects, this paper wants to discuss possible reasons for their appreciation. In the course of the close reading of some of the paintings, the paper aims to demonstrate that Brouwer transferred prominent antique motifs into 'low life' genre scenes. Thereby, the goal is to analyze how and by what means Brouwer located his small-sized panels between the poles of 'high' and 'low', vulgarity and dignity, antiquity and modernity.

From Étienne de Silhouette to Kara Walker: Continuity and Transformation of Portrait Silhouettes

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ANEŽKA MIKULCOVÁ

Charles University, Prague, Czech Republic
Friday, 10:55 – 11:10

The art of the silhouette appeared in Europe in the second half of the 18th Century and it widely spread across European and American continent. Originally derisive name of the new art medium was derived from French finance Minister Étienne de Silhouette. This paper mainly concentrates on transformation of the form and usage of the silhouette at the turn of the 20th Century. The Medium of silhouettes was changing a lot at that time, as it started to be used by modern artists from different fields of art creation: theatre, cinema, socially critical art and photography. Some of these contemporary attitudes to silhouettes are shown in this paper, like Kara Walker´s social-critic works, Libuše Koutná´s films or Martin Černý´s scenography. Detailed attention is paid to the relationship between portrait silhouettes and photographs. Despite the widely spread opinion, the relation between them cannot be simplified to the relation between the defeated and victorious medium.

Transformation of the Poljana Square in the City of Šibenik

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MAJA BITUH
University of Zagreb, Croatia
Fri 11:15 — 11:30

The Poljana Square in the city of Šibenik is one of the problematic points of the urban tissue and has undergone many changes throughout the history. The development of the square can be traced back to the 14th century, followed by multiple phases, all the way to this day when changes are still occuring. The main focus of this paper is on the urban structure of the square, its genesis, the way it was formed, but also how it transformed depending on the requirements of its citizens. This paper will examine political and social factors that influenced the formation of the square space and choice of functions represented. The paper will also highlight the transformation of the city library building which plays an important role in the life of the square. It will conclude with the new plans for ongoing regulation and arrangement of the Poljana Square. Through this case study**,** we can observe how humankind conditioned the transformation of the city and how the city keeps replying.

Anselm Feuerbach's Two Versions of Plato's Symposium and the Transformations in His Oeuvre

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CARINA STEGERWALD
Technische Universität Dresden, Germany
Fri 12:15 — 12:30

The German painter Anselm Feuerbach is one of the most interesting artists of the 19th century. On the one hand, he collates the discrepancies of his time and therefore seems characteristic for this ambivalent century. On the other hand, Feuerbach is so unique that he is seen as an exception within German art history overall. One of the reasons for this tension are certainly the paintings of the so-called typical and classical phase in the 1860s which are so timeless and can therefore hardly be placed within any specific art movement. But are they also representative of Feuerbach's oeuvre? What about the works from the 1870s, which are more colorful, ostentatious and vivid? Did Feuerbach just adapt himself to the *zeitgeist*? Based on the deadlocked current state of research, this paper wants to study the transformation in Feuerbach's oeuvre. Therefore, the two versions of *Plato's Symposium* will be analyzed, so that at the end it might be possible to evaluate and classify Feuerbach's art in a better way than before.

The Upside-down Paintings of Georg Baselitz: A New Dimension n the Art of Painting?

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ADRIEN SAVARY
University of Geneva, Switzerland
Fri 12:35 — 12:50

Abstract and figurative paintings have coexisted since the 20th century and have always been in conflict. However, in the 1970's, Georg Baselitz created the "upside-down" paintings that seem to perfectly reunite abstraction and figuration in a visual and conceptual tension. Of course, abstract artists have not lost the sense of reality and figurative painters have kept in mind the importance of abstraction, but perhaps Baselitz has successfully joined two opposite fields to create a new way of painting. The purpose of those artworks is not in the figures chosen; it is in the action of "overthrowing" the canvas. This paper tries to determine what may this transformation mean to painting: is it only a style trait that helps us recognize the artist? Or could it imply something bigger? If the artworks in this large "upside-down" series were compared, it can be seen that the paintings that equally depend on abstraction and figuration open a new perspective on how to study this art form and may also create a new dimension in painting.

FIRST DAY
Wednesday 14th, Nov
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10:00 — 10:15   Opening of the 7th ICAHS
Welcome speech:
prof. Miljenko Jurković, PhD

1ST SESSION **CONCEPTS**

10:15 — 10:20   Moderator Ivana Mance, PhD
10:25 — 10:40   Anđela Tenšek: *Introducing
Skeuomorphism*
10:45 — 11:00   Filip Kučeković: *Usage and Misusage
of Terminological Apparatus Regarding
Migration and Transforamtion of Images*
11:05 — 11:20   Rômulo Eisinger Guimarães:
*From Hermetic to Hermeneutic
(and Back Again to Hermetic):
on Changes in Aesthetic Communication*

11:20 — 11:35   DISCUSSION

2ND SESSION **DIGITAL ART**

11:40 — 11:45   Moderator prof. Marko Špikić, PhD
11:50 — 12:05   Tomáš Kolich: *Iconography of
Transformation: Network Images from
the Art — Historical Perspective*

12:10 — 12:30   Keynote Speaker Dario Vuger, PhD
candidate: *Art and the Internet in the
Age of Post — Digital Aesthetics: Hunted
Landscapes, Beautiful Errors and the
Gravity of Data*

12:30 — 12:45   DISCUSSION
12:45 — 14:15   LUNCH BREAK

3RD SESSION **CHANGES IN PERSPECTIVE**

14:15 — 14:20   Moderator prof. Sanja Cvetnić, PhD
14:25 — 14:45   Keynote Speaker Josipa Lulić, PhD:
*Imperialism, Colonialism, Globalization
and Discrepant Experiences: What
can Postcolonial Theory say About the
Ancient Art?*
14:50 — 15:05   Mira Luković: *The Louvre: a Privilege or
a Right? Transformation of the Concept
of Public Museums*
15:10 — 15:25   Mara Korunić i Filip Lovrić: *The State of
Contemproary Art Criticism in Croatia*

15:25 — 15:40   DISCUSSION
15:40 — 15:55   COFFEE BREAK

4TH SESSION *ART LANGUAGES*

16:00 – 16:05 Moderator Tanja Trška, PhD
16:10 – 16:25 Katarina Jović: *„Music – salon":*
The Transformative Role of Music
and Aesthetic Experience in Bourgeois –
Interiors at the Fin de Siècle
16:30 – 16:45 Tea Miroslavić: *The Impact of*
Transformation of Dubrovnik in
Films and TV Series on its Cultural
Presentation

16:45 – 17:00 DISCUSSION

5TH SESSION *MIGRATION OF*
VENETIAN PAINTINGS

17:05 – 17:10 Moderator Tanja Trška, PhD
17:15 – 17:30 Martin Lottermoser: *Imitatio*
Artis: Observations on Artistical
Transformation Techniques in the
„Wedding at Cana" by Paolo Veronese
in Dresden
17:35 – 17:50 Janko Matošević: *The unpublished 16th*
century Venetian painting "Mystical
marriage of St Catherine

17:50 – 18:05 DISCUSSION
19:00 DINNER AT NJUMMY
21:00 SOCIAL

SECOND DAY
Thursday 15th, Nov
—

1ST SESSION *SOCIAL CONTEXTS*

10:00 – 10:05 Moderator Lovorka Magaš Bilandžić, PhD
10:10 – 10:25 Simon Tobias Bühler: *The Influence*
of Tragedy in Times of War: The
Trojan Women by Euripides and the
Peloponnesian War
10:30 – 10:45 Raphaela Maria Rautenberg: *Art Instead*
of Arms: Ugo Ojetti and the Cultural
Politics of Italian Fascism in South
America
10:50 – 11:05 Bálint Juhász: *Vimos Aba – Novák and*
Mario Sironi: Social Commitment and
Monumentalism

11:05 – 11:20 DISCUSSION

2ND SESSION *IDENTITY POLITICS*

11:25 – 11:30 Moderator Lovorka Magaš Bilandžić, PhD
11:35 – 11:55 Keynote Speaker Tobias Strahl, PhD:
Re – mapping Heritage: A Proposal for
a Topography of (Cultural) Conflicts

12:00 – 12:15	Elisabeth Ansel: *Identities in Transformation: Regarding the Shifting Perceptions of Louis le Brocquy's Oeuvre*
12:15 – 12:30	DISCUSSION
12:30 – 14:00	LUNCH BREAK

3ᴿᴰ SESSION ***CULTURAL INTERFERENCE***

14:00 – 14:05	Moderator prof. Frano Dulibić, PhD
14:10 – 14:25	Quentin Arnoux: *Iran's Reinterpretation and Transformation of Conventional Muslim Religious Architecture: The Great Mosque of Esfahan (Masdjid – e Djâme)*
14:30 – 14:45	Martina Bobinac: *Change in the Perception of the "Other" in the Context of the Permanent Exhibition of the Ethnographic Museum of Zagreb*
14:45 – 15:00	DISCUSSION

4ᵀᴴ SESSION ***DEPICTIONS***

| 15:05 – 15:10 | Moderator prof. Frano Dulibić, PhD |
| 15:15 – 15:30 | Matthew Whyte: *Michelangelo's Sistine Chapel Sibyls: Virtue, Morality, and Gender in Julian Rome* |

15:35 – 15:55	Keynote Speaker Juliane Gatomski, PhD candidate: *Looking Beyond the Fish: Jacob Matham's "Kitchen Scene with the Supper at Emmaus" as a Guidance to Spiritual Salvation*
15:55 – 16:10	DISCUSSION
16:10 – 16:25	COFFEE BREAK

5ᵀᴴ SESSION ***RELIGIOUS MOTIVES***

16:30 – 16:35	Moderator Danko Šourek, PhD
16:40 – 16:55	Tamara Miladinović: *Shaping the Image of Divine: Depiction of Christ in Early Christian Apse Decoration*
17:00 – 17:15	Marta Reljanović: *Penitent Magdalene: Transformation of the Image of a Saint in 16ᵗʰ Century*
17:20 – 17:35	Josefine Kroll: *The Transformation of an Emblem: Andrea Alciato's Emblem Ficta Religio*
17:35 – 17:50	DISCUSSION
19:00	DINNER AT NJUMMY
21:00	SOCIAL

THIRD DAY
Friday 16th, Nov
—

**1ST SESSION TRANSFORMATIONS
THROUGH TIME**

10:00 — 10:05	Moderator prof. Jasna Galjer, PhD
10:10 — 10:30	Keynote Speaker Petra Batelja Majić, PhD candidate: *The Transformations of the Iconography of Virgin of Mercy*
10:35 — 10:50	Frank Schmidt: *Transformational Processes in the Oeuvre of Adriaen Brouwer*
10:55 — 11:10	Anežka Mikulcová: *From Étienne de Silhouette to Kara Walker: Continuity and Transformation of Portrait Silhouettes*
11:15 — 11:30	Maja Bituh: *Transformation of the Poljana Square in the City of Šibenik*
11:30 — 11:45	DISCUSSION
11:45 — 12:00	COFFEE BREAK

2ND SESSION OEUVRES

12:05 — 12:10	Moderator Franko Ćorić, PhD
12:15 — 12:30	Carina Stegerwald: *Anselm Feuerbach's Two Versions of Plato's Symposium and the Transformations in His Oeuvre*
12:35 — 12:50	Adrien Savary: *The Upside – down Paintings of Georg Baselitz: A New Dimension in the Art of Painting?*
12:50 — 13:05	DISCUSSION
13:05 — 14:35	LUNCH BREAK
	SIGHTSEEING

7th International Congress of Art History Students

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