



Razstavljanje

Exhibiting

na

in

Slovenskem

*Univerza v Ljubljani
Filozofska fakulteta*

Slovenia



FOTOGRAFIJA NA NASLOVNICI
Jakopičev paviljon, 1961.
Vir: Arhiv Mestne galerije Ljubljana / MGML

COVER PHOTO
Jakopič Pavilion, 1961.
Source: Archive of the City Art Gallery of Ljubljana / MGML



Razstavljanje na Slovenskem II

Simpozij o razstavljanju likovne umetnosti, arhitekture in oblikovanja ter o razstavnih institucijah na Slovenskem

ZBORNİK POVZETKOV

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BOOK OF ABSTRACTS

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City Museum of Ljubljana,
Gosposka 15, Ljubljana

ORGANIZACIJA SIMPOZIJA
Oddelek za umetnostno zgodovino
Filozofske fakultete Univerze
v Ljubljani (FF UL), Društvo Igor Zabel
za kulturo in teorijo (DIZ) ter Muzej
in galerije mesta Ljubljana (MGML).

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Kazalo

05	UVOD
08	PROGRAM
12	POVZETKI

Table of contents

31	INTRODUCTION
34	PROGRAMME
38	ABSTRACTS

Razstavljanje na Slovenskem II

Simpozij o razstavljanju likovne umetnosti, arhitekture in oblikovanja ter o razstavnih institucijah na Slovenskem

Z drugim simpozijem nadaljujemo poglobljen razmislek o praksah razstavljanja umetnosti, arhitekture in oblikovanja na Slovenskem. Številne častitljive obletnice tukajšnjih vidnejših umetnostnih institucij in zlasti 110. obletnica odprtja Jakopičevega paviljona – našega prvega prizorišča, postavljenega izrecno za razstavljanje likovne umetnosti – so bile leta 2019 eden od povodov za organizacijo strokovnega srečanja *Razstavljanje na Slovenskem: Simpozij ob 110-letnici Jakopičevega paviljona*. Dober odziv in pestrost z razstavljanjem povezanih vsebin sta pokazala, da strokovno in tudi širšo javnost zanima razmislek tako o samem področju kot nanj nanašajočih temah. Zaradi tega smo se odločili za periodična srečanja, prvi simpozij pa je, urejen kot zbornik video predavanj, danes dostopen na medmrežju.¹

Izbrane razstave, institucije in druge fenomene s področja razstavljanja tudi tokrat obravnavamo in presojava v kronološkem loku ter z najrazličnejših vidikov. Simpozij

odpiramo s pomembno temo najstarejših stalnih razstav Deželnega muzeja za Kranjsko, nadaljujemo pa z umetnostnimi društvi, ki so od sredine 19. stoletja pri nas prva skrbela za rednejše razstavljanje sodobne umetnosti. Predmet uvodnih simpozijских prispevkov so še enkratne ali kratkotrajnejše oblike razstavljanja, ki se pri nas zvrstijo do 2. svetovne vojne, nadaljnji pa se že posvetijo premišljanju trajnejših tematskih, programskih ali političnih usmeritev institucij ter njihove vloge pri usmerjanju in obvladovanju likovnega področja na Slovenskem. Vsebine se, tako kot na prvem strokovnem srečanju, zgostijo v raziskovanju, kako se je odvila pospešena institucionalizacija umetnosti, arhitekture in oblikovanja po 2. svetovni vojni ter kako in zakaj nas je kmalu zatem zajel val cikličnih, zlasti bienalnih prireditev. Simpozij zaključimo z analizami izbranih razstav, za zadnja desetletja značilnih kuratorskih praks in novih razstavnih formatov. V zadnjem sklopu se med drugim posvetimo razstavljanju performativnih praks, iz klasičnih razstavnih prostorov se selimo na svetovni splet ter v javni prostor. Izjemno razveseljivo in pomembno je, da se nam tudi na drugem simpoziju v premišljevanju mednarodno vpetega slovenskega razstavljanja pridružujejo številni tuji

raziskovalci in s tem prispevajo še kako koristen pogled na našo razstavno dejavnost od zunaj.

Usmeritev, ki smo jo načrtali ob prvem simpoziju, želimo ohranjati tudi vnaprej: izčrpna refleksija o razstavni dejavnosti na Slovenskem naj zajema tudi kritično introspekcijo in poskuse razjasniti njene težje sledljive učinke. Naša razmišljanja, kako in zakaj se določeno razstavljanje pojavlja in uveljavlja, v kakšnem razmerju je do razstavljenih objektov in umetnosti nasploh ter kako se prepleta s političnimi in drugimi neumetnostnimi diskurzi in hotenji, naj vodi želja po globljem razumevanju tako samega medija razstave kot notranje logike in principov delovanja slovenskega umetnostnega sistema.

PROGRAM — DAN 1

četrtek, 21. 4.

9.30–10.00 *Prihod*

10.00 **Pozdravni nagovori**

Blaž Peršin — direktor Muzeja in galerij mesta Ljubljane (MGML)
Betj Žerovc — predstavnica organizacijskega odbora; vodja raziskovalne projektne skupine *Likovno in arhitekturno razstavljanje med umetnostnimi in ideološkimi koncepti. Primer Slovenije, 1947–1979* (J6-3137)

RAZSTAVLJANJE PRED PRVO SVETOVNO VOJNO

Moderator: Miha Valant

10.15 **Mateja Kos**

Najstarejši stalni razstavi Deželnega muzeja za Kranjsko v Ljubljani

10.35 **Irena Kraševac**

Prve razstave Slovenskega umetniškega društva v Ljubljani in Zagrebu 1900/1901

10.55 **Tomaž Brejc**

Galerijski kipi

11.15 *Odmor*

11.30 **Renata Komić Marn**

V izložbenem oknu. Ivan Grohar in razstavljanje 1900–1910

11.50 **Alessandro Quinzi**

110-letnica »intimne razstave« v Gorici

12.10 Razprava

Odmor za kavo

RAZSTAVLJANJE MED OBEMA VOJNAMA

Moderatorica: Asta Vrečko

13.10 **Hana Čeferin, Jera Krečič, Neža Lukančič, Lara Mejač, Ana Obid**

Jakopičev paviljon in mednarodna razstavna dejavnost med letoma 1919 in 1945

13.30

Vesna Krmelj

Vloga Ljubljanskega velesejma v razvoju razstavne dejavnosti na Slovenskem v obdobju med obema svetovnjima vojnama

13.50

Tamara Bjažič Klarin

Mednarodni nastopi arhitektov in arhitektk Kraljevine Jugoslavije v 20. in 30. letih 20. stoletja

14.10

Razprava

Odmor za kosilo

RAZSTAVLJANJE V DRUGI JUGOSLAVIJI I

Moderatorica: Betj Žerovc

16.00

Gregor Dražil

Drugačni modeli grafičnega. Alternative ljubljanskemu grafičnemu bienalu v jugoslovanskem prostoru

16.20

Wiktor Komorowski

»Grafična umetnost je neukrotljiva«. Poljaki na ljubljanskem grafičnem bienalu 1955–1989

16.40

Giovanni Rubino

Sitotisk in njegova demokratična multiplikacija. Primeri italijanske umetnosti v Jugoslaviji okrog leta 1968

17.00

Sanja Horvatinčič

Spomeniki na ogled. Mednarodne razstave jugoslovanske produkcije spominskih obeležij

17.20

Razprava

PROGRAM — DAN 2

petek, 22. 4.

RAZSTAVLJANJE V DRUGI JUGOSLAVIJI II

Moderatorica: Martina Malešič

- 9.00 **Asta Vrečko**
Razstavljanje likovne umetnosti ZDA na Slovenskem v 60. letih
- 9.20 **Nadja Zgonik**
Prodajna galerija jugoslovanske umetnosti Adria Art Gallery v New Yorku (1967–1968), ali kako je socialistična umetnost osvajala zahodno tržišče
- 9.40 **Cvetka Požar, Maja Vardjan**
Razstave vzorčnih stanovanj kot izhodišče za ustvarjanje nove bivanjske kulture
- 10.00 **Katarina Hergold Germ**
Mir 75–30 OZN. Razstava izven okvirjev
- 10.20 Razprava

Odmor za kavo

ŠIRITEV LIKOVNIH INSTITUCIJ V SLOVENIJI PO DRUGI SVETOVNI VOJNI

Moderatorica: Katarina Mohar

- 11.20 **Miha Colner**
Razstavna dejavnost v Lamutovem likovnem salonu
- 11.40 **Meta Kordiš**
Razstavni salon Rotovž, Maribor
- 12.00 **Teja Merhar**
Oddelek Dokumentacija-arhiv, Moderna galerija, Ljubljana
- 12.20 Razprava

Odmor za kosilo

RAZSTAVLJANJE SODOBNE UMETNOSTI I

Moderator: Vladimir Vidmar

- 14.00 **Christophe Barbeau**
Kuratorjeve sobe
- 14.20 **Emi Finkelstein**
Revizija muzeja. Razstavljanje zbirke Moderne galerije *Arteast 2000+* v Berlinu
- 14.40 **Ivana Meštrov, Ksenija Orelj**
Razstavljanje muzejskih zbirk v času hiperprodukcije – spajanje tradicionalnih in eksperimentalnih pristopov
- 15.00 Razprava

Odmor za kavo

RAZSTAVLJANJE SODOBNE UMETNOSTI II

Moderatorica: Urška Jurman

- 16.00 **Neja Kaiser**
Razstavljanje performansa na Slovenskem. Primer razstave *Body and the East*
- 16.20 **Kaja Kraner**
Medij spletne razstave. Med demokratizacijo in razmislekom logike digitalnega
- 16.40 **Petja Grafenauer, Nataša Ivanović**
Umetniško delo v okviru protestnega gibanja 2020/2021
- 17.00 Razprava

CHRISTOPHE BARBEAU Kuratorjeve sobe

Maja 1997 je Igor Zabel v kletni sobi Moderne galerije v Ljubljani pripravil 11-dnevno razstavo *Nerazložljiva navzočnost (Kustosova delovna soba)*. Izhodišče tega intimnega eksperimenta sta bili Zabelova kratka zgodba in fotografija, ki ju je poslal izbranim umetnikom s povabilom, naj ustvarijo delo, ki se bo navezovalo nanju. Mala kletna soba je služila kot začasna kuratorjeva pisarna in razstavni prostor hkrati; v njej je Zabel preizkušal drugačen način razstavljanja in komuniciranja z obiskovalci, in sicer znotraj »periferne, efemernega, naključnega in poljubnega« ter razmišljal o »možnostih, ki jih ponujajo nizkoprorračunski projekti«. V istem času je bila v razstavnih prostorih galerije v okviru Evropskega meseca kulture na ogled tudi mednarodna razstava *Epicenter Ljubljana*, ki jo je kuriral Harald Szeemann. Prispevek raziskuje sočasnost obeh razstav kot priložnost za obravnavo dveh različnih moških arhetipov kuratorja, Zabela in Szemanna, ki v isti galeriji delujeta v dveh različnih merilih. Ta sinhronost poudarja radikalno majhno merilo *Nerazložljive navzočnosti* in pomen njenega premisleka figure samega kuratorja. Kot pravi Zabel: »Poudarjeno osebna in celo samovoljna narava dela, ki je pogosto značilna za sodobnega kuratorja, je pravzaprav dekonstrukcija pozicije moči in selekcioniranja.« Na podlagi Zabelovih zapisov o razstavi, dostopnih v posthumni izdaji kataloga leta 2020, želi prispevek zapolniti vrzel v kritiški obravnavi njegove manj znane razstave *Nerazložljiva navzočnost*.

CHRISTOPHE BARBEAU, kanadski kurator in umetnik, ki živi in dela v Torontu, se je že v svojem magisteriju iz vizualnih in kuratorskih študij na Univerzi v Torontu ukvarjal s specifičnim pomenom kuratorskega »avtorstva«. Z razstavama *in jaz sem kurator te razstave*¹ (*and I am the curator of this show*¹, Muzej umetnosti Univerze v Torontu, 2018) ter *Kaj smo naredili? [...] (Qu'avons-nous fait [...])*, 2019) je želel dekonstruirati ustaljene avtoritete kuratorja in razkriti politične izzive kuratorskega dela. Od leta 2021 v seriji razstav v stanovanju *Kuratorjeva soba (The Curator's Room)* raziskuje zgodovinski vidik specifične mreže umetnikov, kuratorjev in idej iz Slovenije in regije, ki smo jo v 90. letih 20. in prvem desetletju 21. stoletja poznali kot Vzhodno Evropo.

TAMARA BJAŽIĆ KLARIN Mednarodni nastopi arhitektov in arhitektk Kraljevine Jugoslavije v 20. in 30. letih 20. stoletja

V obdobju med obema svetovnimima vojnama so se hrvaški, slovenski in srbski arhitekti predstavljali na skupinskih in samostojnih razstavah tako znotraj Kraljevine Jugoslavije kot na tujem – v Pragi, Parizu, Londonu, Berlinu, Haagu

in Budimpešti. Njihove razstave in nastope so organizirali Društvo jugoslovanskih inženirjev in arhitektov, arhitekti, ki jih je enako razumevanje vloge arhitekture povežalo v skupine, npr. beograjsko Grupo arhitektov moderne usmeritve in zagrebško Združenje umetnikov Zemlja, ter posamezniki, med katerimi je izstopal Ljubomir Ilitch (Ilić), v Parizu delujoči arhitekt in stalni dopisnik revije *Architecture d'aujourd'hui* za Jugoslavijo. Edina mednarodno potujoča razstava je bila tudi edina, na kateri so sodelovale arhitektnice – *Razstava umetnic male antante* je obiskala devet mest v Jugoslaviji, Romuniji in na Češkoslovaškem. Poleg pregleda mednarodnih razstav in nastopov hrvaških, slovenskih in srbskih arhitektov v medvojnem obdobju poda prispevek še vpogled v način, kako so te razstave materializirale podobo *jugoslovanske* arhitekture, ter primerjavo s predstavitvami države na svetovnih razstavah, edinimi nacionalnimi predstavitvami, ki jih je organizirala država oz. v njenem imenu Ministrstvo za industrijo in trgovino.

TAMARA BJAŽIĆ KLARIN, višja znanstvena sodelavka Znanstveno-raziskovalne enote za arhitekturno dediščino 19. in 20. stoletja na Inštitutu za umetnostno zgodovino v Zagrebu, je avtorica knjig *Ernest Weissmann: Družbeno angažirana arhitektura 1926–1939* in *Za novi, lepši Zagreb! – Arhitekturni in urbanistični natečaji v Zagrebu med obema vojnama, 1918–1941*. Z Andrásom Ferkaieom vodi bilateralni projekt *Arhitekturna srečanja Hrvaške in Madžarske: Načini izmenjave strokovnega znanja, 1900–1945*. Je članica projektne skupine bilateralnega projekta *ARRS Modeli in prakse mednarodne kulturne izmenjave Gibanja neuvrščeni: Raziskovanje prostorsko-časovnih kulturnih dinamik*.

TOMAŽ BREJC Galerijski kipi

Galerijski kipi so avtonomni predmeti za javno, laično, estetsko rabo, ki se začnejo pri nas pojavljati v sredini 90. let 19. stoletja. Sprva izhajajo še iz akademskih nalog, s katerimi so študentje zaključili študij (Repič: *Borilca*), potem pa postanejo del umetnostne proizvodnje zgodnjega modernizma (Berneker: *Žrtve*). Če je na začetku še videti zasnutke v neobaročnem (Gangl) in klasičnem načinu (Zajec: *Vezalka sandal*), se pod Hellmerjevim vplivom okrepi realistična stilizacija, ohranijo pa se alegorične vsebine. Te se postopoma umikajo psihološkim in simbolnim (Berneker, Zajec), akt postane samostojna likovna snov brez odvečnih sopomenov (Peruzzi), na vprašanje, kaj je umetnost, pa odgovori modernistična statua (Štefic).

Pogled v kiparsko razstavo okrog leta 1900 pokaže bele mavčne odlitke, ki fingirajo marmorno belino, dandanes pa smo obkroženi s patiniranimi bronastimi kipi. Njihove gladke, tekoče slikovitosti večina ustvarjalcev izpred sto let ni več doživela.

TOMAŽ BREJC je do leta 2010 predaval umetnostno zgodovino in teorijo na ALUO UL. Preko predavanj o slovenski umetnosti 20. stoletja v Galeriji Eqrna (2011–13) je izoblikoval nov razlagalni model modernizma: namesto ustaljenih »izmov« uporabi raznovrstne predstavnice pojme in kategorije, ki sicer izhajajo iz recepcijske teorije (W. Iser, W. Kemp), vendar so utemeljeni v dejanski umetniški praksi (npr. vživetje in štimunga, haptični relionalizem,

»čisto slikarstvo«, ideologija, pedagogija in estetski učinek po letu 1945). Zadnja knjiga: *Študije o modernem slovenskem slikarstvu*, Slovenska matica, Ljubljana 2010; zadnji članek: *Izidor Cankar na razstavah moderne umetnosti*, AHAS 22/1, 2017, str. 111–35; zadnji katalog: *Veno Pilon. Romarska cerkev v Logu pri Vipavi*, Ajdovščina, Pilonova galerija 2017.

MIHA COLNER Razstavna dejavnost v Lamutovem likovnem salonu

V svoji 65-letni zgodovini je Lamutov likovni salon gostil vrsto odmevnih razstav in dogodkov, na katerih so se predstavljali tako lokalni kot mednarodni umetniki. Prav tako je predstavljal eno prvih trajnih rešitev za vzpostavitev galerijske infrastrukture zunaj urbanih središč in popularizacijo umetnosti med širšo javnostjo. Zamisel o decentralizaciji kulture in umetnosti je bila osrednje gonilo glavnega pobudnika za ustanovitev razstavišča, Lada Smrekarja, takratnega ravnatelja lokalne osnovne šole, ki je zasnoval Dolenjski kulturni festival in s podarjenimi deli tudi zametke obsežne likovne zbirke.

V prispevku se Colner osredotoča na kontinuirano delovanje Lamutovega likovnega salona v Kostanjevici na Krki v obdobju 1957–2020. Izpostavlja vzgibe, ki so privedli do ureditve razstavišča, pomen salona za kasnejšo ustanovitev Galerije Božidar Jakac (1974), ključne programske in politične prelomnice, ki so vplivale na delovanje razstavišča, in vrhunce razstavnega programa.

MIHA COLNER je umetnostni zgodovinar in kustos v Galeriji Božidar Jakac v Kostanjevici na Krki. Kot predavatelj in publicist se posveča vizualni umetnosti in kulturi, še zlasti področjem fotografije, grafike, gibljive slike in (novo)medijske umetnosti. Od leta 2005 objavlja članke v časopisih, revijah, strokovnih publikacijah in spletnem dnevniku/blogu.

HANA ČEFERIN, JERA KREČIČ, NEŽA LUKANČIČ, LARA MEJAČ, ANA OBID Jakopičev paviljon in mednarodna razstavna dejavnost med letoma 1919 in 1945

Paviljon, ki ga je leta 1909 ustanovil Rihard Jakopič z namenom organiziranja rednih razstav sodobne umetnosti, je bil med svetovnima vojnama

osrednji prostor za predstavljanje likovne umetnosti na Slovenskem. Ker je bila med njegovimi pomembnejšimi nalogami tudi promocija povezav med slovenskimi in tujimi umetniki, zasledimo predstavitve številnih umetnikov iz drugih prostorov Kraljevine Jugoslavije, pa tudi izmenjave ali sodelovanja s Poljsko, Bolgarijo, Češko-slovaško, Anglijo in Francijo.

Prispevek oriše organizacijo in razstavno politiko paviljona s poudarkom na mednarodnih izmenjavah – ključne so tako razstave gostujočih umetnikov v paviljonu kot slovenskih v tujini, denimo v avstrijskem Hagenbundu, na Beneškem bienalu in na mednarodnih jugoslovanskih razstavah. Osredotoča se na njegovo vlogo pri tovrstnem povezovanju, načine, kako so se povezave s tujimi institucijami skozi čas spreminjale, in delovanje paviljona v primerjavi s tujimi institucijami.

HANA ČEFERIN, diplomirana anglistka in umetnostna zgodovinarica, je od leta 2015 sodelavka Galerije Fotografije v Ljubljani, kjer sodeluje s slovenskimi in tujimi umetniki. Kot samostojna kuratorica je doslej sodelovala npr. z Galerijo Prešernovih nagradencev Kranj in Galerijo Škuc. Kritiške in umetnostnozgodovinske prispevke redno objavlja v zbornikih in revijah, kot sta *Likovne besede* in *Membrana / Fotografija*.

JERA KREČIČ, diplomirana slovenistka in umetnostna zgodovinarica, je po dveh letih (2020–21) sodelovanja z Galerijo in dražbeno hišo SLOART nastopila mesto asistentke za slovenski jezik na Slovenski gimnaziji v Celovcu. Aktivna je kot piska in lektorica v slovenskih gledališčih, piše literarne oddaje za radio ARS ter objavlja kritiške ocene. Raziskovalno jo najbolj zanima vloga intelektualke v 19. stoletju, predvsem kako se kaže skozi portretne upodobitve tega obdobja na Slovenskem.

NEŽA LUKANČIČ, diplomirana umetnostna zgodovinarica in zgodovinarica, od leta 2017 deluje kot galerijska asistentka v Carnioli Antiqui v Ljubljani. Je članica produkcijske skupine BIO27 in do leta 2023 s fakultetno skupino del mednarodnega evropskega projekta, ki se ukvarja z raziskovanjem mestnih okolij v medvojnem obdobju. Raziskovalno se posveča predvsem naročništvu na Slovenskem v obdobju baroka, pa tudi raziskavam umetnostnega trga, s katerim se med delom vsakodnevno srečuje.

LARA MEJAČ, diplomirana umetnostna zgodovinarica, zaključuje podiplomski študij na Oddelku za umetnostno zgodovino FF UL. Od leta 2016 je del kolektiva galerije DobravaVaga, kjer koordinira razstavni in prodajni program ter kurira razstave. Kot samostojna kuratorica je pripravila različne razstave, mdr. v Plečnikovi hiši, Galeriji Škuc, Šivčevi hiši v Radovljici ter Galeriji Media Nox v Mariboru.

ANA OBID, diplomirana umetnostna zgodovinarica, zaključuje magisterij na Oddelku za umetnostno zgodovino FF UL. Zanima se predvsem za slovensko vizualno umetnost po letu 1945 in njeno vlogo v širšem družbenem kontekstu.

GREGOR DRAŽIL

Drugačni modeli grafičnega

Alternative ljubljanskemu grafičnemu

bienalu v jugoslovanskem prostoru

Z razvojem novih umetniških praks od konca 60. let so se v Sloveniji in drugje po Jugoslaviji začeli pojavljati kritični glasovi umetnikov, kritikov, kustosov in drugih kulturnih delavcev, ki so skušali preseči uveljavljene načine nastajanja, razstavljanja, interpretiranja sodobne umetnosti. Ljubljanski grafični bienale je takrat že veljal za simbol jugoslovanske »uradne« kulture, zato je bil med tistimi prireditvami in institucijami, ki so bile deležne (ne)posredne kritike. Prispevek izpostavlja nekatere kritične izjave in razstave v jugoslovanskem prostoru, ki jih lahko beremo (tudi) v relaciji do sistema, ki ga je vzpostavil bienale. Dražil v ospredje postavlja predvsem »alternativne« poglede na razvoj umetniškega medija – grafike in predstavi nekaj razstav tistega dela domače grafične produkcije, ki jo je bienale pogosto spregledal.

GREGOR DRAŽIL je magistriral iz umetnostne zgodovine na FF UL, kjer je trenutno vpisan tudi na doktorski študij. Od leta 2018 je zaposlen v Mednarodnem grafičnem likovnem centru (MGLC) v Ljubljani. Raziskovalno se ukvarja s slovensko moderno umetnostjo, še zlasti z zgodovino grafike, ter z umetnostnim sistemom na Slovenskem v drugi polovici 20. stoletja. Na Oddelku za umetnostno zgodovino FF UL od leta 2019/2020 soizvaja terenske vaje na drugostopenjskem programu.

EMI FINKELSTEIN

Revizija muzeja

Razstavljanje zbirke Moderne galerije

Arteast 2000+ v Berlinu

V okviru razstave *Pozdravljen svet: Revizija zbirke (Hello World: Revising a Collection)*, Hamburger Bahnhof Berlin, 28. marec–26. avgust 2018) se je Slovenija predstavila z izborom iz zbirke ljubljanske Moderne galerije *Arteast 2000+*. S poskusom, da z vključevanjem umetnosti iz pretežno vzhodne Srednje Evrope in globalnega Juga ustvari sprejemajočo podobo »globalne modernosti«, se ta nemška razstava sprašuje, kakšna bi bila zbirka zahodnega muzeja sodobne umetnosti, če bi bila zasnovana na bolj odprtem in transnacionalnem razumevanju umetnosti. Izbor iz *Arteast2000+*, razstavljen v sklopu *Mesta trajnosti: Paviljoni, manifesti in kripte*, jasno pokaže namen razstave: Hamburger Bahnhof, lociran na nekdanji meji med Vzhodnim in Zahodnim Berlinom, se zmotno prikazuje kot »zahodni«

muzej. V prispevku Finkelstein zagovarja tezo, da institucija in mesto, oba kritična do oblikovanja sodobne nemške identitete, s tem ko v ospredje postavljata *Art-east2000+* omogočata revizijo tako same zbirke kot tudi (in predvsem) širše kulturne usmeritve muzeja.

EMI FINKELSTEIN, umetnostna zgodovinarica in kulturna delavka, ki živi in dela v Berlinu, je doktorska študentka na Univerzi v Pittsburghu in štipendistka Nemške akademske službe za izmenjavo (DAAD) na Inštitutu za umetnostno zgodovino Univerze v Leipzigu. Raziskovalno se osredotoča na vloge muzejev v postsocialistični vzhodni Nemčiji, kot kustosinja pa sodeluje pri številnih razstavah; doslej najodmevnejša, *Koplji, kjer stojiš (Dig Where You Stand)*, je bila predstavljena na 57. razstavi Carnegie International (Pittsburg, 2018).

PETJA GRAFENAUER,

NATAŠA IVANOVIĆ

Umetniško delo v okviru protestnega

gibanja 2020/2021

V času pandemije in 14. vlade Republike Slovenije so nekateri umetniki vzpostavili fluidno gibanje, ki kritizira razmere v kulturnem in drugih delih družbe. Nekateri umetniki so od redne produkcije v okvirih sveta umetnosti prestopili v širši družbeni prostor.

Prispevek na primerih del Non-Grupe v obdobju 2020/21 in njenih umetnikov pred tem obdobjem predstavi posledice dela umetnika, ko ta izstopi iz zavetja svobode sistema umetnosti (*Belting*) v odprto družbeno polje.

Najpomembnejši je prehod v samoorganizacijo in kolektivizem, saj se s tem spremenijo delovni pogoji, načini produkcije, delno prezentacije del, četudi ostaja soroden kanonizirani umetnosti v javnem prostoru. Spremenita se tako sporočilnost del (Raicovich) in z njo formalna raven, kot tudi recepcija del, hkrati pa se njihova aktivistična (Milohnič) izraznost z neverjetno hitrostjo vključuje v svet umetnosti.

PETJA GRAFENAUER je docentka na Katedri za teorijo ALUO UL in doktorica zgodovinske antropologije likovnega. Specializirala se je za lokalno in regijsko umetnost po 2. svetovni vojni, predvsem slikarstvo in sodobno umetnost. Od 2020 se posveča raziskovalnim projektoma ARRS *Modeli in prakse mednarodne kulturne izmenjave Gibanja neuvrščeni: Raziskovanje prostorsko-časovnih kulturnih dinamik (J7-2606)* ter *Protesti, umetniške prakse in kultura spomina v post-jugoslovanskem kontekstu (J6-31444)*.

NATAŠA IVANOVIĆ, umetnostna zgodovinarica in doktorica zgodovinske antropologije likovnega, predava na ALUO UL in na BF KA UL. Pred tem je bila mlada raziskovalka na Umetnostnozgodovinskem inštitutu Franceta Steleta ZRC SAZU in leta 2013 soustanovila raziskovalni inštitut RI19+. Poleg raziskovanja umetnosti od 19. do 21. stoletja, predavanj doma in v tujini, kurira razstave in pripravlja digitalni *catalogue raisonné* Zorana Mušiča v okviru Lah Contemporary.

KATARINA HERGOLD GERM

Mir 75–30 OZN

Razstava izven okvirjev

Mednarodne razstave pod pokroviteljstvom Združenih narodov z utopično idejo o svetovnem miru, ki so v drugi polovici 20. stoletja zaznamovale tudi delovanje Koroške galerije likovnih umetnosti, pomembno sooblikujejo identiteto in poslanstvo galerije še danes. Druga izmed razstav, *Mir 75–30 OZN*, se je v javnem razpisu omejila na t. i. »angažirano figuraliko«, v izvedbi pa razširila na dela, ki so bila usmerjena v neposredno družbeno akcijo in družbeno kritiko ali pa je bil zanje ključen konceptualni premislek obstoječih družbenih razmer. Predstavitev se osredotoča na posledično preseganje okvirjev konvencionalnih razstavnih praks, ki se je manifestiralo v razširjanju razstavne prireditve tako prostorsko (izven galerijskih prostorov na ulice mesta: Daniel Buren, skupina Biafra) kot časovno (zasnova večletnega projekta *Parka skulptur – Gaja miru*, akcija *Umetniško delo v vsako gospodinjstvo*, izgradnja umetniške rezidence na dvorcu Gradišče ...), ter tovrstno prakso postavi v primerjalni kontekst s sočasnimi razstavnimi praksami na Slovenskem.

KATARINA HERGOLD GERM je kustosinja, muzejska svetovalka v Koroški galeriji likovnih umetnosti. V okviru svojega dela se ukvarja z arhivi in dokumentacijo, s proučevanjem zbirke ter z razvijanjem novih izobraževalnih pristopov za otroke v polju sodobne umetnosti. Je soavtorica vsebinske zasnove in urednica spletnega izobraževalnega portala *Odkrivajmo umetnost/Discovering Art* ter avtorica didaktične muzejske slikanice za otroke. Je (so)kustosinja in koordinatorica samostojnih in skupinskih razstav v KGLU.

SANJA HORVATINČIĆ

Spomeniki na ogled

Mednarodne razstave jugoslovanske produkcije spominskih obeležij

Jugoslovanski spomeniki so bili v zadnjih desetih letih deležni široke mednarodne prepoznavnosti in pozornosti. Kako se jih prikazuje in obravnava v postsocialističnem kontekstu, terja posebno analizo; pričujoči prispevek se osredotoča na jugoslovansko politiko in modele razstavljanja spomenikov narodnoosvobodilnega boja (NOB) in socialistične revolucije v mednarodnem kontekstu. Ker so izražali tako umetniška kot politična prepričanja, so bili modernistični spomeniki že v 60. letih 20. stoletja učinkovito diplomatsko orodje jugoslovanske geopolitične in kulturne strategije neuvrščenosti. V prispevku Horvatinčić obravnava več modelov mednarodnih predstavitev jugoslovanskih spomenikov: od večjezičnih foto-

grfskih publikacij v 60. letih in samostojnih razstav nekaterih umetnikov v 70. (M. Živković, D. Džamonja, S. Tihec) do razstav v 80., ki so kot oblika kulturne diplomacije potovale po vsem svetu. Analiza se osredotoča na dva študijska primera: razstavo jugoslovanskih spomenikov na Beneškem bienalu leta 1980, ki jo je kuriral Zoran Kržišnik, in potujočo razstavo *Jugoslovanska spomeniška plastika* beograjskega Muzeja revolucije jugoslovanskih narodov, ki je v letih 1984 in 1985 obiskala Mehiko, Sovjetsko zvezo, ZDA, Kubo, Angolo in Mozambik. S pomočjo arhivov poskuša rekonstruirati obe razstavi, njune diskurze in strategije reprezentacije.

SANJA HORVATINČIĆ, znanstvena sodelavka Inštituta za umetnostno zgodovino v Zagrebu, raziskuje produkcijo spomenikov, dediščinsko politiko, politiko spominjanja in komemoracijsko kulturo v socialistični Jugoslaviji. Sodelovala je v številnih projektih, ki so obravnavali jugoslovanski povojni modernizem, problematiko spola in feministično zgodovino umetnosti Vzhodne Evrope, digitalno umetnostno zgodovino in kritično preučevanje dediščine. Kot raziskovalka sodeluje v mednarodnem projektu ARRS *Modeli in prakse mednarodne kulturne izmenjave Gibanja neuvrščenih: Raziskovanje prostorsko-časovnih kulturnih dinamik* in je koordinatorica skupnostnega dediščinskega projekta *Dediščina od spodaj | Drežnica: Sledi in spomini 1941–1945*.

NEJA KAISER

Razstavljanje performansa na Slovenskem

Primer razstave *Body and the East*

Čeprav v zgodovini umetnosti 20. stoletja zavzema zelo pomembno mesto, je performans v veliki meri ostal spregledan, tako s strani umetnostnih muzejev kot v akademskih krogih. To se je spremenilo na prehodu v novo tisočletje, ko v muzejih, pa tudi na bienalih in sejmihi umetnosti po vsem svetu nastopi kot ena najprepoznavnejših umetniških praks. Razstava *Body and the East* (Moderna galerija, Ljubljana, 1998) je bila prvi večji pregled umetnosti performansa na področju Vzhodne Evrope od 60. let dalje, na njej pa je sodelovalo več kot 80 umetnikov iz 14 držav v regiji. Kaiser v prispevku analizira, kako je kustosinji razstave Zdenki Badovinac uspelo predstaviti ta izmuzljiv medij. So ohranjena dokumentacija, performerke/performerji in občinstvo na nek način triangulirali?

NEJA KAISER, umetnostna zgodovinarica in filozofinja, se je z moderno in sodobno umetnostjo in njenimi političnimi in/ali etičnimi dimenzijami začela ukvarjati med študijem filozofije in umetnostne zgodovine, zato je po diplomski študij nadaljevala v tujini. Kot doktorska kandidatka Univerze v Groningenu na Nizozemskem raziskuje družbeno angažirano umetnost performansa. Je prejemnica štipendije AD FUTURA.

RENATA KOMIĆ MARN

V izložbenem oknu

Ivan Grohar in razstavljanje 1900–1910

V prispevku je predstavljen pomen razstavljanja za slikarja Ivana Groharja, s poudarkom na njegovi vlogi pri organizaciji in koordinaciji sodelovanja slovenskih slikarjev na razstavah, ki se jih je sam udeležil. Groharju je razstavljanje (in občasna prodaja) pomenilo tudi možnost nadaljnega slikanja, včasih celo golega preživetja. Videti je, da je njegova vloga pri prebojnih predstavitev slovenskih slikarjev na posameznih razstavah pomembnejša od splošno sprejete, zlasti glede na angažiranost njegovih slikarskih kolegov pred odprtjem Jakopičevega paviljona v Ljubljani. Prevrednoteni pogledi na nekoliko drugače zastavljene okvire, znotraj katerih je Grohar razstavljal v prvem desetletju prejšnjega stoletja, odpirajo vprašanja o drugih ključnih dogodkih na njegovi slikarski poti in njihovih doslej veljavnih kontekstih.

RENATA KOMIĆ MARN je znanstvena sodelavka na Umetnostnozgodovinskem inštitutu Franceta Steleta ZRC SAZU, glavna urednica revije *Umetnostna kronika* in članica uredniškega odbora revije *Acta historiae artis Slovenica*. Raziskuje provenienco premične umetnostne dediščine ter umetnostno zbirateljstvo in zbirke s poudarkom na 19. in 20. stoletju. Občasno obravnava tudi druge teme, zlasti portretno slikarstvo in ikonografijo. Izsledke predstavlja na mednarodnih in domačih konferencah ter jih redno objavlja v periodičnih in monografskih publikacijah. Za avtorsko in uredniško delo je prejela tudi nekaj nagrad.

WIKTOR KOMOROWSKI

»Grafična umetnost je neukrotljiva«

Poljaki na ljubljanskem grafičnem bienalu 1955–1989

Leta 1955 so v Moderni galeriji odprli prvo mednarodno grafično razstavo, Grafični bienale Ljubljana. Organizatorjem je uspelo privabiti grafične umetnike z vsega sveta, bienale pa je postal katalizator razvoja povojne globalne umetniške scene. Kljub napetostim med Jugoslavijo in državami sovjetskega bloka, ki jih je povzročil spor med Titom in Stalinom leta 1948, se je z Ljudsko republiko Poljsko vzdrževalo živahne kulturne stike. Začetni skupni interes se je za časa poljskega predsednika Gomułke močno okreplil, po zlomu praške pomladi pa končal z velikim razočaranjem. Politika trde roke je sicer vplivala na nihanje odnosov med državama, a v kulturnih krogih se je sodelovanje navkljub političnemu oklevanju

ohranilo. V obdobju med 1955 in 1989 so Poljaki na ljubljanskem bienalu dobili 14 nagrad in na vsaki ediciji predstavili okrog 30 del. Od drugega bienala dalje (1957) je bil v mednarodno žirijo redno vabljen tudi predstavnik Poljske, Mieczysław Porębski in Ryszard Stanisławski pa sta bila glavna ambasadorja tega sodelovanja. Čeprav je v Ljubljano običajno prišel izbor najaktualnejših del poljske grafike, njeni ustvarjalci niso nikoli razvili enotnega izraza, so pa vsi ohranjali varno razdaljo med umetnostjo in politiko. Prispevek razkriva pomen te kakofonije grafičnih motivov, oz. z besedami Mieczysława Porębskiga *foralno (foralny)* modaliteto grafične umetnosti, in podaja pregled pomembnih dogodkov v zgodovini poljskega sodelovanja na bienalu.

WIKTOR KOMOROWSKI, doktorski študent na Inštitutu za umetnost Courtauld Univerze v Londonu, kjer študira s podporo AHRC pri mentorici dr. Klari Kemp-Welch, se raziskovalno osredotoča na grafične razstave v Vzhodni Evropi ter odnos med svetom umetnosti in politiko hladne vojne. Posebej ga zanimajo kuratorske strategije, s katerimi se je skušalo prevrednotiti razdelitev moči v avtoritarnih državah.

META KORDIŠ

Razstavnici salon Rotovž, Maribor

Razstavišče Salon Rotovž, odprt leta 1966 v prostorih nekdanje mariborske mestne hiše kot plod večdesetletnih prizadevanj Društva likovnih umetnikov Maribor in njegovih predhodnikov, je imel zelo pester in raznolik razstavnici program, saj je bil edini razstavnici prostori za prikazovanje tekoče likovne produkcije v mestu. Čeprav so seveda imeli prednost člani društva, so spodbujali razstave mladih umetnikov, mednarodnih gostovanj in tudi samoukov. Salon je pozneje upravljala Zveza kulturnih organizacij in ga leta 1976 z zaposlitvijo kustosinje profesionalizirala. Programska politika se je jasneje profilirala in sledila aktualni produkciji slovenskih, jugoslovanskih in tujih ustvarjalcev tako na področju likovne umetnosti kot fotografije, oblikovanja in arhitekture. Leta 1980 je salon dobil še nove, za razstavno dejavnost namensko zgrajene in opremljene prostore (danes Trg Leona Štuklja). Slavnostno odprtje razstavišča je zaznamoval prvi trienale *Ekologija in umetnost*, novo poglavje v konceptualnem in strokovnem predstavljanju umetniške produkcije. Leta 1985 so mestne oblasti samostojno razstavišče priključile Umetnostni galeriji Maribor.

META KORDIŠ, etnologinja in kulturna antropologinja ter umetnostna zgodovinarica, je kustosinja v Zavodu NLB kulturna dediščina. Doktorirala je na Oddelku za etnologijo in kulturno antropologijo FF UL s temo *Muzej sodobne in moderne umetnosti in urbane prakse v Mariboru*, ki preči raziskovalna področja urbane antropologije, muzeologije, umetnostne zgodovine ter kulturnih politik. Trenutno se ukvarja z raziskovanjem korporativnih umetniških zbirk.

MATEJA KOS

Najstarejši stalni razstavi Deželnega muzeja za Kranjsko v Ljubljani

Že na prvi stalni razstavi Deželnega muzeja v Ljubljani, ki je bila odprta leta 1831, so bile razstavljene umetnine in predmeti uporabne umetnosti. Koncept razstavljanja je bil, v skladu z razvojem znanosti v 19. stoletju, bistveno drugačen, kot ga poznamo danes. Muzej se je z današnjega vidika zdel neke vrste skladišče kuriozitet, spomenikov, antikvitet in umetnin. Nekoliko bolj fokusiran je bil izbor predmetov na prvi stalni razstavi v novi muzejski stavbi, za javnost odprti leta 1888. Status, pomen in namen prvih stalnih razstav so z muzeološkega, antropološkega in ideološkega stališča, pa tudi glede vloge v tedanji družbi, precej drugačni kot danes. Pri tem se moramo zavedati in kritično prepričati tudi pogled s stališča elitizma. Glede na to, da gre za prvi in za več desetletij tudi edini muzej na območju sedanje Slovenije, je bila vloga Deželnega muzeja v Ljubljani gotovo še pomembnejša od vloge muzejev danes.

MATEJA KOS je muzejska svetnica v Narodnem muzeju Slovenije, zaposlena pa je tudi na Oddelku za umetnostno zgodovino FF UM, kjer predava muzeologijo. Kot vodja partnerske skupine je sodelovala pri več evropskih projektih in je članica programske skupine raziskovalnega programa NMS *Predmet kot reprezentanca, okus, ugled, moč – Materialna kultura na Slovenskem*. Je avtorica več monografij in člankov s področja uporabne umetnosti in muzeologije.

KAJA KRANER

Medij spletne razstave Med demokratizacijo in razmislekom logike digitalnega

Prispevek se osredotoča na konkretne primere spletnih razstav v slovenskem prostoru zadnjih petih let, bolj določno: na razstave, ki niso primarno ali izključno omejene na novomedijsko, digitalno ali internetno umetnost, ampak se umeščajo v širši okvir sodobnih (vizualnih) umetnosti. Na podlagi primerjave Kraner v prvi fazi zanima, kakšni so primarni razlogi za razstavno postavitve na spletu (npr. ali gre za izbor iz digitalnega arhiva umetniških del, okolščine pandemije itn.), nato pa, v kolikšni meri konkretne razstave reflektirajo in izkoriščajo specifične prostorske in časovne, imanentne logike digitalnega oziroma t. i. računalniškega prostora.

KAJA KRANER je leta 2020 doktorirala iz humanističnih znanosti na AMEU-ISH. Deluje kot neodvisna raziskovalka in recenzentka na področju sodobnih umetnosti, estetike, teorije in filozofije umetnosti, občasno pa tudi kot urednica in kuratorica. Od decembra 2021 je zaposlena kot znanstvena sodelavka Raziskovalne skupine Moderne galerije. Leta 2021 je pri založbi Krtina izšla njena monografija *Kronopolitika umetnosti: Spremembe v estetski vzgoji od moderne do sodobne umetnosti*.

IRENA KRAŠEVAC

Prve razstave Slovenskega umetniškega društva v Ljubljani in Zagrebu 1900/1901

Na prvi razstavi Slovenskega umetniškega društva se je leta 1900 v Ljubljani predstavilo 31 slovenskih umetnikov. Večina od njih je takrat živela v Ljubljani, peščica prepoznavnejših pa v Münchnu ali na Dunaju. Razstava 186 slik in skulptur je bila največja, kar jih je dotlej videla Ljubljana. Zaradi tesnih povezav s hrvaškimi kolegi so člani Slovenskega umetniškega društva sodelovali na *Drugi razstavi Društva hrvaških umetnikov 1900/1901* v zagrebškem Umetniškem paviljonu. To je bila prva razstava Društva po velikem uspehu *Hrvaškega Salona 1898/1899*. Prispevek predstavlja arhivske dokumente o teh dogodkih ter mrežo sodelujočih umetnikov in likovnih kritikov.

IRENA KRAŠEVAC, višja znanstvena svetnica na Inštitutu za umetnostno zgodovino v Zagrebu, raziskuje hrvaško umetnost 19. in prve polovice 20. stoletja. Sodelovala je na številnih znanstvenih konferencah in pripravila vrsto predavanj, tudi kot gostujoča profesorica na Oddelku za umetnostno zgodovino Fakultete za humanistične in družbene vede Univerze v Zagrebu. Svoje znanstvene razprave in kritične preglede redno objavlja v strokovnih in znanstvenih publikacijah.

VESNA KRME LJ

Vloga Ljubljanskega velesejma v razvoju razstavne dejavnosti na Slovenskem v obdobju med obema svetovnima vojnama

Po vzoru velikih sejmskih prireditev pred veliko vojno je bil že leta 1920 ustanovljen Ljubljanski velesejem, s katerim je meščanstvo nove nacionalne prestolnice izkazovalo svojo moderno slovensko identiteto. Paviljone v Tivoliju

je projektiral arhitekt Josip Costaperaria, avtor številnih reprezentančnih sodobnih (ob)mestnih vil, posodobljeni načrti pa so bili sprejeti na natečaju 1939 (Vinko Glanz). Med dejavnostmi veleseljma je bila tudi organizacija kulturnih in umetniških razstav, npr. slovenskega novinarstva (1937), kulturne dediščine, *Slovenska cerkev*, *Slovenska moderna umetnost 1918–1928*, *Žena v slovenski umetnosti* (1932), *Slovenska Madona* (1933), *Slovenska pokrajina* (1934), *Mednarodna razstava umetniške fotografije*, *Slovenska knjiga* (1933), *Francoska knjiga* (1938), velika glasbena razstava (1934) itd. Projekti so bili zastavljeni ambiciozno, z naročili, nagradami in odkupi. Prispevek se osredotoča na kulturno politiko razstav Ljubljanskega veleseljma, predvsem na to, kako so sovpadale z drugimi umetniškimi, kulturnimi in znanstvenimi dogodki, ki so generirali veleseljske vsebine.

VESNA KRME LJ je najprej delala kot bibliotekarka na Oddelku za umetnostno zgodovino FF UL, nato pa je prevzela vodenje knjižnice na ALUO UL. Znotraj kulturno-umetniškega društva Sestava je soavtorica preobrazbe nekdanjega vojaškega zapora v hostel Celica in kustosinja galerije Srečišče. Od leta 2018 je zaposlena na Umetnostnozgodovinskem inštitutu Franceta Steleta ZRC SAZU, kjer med drugim ureja Steletovo korespondenco, ki jo je raziskala in interpretirala tudi v doktorski disertaciji. Posveča se predvsem moderni umetnosti in slovenski kulturni zgodovini 20. stoletja, tudi cenzuri in propagandi v sodobni umetnosti, ter zgodovini umetnostne zgodovine s poudarkom na dunajski umetnostnozgodovinski šoli.

TEJA MERHAR

Oddelek Dokumentacija-arhiv, Moderna galerija, Ljubljana

Oddelek Dokumentacija-arhiv MG od ustanovitve zbira, obdeluje, hrani in prezentira gradivo o razstavah v Sloveniji in razstavah slovenskih umetnikov v tujini, o umetnostnih razstaviščih in drugih prostorih nastajanja in prezentiranja vizualne umetnosti, o umetnikih 20. in 21. stoletja na Slovenskem ter piscih o umetnosti 20. in 21. stoletja. Predstavljeni bodo: glavni razlog za ustanovitev oddelka v okviru MG, njegova kronologija, vidnejši projekti (kronologije, biobibliografije, tematske raziskave), sodelovanja (z domačimi in tujimi institucijami) in izbrani arhivi oddelka (Arhiv Igorja Zabela, Arhiv Moderne galerije, Jakopičeva korespondenca). Oddelek Dokumentacija-arhiv MG, ki vse od leta 1971 skrbi za beleženje kulturnega dogajanja, danes predstavlja osrednjo točko za raziskovanje umetnosti 20. in 21. stoletja v Sloveniji in širše.

TEJA MERHAR, diplomirana umetnostna zgodovinarica, je od leta 2010 zaposlena kot kustosinja na oddelku Dokumentacija-arhiv Moderne galerije v Ljubljani. S prispevki redno sodeluje pri katalogih MG, predvsem pri pripravah biobibliografij (npr. Tadej Pogačar,

Srečo Dragan, Marko Peljhan), kronologij (na razstavi *Krize in novi začetki: Umetnost v Sloveniji 2005–2015*, 2015) in drugih besedil. Za razstavo *Južna ozvezdja: Poetike neuvrščeni* (2019, +MSUM, Ljubljana) je pripravila obširno raziskavo *Mednarodno kulturno sodelovanje Jugoslavije z državami članicami gibanja neuvrščeni*.

IVANA MEŠTROV, KSENIJA ORELJ

Razstavljanje muzejskih zbirk v času hiperprodukcije Spajanje tradicionalnih in eksperimentalnih pristopov

Prispevek se osredotoča na nekaj regionalnih razstav stare in nove, redko prikazane, manj znane, celo obrobne muzejske dediščine (*Z zbirko*, MMSU, Reka; *Arteast 2000+23*, MSUM, Ljubljana; *Naključni depo*, NMMU, Zagreb; *Recycle Bin*, MSUB, Beograd).

Poglobljena analiza pokaže, kako se te razstave odmikajo od uveljavljenih kanonov umetnostne zgodovine, kronoloških konstrukcij in prevladujočih monokulturnih vrednot. Širše gledano pa razišče premik v razumevanju muzejev od templjev nedotakljivih dragocenosti nacionalne dediščine proti »kritičnim muzejem« (Piotr Piotrowski, Claire Bishop), tj. nosilcem družbenih sprememb in zagovornikom raznolikosti umetniških izrazov, kakor se pod vplivom tretjega vala institucionalne kritike in diskurzivnega, svobodnejšega pristopa k razstavljanju odločneje uveljavljajo od 90. let 20. stoletja.

Raziskava temelji na dinamičnem odnosu med tradicionalnim in eksperimentalnim, prav tako pa na muzejski lastni samokritiki in prepoznavanju njihove lastne pozicije kot zastarele/staromodne in moderne, vendar sodobne – z delovanjem v njihovi nenehno spremenljivi in prilagodljivi/(ne)esencialistični predstavi kulture. Meštrov in Orelj zanimajo interdisciplinarne in transhistorične razstave, ki na dostopen način obravnavajo zgodovino predstavljenih predmetov, pri tem pa lastne omejitve (npr. prostorski okvir, heterogenost zbirke, improvizirani delovni pogoji, stereotipno pojmovanje sodobne umetnosti) uporabljajo za generiranje novih relevantnih razstav. Sprašujeta se, kako lahko institucije na lasten račun vključujejo samoironijo? V kolikšni meri so te prakse prisotne v okviru naraščajoče birokratizacije kulture, instagramizacije in zahtev po hitrih programskih premikih muzejev?

IVANA MEŠTROV, neodvisna kuratorica, predavateljica, piska in raziskovalka, je umetnostno zgodovino študirala na Univerzi Pariz 1, Panthéon-Sorbonne, kuratorstvo pa na École du Magasin v Grenoblu. Nedavno je kurirala Bienale sodobne umetnosti Ostrale (*Atemwende*, Dresden, julij–september 2021) in 41. Splitski salon *Ne povsem izgubljeni en za drugega* (*Ne posve izgubljeni jedni za druge*, Split, Hrvaška, november–december 2021). Med njenimi zadnjimi publicističnimi in uredniškimi projekti so *David Maljković et al.* – *Z zbirko*, MMSU,

Reka, 2020; *Nora Turato v Vili Ružić*, MMSU, Reka, 2020; *Nicole Hewitt: Tej ženski je ime Jasna*, Pangolin Zagreb, 2021; *Ana Hušman: Človek brez hiše je brezdomec, kaj je hiša brez človeka*, Zbirka Vjenceslava Richterja in Nade Kareš Richter – MSU, Zagreb, 2021).

KSENIJA ORELJ, kustosinja in piska, je na Filozofski fakulteti v Zagrebu študirala umetnostno zgodovino in nemški jezik, leta 2013 pa zaključila magisterij iz kultur kuratorstva na Likovni akademiji v Leipzigu. Dela kot kustosinja v Muzeju moderne in sodobne umetnosti na Reki (mmsu.hr). Zanimajo jo interdisciplinarni pristopi k razstavljanju ter projekti, ki obravnavajo problematiko dela, hiperprodukcije in pomanjkanja prostega časa. Med njimi so *Munchausnov učinek: O času v času, ko ni časa*, Galerie 5020, Salzburg, 2017 (z Anamarijo Batista); *Izpraznite žepe, prosim*, MMSU Reka in Galerija Emil Filla, Usti nad Labem, 2016; in *Iz velikanovega trebuha*, MMSU Reka, 2015.

CVETKA POŽAR, MAJA VARDJAN Razstave vzorčnih stanovanj kot izhodišče za ustvarjanje nove bivanjske kulture

Nova bivanjska kultura je bila v 50. in 60. letih 20. stoletja eno od osrednjih arhitekturnih in družbenih vprašanj, povezanih z modernizacijo in urbanizacijo države. Pri reševanju stanovanjske problematike ter razvoju industrijske proizvodnje, zlasti pohištvene in predmetov za dom, so pomembno vlogo imele didaktične razstave, ki so z modeli idealiziranih vzorčnih stanovanj v merilu 1 : 1 prikazovale nove bivanjske koncepte. Funkcionalno stanovanje z racionalno oblikovanim, standardiziranim pohištvo je skozi medij razstave postalo promotor napredka in modernega življenjskega sloga. Razstave, v prvi vrsti namenjene izobraževanju javnosti in stroke, so bile tudi pokazatelj dostopnosti dobrin ter spodbujevalec masovne proizvodnje in potrošnje. A kljub temu je takratni koncept vzorčnih stanovanj presegel zgolj ekonomske razloge in postal nosilec demokratične ideje o kakovostnih bivalnih pogojih za vse, ne glede na družbeni status. V prispevku Požar in Vardjan poudarita vpliv in pomen tovrstnih razstav, od prve razstave pohištva podjetja Les Ljubljana (Ljubljana, 1952) do vzorčnih interierjev vrstnih hiš na razstavi *Stanovanje za naše razmere* (Ljubljana, 1956), Jugoslovanskega paviljona na XI. milanskem trienalu (Milano, 1957), predstavitve treh vzorčnih stanovanj Savskih stolpnih na razstavi *Porodica i domačinstvo* (Zagreb, 1958) ter razstave *Sodobna oprema* (Ljubljana, 1964).

CVETKA POŽAR, kustosinja v MAO z doktoratom iz razvoja in teorije oblikovanja, se ukvarja s proučevanjem oblikovanja, zlasti vizualnih komunikacij. Je avtorica razstave in knjige *Stoletje plakata: Plakat 20. stoletja na Slovenskem* (2015) ter (so)kustosinja številnih razstav, npr. *Jože Brumen: Modernistični oblikovalec in umetniški erudit* (2021), *Svet znotraj: Oblikovanje modernih interierjev, 1930–danes* (2021), *Made in: Pripovedi obrti in oblikovanja* (2020), *Umetnost za vsak dan: Slovensko modernistično steklo* (2017), *BIO 50: 3, 2, 1, ... TEST* (2014), *Iskra: Neuvrščeno oblikovanje 1946–1990* (2009).

MAJA VARDJAN, arhitektka in kustosinja v MAO, raziskuje slovensko arhitekturno in oblikovalsko produkcijo 20. stoletja ter sodobne ustvarjalne prakse. Sodelovala je pri pripravi številnih publikacij in razstav, npr. *Svet znotraj: Oblikovanje modernih interierjev, 1930–danes* (2021), *Made in: Pripovedi obrti in oblikovanja* (2020), *Stanko Kristl: Humanost in prostor* (2018), *Saša J. Mächtig: Sistemi, strukture, strategije* (2015), *BIO 50: 3, 2, 1, ... TEST* (2014). Kot sokustosinja je zasnovala tudi *BIO 26: Daleč, tako blizu* (2017), za katerega je prejela nagrado ICOM Slovenija.

ALESSANDRO QUINZI 110-letnica »intimne razstave« v Gorici

7. julija 1912 je v svojem stanovanju v Gorici, v ulici Treh kraljev 8, odvetnik Anton Dermota (Železniki 1876 – Gorica 1914) priredil in gostil »intimno razstavo«, kot so jo poimenovali v takratnem časopisju. Šlo je za prvo razstavo slovenskih sodobnih umetnikov, ki naj bi podala »pogled, koliko je na Goriškem pozitivnega zanimanja za slovensko umetnost«. Za dva tedna so bila postavljena na ogled dela Avgusta Andreja Bucika, Ivana Groharja, Pavla Gustinčiča, Antona Gvajca, Hinka Smrekarja, Avguste, Saše in Henrike Šantel, Milana Klemenčiča, Venceslava Smrekarja in Frana Tratnika. Dogodek je privabil 258 obiskovalcev, med katerimi sta bila tudi Lojze Spazzapan in Venio Pilon, ki razstavo v svojih spominih omenja, čeravno z napačno navedenim organizatorjem. To so bila tudi leta, ko sta se mlada in nadobudna umetnika srečala z ekspresionizmom Frana Tratnika.

ALESSANDRO QUINZI je diplomiral iz spomeniškega varstva na Univerzi v Vidmu, kjer je tudi specializiral iz umetnostne zgodovine. Od leta 2003 je pri Pokrajinskih muzejih v Gorici (Musei Provinciali di Gorizia) zaposlen kot kustos umetniške zbirke.

GIOVANNI RUBINO Sitotisk in njegova demokratična multiplikacija Primeri italijanske umetnosti v Jugoslaviji okrog leta 1968

Na osnovi prehoda iz enega kosa k seriji v abstraktni multiplificirani umetnosti 60. let prejšnjega stoletja, Rubino v prispevku zagovarja tezo, da je si-

totisk (kot mehanični postopek) v obdobju Jugoslavije in znotraj ljubljanskega grafičnega bienala predstavljal ključni »objekt izmenjave« v odnosih med Italijo in Slovenijo.

Zlasti do sredine 70. let bi lahko sitotisk razumeli kot sredstvo za politično in estetsko izobrazbo množic, ki je ljudem omogočala dostop do naprednejših smeri v sodobni umetnosti. Tako sta ga večkrat opredelila tudi Umbro Apollonio in Zoran Kržišnik.

Prispevek želi osvetliti italijanski sitotisk v tujini, mapirati umetniško mrežo, razpeto med Ljubljano, Zagrebom in Beogradom, in kako je ta tehnika igrala ključno vlogo pri demokratizaciji novih umetniških praks v Italiji in Jugoslaviji, kjer je mdr. pospešila pomik umetnosti k t. i. socialističnemu modernizmu.

GIOVANNI RUBINO, magister humanističnih ved in doktor umetnostne zgodovine. Študij je nadaljeval na Oddelku za umetnostno zgodovino univerze v Vidmu, kjer je leta 2012 doktoriral v skupnem programu z zagrebško Filozofsko fakulteto. Danes je raziskovalec zgodovine sodobne umetnosti na rimski univerzi Roma Tre, kjer se osredotoča na avant-gardo in neoavantgardo med Zahodno in Vzhodno Evropo.

ASTA VREČKO **Razstavljanje likovne umetnosti** **ZDA na Slovenskem v 60. letih**

Socialistična Jugoslavija je imela z ZDA še posebej kompleksen odnos, saj se je jugoslovanska socialistična »tretja pot« s poskusi tržnega socializma neposredno srečevala z »divjim« kapitalizmom. Kljub temu sta državi na nekaterih področjih, med drugim tudi kulture in umetnosti, dobro sodelovali, saj so mednarodne razstave lahko predstavljale posebno obliko kulturne diplomacije. Jugoslavija je v ZDA pošiljala svoje razstave, Jugoslavijo pa so obiskale večinoma velike potujoče razstave ameriške umetnosti. Za 60. leta je značilen porast razstav ameriške umetnosti v slovenskih razstaviščih. Že konec 1961 sta Umetnostna galerija v Mariboru in za njo Moderna galerija v Ljubljani gostili potujočo razstavo sodobnega ameriškega slikarstva, ki so ji sledile še druge, tudi znane razstave poparta.

V prispevku se Vrečko posveti vprašanju, kje lahko najdemo povezave med razstavami ZDA in strateškimi usmeritvami Jugoslavije, ki se je v 60. letih vedno bolj odpirala proti Zahodu. Posebej se osredotoča na razstavo *Sodobno ameriško slikarstvo oz. Sodobna ameriška umetnost*, ki je bila v Umetnosti galeriji Maribor in Moderni galeriji v Ljubljani leta 1961. Predstavi, kako je prišlo do njenega nastanka, njeno recepcijo v medijih in poizkusi ovrednotiti njen vpliv na takratno umetnostno produkcijo ter kratko orisati, kaj je sledilo v prihodnjih letih.

ASTA VREČKO je docentka na Oddelku za umetnostno zgodovino FF UL in sodelavka Galerije Božidar Jakac. Predava na ALUO UL. Pri svojem delu se posveča slovenski in jugoslovanski umetnosti 20. stoletja, s poudarkom na organizaciji umetnikov, zgodovini razstavljanja in kulturni politiki.

NADJA ZGONIK **Prodajna galerija jugoslovanske** **umetnosti Adria Art Gallery** **v New Yorku (1967–1968), ali kako** **je socialistična umetnost osvajala** **zahodno tržišče**

Leta 1967 je bila na reprezentančni lokaciji v New Yorku odprta prodajna galerija jugoslovanske likovne umetnosti, Adria Art Gallery. Delovala naj bi po modelu zasebne galerije in bi prodajala umetnost iz socialistične države. Zoran Kržišnik, tedanji ravnatelj ljubljanske Moderne galerije in vodilni svetovni promotor jugoslovanske likovne umetnosti, se je povezal s tamkajšnjim predstavništvom jugoslovanskega podjetja za mednarodno trgovino Intertrade iz Ljubljane, ki je s prodajo na zahodnih tržiščih državo Jugoslavijo oskrbovalo z nujno potrebnimi devizami za trgovinsko izmenjavo. Kržišnik je kot iniciator in programski vodja galerije njeno odprtje povezal z intenzivirano razstavno dejavnostjo in predstavitvami jugoslovanske umetnosti v ZDA v 60. letih. Njegov namen je bil, da se z mednarodnimi nagradami potrjeni jugoslovanski umetniki uveljavijo še na umetnostnem prostem trgu. Prispevek pojasnjuje kulturnopolitični kontekst, ki je to ambicijo dokaj kratkega daha omogočil. Gospodarska kriza leta 1968 in dejstvo, da podjetje, ki je vodilo galerijo, a se je primarno ukvarjalo s prodajo smuči in stolov, ni bilo sposobno slediti načelom delovanja umetnostnega trga, sta vodila v stečaj galerije po zgolj letu dni njenega delovanja.

NADJA ZGONIK, umetnostna zgodovinarica in likovna kritičarka, je izredna profesorica umetnostne zgodovine na ALUO UL. Kot gostujoča kuratorica je pripravila nekaj predstavitev slovenske umetnosti v tujini (Bonn, Trst, Bologna, Šanghaj, Priština). Je avtorica šestih monografij, mdr. *Podobe slovenstva* (2002) in *Študije iz slovenskega modernizma po letu 1945* (2010), ter urednica *Pojmovnika slovenske umetnosti po letu 1945* (2009).



Exhibiting in Slovenia II Symposium on Exhibiting of Art, Architecture, and Design, and Exhibition Institutions in Slovenia

The second symposium continues with in-depth investigations into practices of exhibiting art, architecture, and design in Slovenia. A number of venerable anniversaries of prominent Slovenian art institutions in 2019, in particular the 110th anniversary of the Jakopič Pavilion – the first venue to be purpose-built for exhibiting art – were just one of the motives for organising the first *Exhibiting in Slovenia* symposium. The excellent response and the diversity of topics relating to exhibition practices attested to the interest of both the professional and lay public in this subject and associated issues. For this reason, we decided to organise periodic meetings and offer the first symposium online, in the form of a series of video lectures available online.¹

At this year's symposium, selected exhibitions, institutions, and other phenomena involved in exhibiting art are again discussed chronologically and from various perspectives. We begin with an important topic – the

oldest permanent exhibitions of the Provincial Museum of Carniola – and continue with mid-19th-century art societies, which were the first to advocate and provide for more regular exhibitions of the art of their day. Introductory papers also discuss one-off and short-term exhibitions that took place before World War II; they are followed by reflections on the more stable thematic, programmatic, and political orientations of institutions and their role in directing and shaping the visual arts domain in Slovenia. As in the first symposium, the topics converge in research on the accelerated institutionalisation of art, architecture, and design after World War II as well as on how and why this trend soon resulted in a wave of recurrent events, primarily biennials. We conclude with analyses of selected exhibitions, significant curatorial practices of recent decades, and new exhibition formats. In the last section we look at practices in the exhibiting of performative work, as we move from standard exhibition venues to virtual platforms and the public space. We are particularly pleased to be again joined in our reflections by insightful foreign researchers, who bring valuable external perspectives on Slovenian exhibition activity.

We intend to maintain the same approach we outlined with the first symposium:

an in-depth reflection on exhibition activity in Slovenia that involves critical introspection and seeks to elucidate effects of exhibition practices that are harder to trace. Our explorations into how and why a certain exhibition practice occurs and becomes established, its relationship with the exhibited objects and art in general, and its interaction with political and other non-art discourses and agendas are guided by the desire to better understand both the medium of the exhibition and the internal logic and workings of the Slovenian art system.

PROGRAMME — DAY 1

Thursday, 21. 4.

9.30–10.00 *Arrival*

10.00 **Welcome**

Blaž Peršin — director of the Museum and Galleries of Ljubljana
Betj Žerovc — representative of the organising committee, head of the research project *Exhibiting of Art and Architecture between Artistic and Ideological Concepts. Case Study of Slovenia, 1947–1979* (J6-3137)

EXHIBITING IN SLOVENIA BEFORE WORLD WAR I

Chair: Miha Valant

10.15 **Mateja Kos**

The Oldest Permanent Exhibitions of the Provincial Museum of Carniola in Ljubljana

10.35 **Irena Kraševac**

The First Exhibitions of the Slovenian Artists' Society (Slovensko umetniško društvo) in Ljubljana and Zagreb in 1900/1901

10.55 **Tomaž Brejc**

Gallery Sculptures

11.15 *Break*

11.30 **Renata Komić Marn**

In the Display Window. Grohar and Exhibiting 1900–1910

11.50 **Alessandro Quinzi**

110th Anniversary of "Intimate Exhibition" in Gorizia

12.10 Panel discussion

Coffee break

EXHIBITING IN INTERWAR PERIOD

Chair: Asta Vrečko

13.10 **Hana Čeferin, Jera Krečič, Neža Lukančič, Lara Mejač, Ana Obid**

Jakopič Pavilion and International Exhibition Activity between 1919 and 1945

13.30

Vesna Krmelj

The Role of the Ljubljana Grand Fair in the Development of Exhibition Activity in Slovenia between the Two World Wars

13.50

Tamara Bjažič Klarin

International Appearances of Men and Women Architects of the Kingdom of Yugoslavia in the 1920s and 1930s

14.10

Panel discussion

Lunch break

EXHIBITING IN THE SECOND YUGOSLAVIA I

Chair: Betj Žerovc

16.00

Gregor Dražil

Different Models of Printmaking. Alternatives to the Ljubljana Biennial of Graphic Arts in Yugoslavia

16.20

Wiktor Komorowski

"Graphic Art is Unruly". Polish Participation at the Ljubljana Biennial of Graphic Arts 1955–1989

16.40

Giovanni Rubino

Serigraphy at the Time of its Democratic Multiplication. Examples of Italian Art in Yugoslavia around 1968

17.00

Sanja Horvatinčič

Monuments on Display. International Exhibitions of Yugoslav Memorial Production

17.20

Panel discussion

PROGRAMME — DAY 2

Friday, 22. 4.

EXHIBITING IN THE SECOND YUGOSLAVIA II

Chair: Martina Malešič

- 9.00 **Asta Vrečko**
Exhibiting American Art in Slovenia in the 1960s
- 9.20 **Nadja Zgonik**
Adria Art Gallery (1967–1968), a Sales Gallery of Yugoslav Fine Arts in New York, or How Socialist Art Set Out to Conquer the Western Market
- 9.40 **Cvetka Požar, Maja Vardjan**
Exhibitions of Model Apartments as a Starting Point for a New Living Culture
- 10.00 **Katarina Hergold Germ**
Peace 75–30 OZN. Out of the Box Exhibition
- 10.20 Panel discussion

Coffee break

EXPANSION OF ART INSTITUTIONS AROUND SLOVENIA AFTER WORLD WAR II

Chair: Katarina Mohar

- 11.20 **Miha Colner**
Exhibition Activity at Lamut's Art Salon
- 11.40 **Meta Kordiš**
Rotovž Exhibition Salon, Maribor
- 12.00 **Teja Merhar**
The Archives Department, Museum of Modern Art, Ljubljana
- 12.20 Panel discussion

Coffee break

EXHIBITING OF CONTEMPORARY ART I

Chair: Vladimir Vidmar

- 14.00 **Christophe Barbeau**
The Curator's Rooms
- 14.20 **Emi Finkelstein**
Revising the Museum. Exhibiting Moderna galerija's *Arteast 2000+* in Berlin
- 14.40 **Ivana Meštrov, Ksenija Orelj**
Exhibiting Museum Collections in Times of Hyper-Production – Merging Traditional and Experimental Approaches
- 15.00 Panel discussion

Coffee break

EXHIBITING OF CONTEMPORARY ART II

Chair: Urška Jurman

- 16.00 **Neja Kaiser**
Exhibiting Performance in Slovenia. The Case of *Body and the East* Exhibition
- 16.20 **Kaja Kraner**
The Online Exhibition as Medium. Between Democratisation and a Reflection on the Logic of the Digital
- 16.40 **Petja Grafenauer, Nataša Ivanović**
Works of Art in the Context of the Protest Movement 2020/2021
- 17.00 Panel discussion

CHRISTOPHE BARBEAU The Curator's Rooms

In May 1997, Igor Zabel organized *Inexplicable Presence (Curator's Working Place)*, an 11-day exhibition hosted within a basement room of the Moderna galerija, Ljubljana. In this intimate experiment, Zabel prompted the artists with a short story and a photograph as the curatorial point of departure for their contributions. The small room was used as both the curator's temporary office and exhibition space; a space where Zabel tried a different way of exhibiting and encountering the visitors within »the peripheral, ephemeral, accidental, and arbitrary«, and envisioned »the possibility of low-budget projects«. The same moment *Inexplicable Presence* was unfolding, an international exhibition, *Epicenter Ljubljana*, curated by Harald Szeemann and commissioned for the European Cultural Month, was being held upstairs in the rest of the museum's exhibition rooms. This lecture explores the simultaneity of those two exhibitions as an opportunity to examine two different masculine curatorial archetypes – Zabel/Szeemann – working in two different scales, taking place within the same museum at the same time. This synchronicity emphasizes the radically small scale of *Inexplicable Presence*, and the importance of its reflection on the figure of the curator. As Zabel writes: "The emphatically personal or even arbitrary nature of the work often characteristic of the contemporary curator is actually the deconstruction of the position of power and selection.« This lecture aims to correct a lack of critical scholarship about Zabel's lesser-known exhibition *Inexplicable Presence* by drawing from his own writing on it, made newly available through the recent publishing of the original catalogue.

CHRISTOPHE BARBEAU is a curator and artist based in Toronto, Canada. He completed the Master of Visual Studies, Curatorial Studies, at the University of Toronto, during which his research looked at the specific concept of »authorship« relating to the position of curator. Barbeau's exhibitions *and i am the curator of this show*¹ (2018), Art Museum University of Toronto, and *Qu'avons-nous fait? [...] (2019)*, Toronto aimed at deconstructing the conventional authorities of the curator and uncovering the political challenges that this figure is facing. His current research concerns an historical look at a specific network of artists, curators, and ideas from Slovenia and what was known as Eastern Europe during the 1990s and the 2000s, taking the form of an apartment exhibition series entitled *Kustosova delovna soba (The Curator's Room)* (2021–).

TAMARA BJAŽIĆ KLARIN International Appearances of Men and Women Architects of the Kingdom of Yugoslavia in the 1920s and 1930s

Between the world wars Croatian, Slovenian, and Serbian architects took part in group and solo exhibitions in the Kingdom of Yugoslavia and beyond – in Prague, Paris, London, Berlin, The Hague, and Budapest. Exhibitions and presentations were organised by the Association of Yugoslav Engineers and Architects, like-minded architects who shared a common understanding of the role of architecture, like the Belgrade-based Group of Architects of the Modern Movement, and the Zagreb-based Association of Artists Zemlja, as well as individuals, the most notable among them Paris-based architect Ljubomir Ilić (Ilić), who served with the journal *L'Architecture d'aujourd'hui* as a reporter for Yugoslavia. The only exhibition that travelled to several international venues is also the only exhibition featuring women architects – the *Exhibition of Women Artists of the Little Entente* was on show in nine cities of Yugoslavia, Romania, and Czechoslovakia. In addition to offering an overview of international exhibitions and appearances by Croatian, Slovenian, and Serbian architects in the interwar period this paper aims to establish the manner in which these exhibitions materialised the image of *Yugoslav* architecture, and juxtapose them with Yugoslavia's national presentations at world exhibitions, which were organised by the Ministry of Industry and Trade.

TAMARA BJAŽIĆ KLARIN is a senior research associate of the scientific-research unit for built heritage of the 19th and 20th century at the Institute of Art History in Zagreb. She is the author of the books *Ernest Weissmann: Socially Engaged Architecture 1926–1939 and For a New, more Beautiful Zagreb! – Architectural and Urban Planning Competitions of Interwar Zagreb, 1918–1941*. Together with András Ferkai she runs the bilateral project *Architectural Encounters of Croatia and Hungary: Modalities of Professional Knowledge Exchange, 1900–1945*. She is a member of the project team at the ARRS project *Models and Practices of Global Cultural Exchange and Non-Aligned Movement: Research in the Spatio-Temporal Cultural Dynamics*.

TOMAŽ BREJC Gallery Sculptures

Gallery sculptures are autonomous objects for public, lay, and aesthetic use, which started to emerge in the lands of present-day Slovenia in the

mid-1890s. Initially, they were produced as academic assignments for graduating students (Repič: *The Wrestlers*) until they became part of early modernist art production (Berneker: *Victims*). And if the early attempts still produced Neo-Baroque (Gangl) and classical designs (Zajec: *Woman lacing a sandal*), Hellmer's influence paved the way to realistic stylisation, but allegorical contents stayed preserved. In the thematic repertoire, they gradually gave way to the psychological and the symbolic (Berneker, Zajec), the nude became an independent subject shed of redundant undertones (Peruzzi), and the modernist statue (Štefinc) embodied the answer to the "what is art" question.

An insight into a sculpture exhibition around 1900 shows white plaster casts simulating the white of marble, meanwhile nowadays we are surrounded by patinated bronze sculptures. Most of the artists who lived a century ago did not live to see their smooth, fluid expressiveness.

TOMAŽ BREJC taught art history and theory at the Academy of Fine Arts and Design until 2010. With a series of lectures on Slovenian 20th-century art at Equrna Gallery in Ljubljana (2011–13) he developed a new model explaining modernism: abandoning the established "isms" he used various representational concepts and categories that, although derived from reception theory (W. Iser, W. Kemp), were grounded in concrete artistic practice (e.g. empathy and mood, haptic religionism, "pure painting", ideology, pedagogy, and aesthetic impact after 1945). His most recent work includes the book *Študije o modernem slovenskem slikarstvu (Studies on Modern Slovenian Painting)*, Slovenska matica, Ljubljana 2010; paper: *Izidor Cankar na razstavah moderne umetnosti (Izidor Cankar at Modern Art Exhibitions)*, AHAS 22/1, 2017, pp. 111–35; and catalogue *Veno Pilon. Romarska cerkev v Logu pri Vipavi (Veno Pilon. Pilgrim church at Log pri Vipavi)*, Ajdovščina, Pilonova galerija 2017.

MIHA COLNER Exhibition Activity at Lamut's Art Salon

Over the course of its 65 years of operation Lamut's Art Salon hosted a series of notable exhibitions and events featuring local as well as international artists. It was also one of the first lasting solutions that led to the establishment of a gallery infrastructure outside urban centres and helped popularise art among the general public. The idea to decentralise culture and art was the key motive for Lado Smrekar, the main instigator of the exhibition venue, who at the time served as the headmaster of the local elementary school. He also came up with the idea for the Dolenjska Culture Festival and founded the extensive collection based on donated artworks.

In his paper, Colner focuses on the continuous work of Lamut's Art Salon in Kostanjevica na Krki between 1957 and 2020. He foregrounds the motives that led to the opening of the exhibition grounds, the role of the Salon in the subsequent

establishment of the Božidar Jakac Art Museum (1974), key programmatic and political turning points that shaped its activity, and the highlights of its exhibition programme.

MIHA COLNER is an art historian and curator at the Božidar Jakac Art Museum in Kostanjevica na Krki. As a lecturer and publicist he is interested in visual arts and culture in general, in particular photography, printmaking, moving images and (new)media art. Since 2005 he has been writing for various newspapers, magazines, professional journals, and his blog.

HANA ČEFERIN, JERA KREČIČ, NEŽA LUKANČIČ, LARA MEJAČ, ANA OBID Jakopič Pavilion and International Exhibition Activity between 1919 and 1945

The Jakopič Pavilion, founded in 1909 by Rihard Jakopič with the aim to organise regular exhibitions of modern art, became the central art exhibition venue in Slovenia in the interwar period. Its purpose extended to promoting connections between Slovenian and foreign artists, so it offered presentations of numerous artists from across the Kingdom of Yugoslavia, as well as exchanges and collaborations with Poland, Bulgaria, Czechoslovakia, England, and France.

The paper looks into the organisation and exhibition policy of the pavilion with an emphasis on international exchanges with visiting foreign artists and Slovenian artists abroad, e.g. in Austrian Hagenbund, at the Venice Biennale, and international exhibitions of Yugoslav art. It focuses on its role in establishing and maintaining these connections, examines how these collaborations with foreign institutions evolved over time, and compares its activity with the practice of its foreign counterparts.

HANA ČEFERIN graduated in English language and art history. Since 2015, she has been an associate of Galerija Fotografija in Ljubljana, where she works with Slovenian and foreign artists. Her independent curatorial projects include exhibitions e.g. for the Gallery of Prešeren Award Laureates Kranj and Škuc Gallery. She regularly publishes her critical writing and art history papers in journals and magazines such as *Likovne besede* and *Membrana / Fotografija*.

JERA KREČIČ graduated in Slovene studies and art history. After two years' collaboration (2020–21) with the Gallery and Auction House SLOART she took up the position of Slovene language assistant at Slovenian Grammar School in Klagenfurt. She is active as a writer and language editor in Slovene theatres, as author of literary programmes at Radio ARS, and as a critic. As a researcher she is interested in the role of women intellectuals in the 19th century, with a focus on their depictions in 19th century portraiture in Slovenia.

NEŽA LUKANČIČ has a degree in art history and history. Since 2017 she has been working as a gallery assistant in Carniola Antiqua in Ljubljana. She is a member of the BIO27 production team, and also part of the faculty team taking part in the international European project (until 2023) researching urban environments in the interwar period. Her research focuses in particular on art commissions in Slovenia in the Baroque period. Another aspect of her work is research of the art market, which constitutes her daily professional preoccupation.

LARA MEJAČ has a degree in art history and is currently in the process of completing her postgraduate studies in art history at the Faculty of Arts of the University of Ljubljana. As a member of the DobraVaga Gallery collective since 2016 she coordinates the exhibition and commercial programme and serves as an exhibitions curator. Her independent curatorial projects include exhibitions in Plečnik House, Škuc Gallery, Šivec House Gallery in Radovljica, and Media Nox Gallery in Maribor.

ANA OBID has a degree in art history and is completing her master's degree in art history at the Faculty of Arts of the University of Ljubljana. Her primary interest is Slovenian visual art after 1945 and its role in the broader social context.

GREGOR DRAŽIL **Different Models of Printmaking** **Alternatives to the Ljubljana Biennial** **of Graphic Arts in Yugoslavia**

With the development of new artistic practices from the late 1960s in Slovenia and Yugoslavia the first critical voices of artists, critics, curators, and other cultural workers emerged, aspiring to transcend the established ways of creating, exhibiting, and interpreting contemporary art. At the time, the Ljubljana Biennial of Graphic Arts already stood as a symbol of "official" Yugoslav culture and as such also one of the events and institutions worthy of (in)direct criticism. The paper discusses certain critical statements and exhibitions in Yugoslavia that could be read (also) in relation to the system that was established by the biennial. Dražil focuses primarily on "alternative" perspectives on the development of printmaking as an art medium and presents a few exhibitions of several local examples of such print production that the biennial frequently overlooked.

GREGOR DRAŽIL has a master's degree in art history from the University of Ljubljana, Faculty of Arts, and is currently working on his Ph.D. thesis at the same department. He has been employed at the International Centre of Graphic Arts (MGLC) in Ljubljana since 2018. His research explores the history of Slovenian modern art (with a focus on printmaking history) and the Slovenian art system since 1945. Since the 2019/2020 academic year Dražil has been co-leading the fieldwork and excursions course for MA students of Art History at the Art History Department, Faculty of Arts.

EMI FINKELSTEIN **Revising the Museum** **Exhibiting Moderna galerija's** **Arteast 2000+ in Berlin**

The paper examines the Slovenian participation in the exhibition *Hello World: Revising a Collection* (Hamburger Bahnhof Berlin, 28 March – 26 August 2018) through the inclusion of work loaned from the *Arteast 2000+* collection of the Moderna galerija in Ljubljana. This German exhibition, which asked what Western museum of contemporary art's collection would look like had a more open and trans-national understanding of art informed its genesis, in an attempt to produce an inhabitable image of the "global modern" through an inclusion of art primarily from East-Central Europe and the Global South. The collections of the Moderna galerija, which were displayed in the nexus *Sites of Sustainability: Pavilions, Manifestos and Crypts*, illustrate what was at stake in this exhibition: the Hamburger Bahnhof is erroneously understood to be a "Western" museum, despite its location on the fault-line between former East and West Berlin. My paper argues that the foregrounding of the collections of the Moderna galerija in both an institution and a city that act as critical space(s) for the production of contemporary German identity offers the possibility of not only revising a collection, but rather the museum's larger cultural orientation.

EMI FINKELSTEIN is an art historian and cultural worker based in Berlin. She is a Ph.D. candidate at the University of Pittsburgh, currently working as a DAAD fellow at the Universität Leipzig's Institut für Kunstgeschichte. Her work examines the function of museums in post-socialist eastern Germany. In addition to her scholarly work, Finkelstein is a curator who has contributed to numerous exhibitions, most notably *Dig Where You Stand* at the 57th Carnegie International.

PETJA GRAFENAUER, **NATAŠA IVANOVIĆ** **Works of Art in the Context of** **the Protest Movement 2020/2021**

At the time of the pandemic and the 14th government of the Republic of Slovenia, some artists began a fluid movement that held up a critical mirror to the situation in culture and other aspects of society. Certain artists took a step out of their regular production in the art world to venture into the broader social arena.

The paper looks at the work of Non-Grupa in 2020/21 and the work of its artists before joining the group to show the consequences of the artist's work

once (s)he steps out of the protected freedom of the art system (*Belting*) into the open social field.

Most important is the transition to self-organization and collectivism, as this changes the conditions of work, the mode of production, and to some extent also the presentation of works, even if it remains similar to canonized art in the public space. Thus, the narrative of the works (Raichovich) changes, and with it the formal level on which they function, as does their perception, but at the same time their artist expression (Milohnič) is reintegrated into the world of art with astonishing speed.

PETJA GRAFENAUER holds a Ph.D. in historical anthropology of fine arts and serves as an assistant professor at the Department of Theory at the Academy of Fine Arts and Design of the University of Ljubljana. She has specialised in local and regional art after WWII, with an emphasis on painting and contemporary art. Since 2020 she has been working on Slovenian Research Agency (ARRS) projects *Models and Practices of Global and Non-Aligned Movement* (J7-2606), and *Protests, art practices, and culture of memory in the post-Yugoslav context* (J6-31444).

NATAŠA IVANOVIĆ is an art historian with a Ph.D. in historical anthropology of fine arts. She teaches at the Academy of Fine Arts and Design and at the Department of Landscape Architecture at the Biotechnical Faculty of the University of Ljubljana. She began as a young researcher at the France Stele Institute of Art History at the Slovenian Academy of Sciences and Arts and co-founded the RI19+ research institute in 2013. Her work spans research into the art of the 19th–21st century, lectures at home and abroad, and a compilation of the digital catalogue raisonné of Zoran Mušič under the auspices of the Lah Contemporary Foundation.

KATARINA HERGOLD GERM

Peace 75–30 UN

Out of the Box Exhibition

International exhibitions under the auspices of the United Nations promoting the utopian idea of peace in the world, which in the second half of the 20th century marked the activity of the Museum of Modern and Contemporary Art Koroška (Koroška galerija likovnih umetnosti), continue to shape its identity and mission today. The brief for the open competition for the second of its exhibitions, *Peace 75–30 Years of the UNO*, called for so-called “engaged figuration”, but in practice the exhibition showed works that focused either on direct social action and institutional critique, or offered a conceptual reflection of the social circumstances of the day. The presentation therefore focuses on how the exhibition transcended the confines of conventional exhibition practices, which was manifested both in expanding the exhibition both spatially (out of the gallery onto the streets of the city, e.g. Daniel Buren, Biafra Group) as well as in duration (the concept of the multiannual project *Sculpture Park – Peace Grove*, campaign *Umetniško delo v vsako gospodinjstvo* (*An Artwork to Every*

Household), construction of the art residence at the Gradišče mansion, etc.), and contextualises this practice with contemporaneous exhibition practices in Slovenia.

KATARINA HERGOLD GERM is a curator and museum consultant at the Museum of Modern and Contemporary Art Koroška (Koroška galerija likovnih umetnosti). Her work involves maintaining archives and documentary materials, researching the collection and developing new educational approaches to modern art for children. She is the co-author of the concept and editor of the online education portal *Odkrivajmo umetnost/Discovering Art*, and the co-author of a didactic museum picture book for children. She has (co) curated and coordinated solo and group exhibitions at the KGLU.

SANJA HORVATINČIĆ

Monuments on Display

International Exhibitions of Yugoslav Memorial Production

In the last ten years, Yugoslav monuments have enjoyed widespread international visibility and attention. While the post-socialist context of such displays would require a separate analysis, this paper will focus on Yugoslav politics and models of exhibiting monuments to the Peoples’ Liberation Struggle and the Socialist Revolution in the international context. Conveying both artistic and political commitments, modernist monuments appeared as an effective cultural diplomatic tool already in the 1960s, in the context of Yugoslavia’s non-aligned geopolitical and cultural strategy. In this paper Horvatinčić presents several models of international display of Yugoslav monuments: from multilingual photo publications in the 1960s through solo exhibitions of individual artists in 1970 (M. Živković, D. Džamonja, S. Tihec), to diplomatic exhibitions that travelled across the world in the 1980s. The analysis will focus on two case studies: the exhibition of Yugoslav monuments at the 1980 Venice Biennale, curated by Zoran Kržišnik, and the travelling exhibition *Yugoslav Memorial Sculpture*, produced in 1984/85 by the Museum of the Revolution of Yugoslav People in Belgrade, which travelled to Mexico, USSR, Cuba, Angola, and Mozambique. Based on archival research, she will try to reconstruct both of these exhibitions, and their respective representative strategies and discourses.

SANJA HORVATINČIĆ is a Research Associate at the Institute of Art History in Zagreb. Her research focuses on the production of monuments, heritage, and memory politics, and commemorative culture in socialist Yugoslavia. She has participated in a number of projects dealing with Yugoslav post-war modernism, gender and feminist art history of Eastern Europe, digital art history, and critical heritage studies. She is a researcher as part of the international project, financed by Slovenian Research Agency (ARRS), *Models and Practices of Global Cultural Exchange and Non-aligned Movement*, and the coordinator of the community-based heritage project *Heritage from Below | Drežnica: Traces and Memories 1941–1945*.

NEJA KAISER

Exhibiting Performance in Slovenia

*The Case of **Body and the East** Exhibition*

Performance, so significant to the history of art in the 20th century, was mostly overlooked by art museums and academia. However, at the turn of the new millennium, performance emerged as one of the most visible art forms in museums, as well as at biennials and art fairs around the world. *Body and the East*, staged at the Moderna galerija Ljubljana in 1998, was the very first major overview of performance art in Eastern Europe since the 1960s, featuring over 80 artists from 14 countries in the region. Kaiser's main goal is to analyse the way the curator of the exhibition, Zdenka Badovinac, managed to exhibit such an elusive medium. Did surviving documentation, the performance artist, and the audience somehow triangulate?

NEJA KAISER, an art historian and philosopher, developed an intense interest in modern and contemporary art with political and/or ethical dimension(s) while studying for her BA in Philosophy and Art History, which led her to continue her education abroad. She is currently researching socially engaged performance art as a Ph.D. candidate at the University of Groningen, The Netherlands. She is a recipient of the AD FUTURA Scholarship

RENATA KOMIĆ MARN

In the Shop Window

Ivan Grohar and Exhibiting 1900–1910

The paper presents the importance of exhibiting for painter Ivan Grohar, with an emphasis on his role in organising and coordinating the participation of Slovenian painters in exhibitions he also participated in. Exhibiting (and occasionally selling) his paintings enabled Grohar to continue to work, and sometimes even survive. It seems that his role in the breakthrough presentations of Slovenian painters in individual exhibitions is more important than generally accepted, especially given the engagement of his painter colleagues prior to the opening of the Jakopič Pavilion in Ljubljana. The revalued views of the slightly shifted frameworks within which Grohar exhibited in the first decade of the last century raise questions about other key events in his painting career and their hitherto valid contexts.

RENATA KOMIĆ MARN is a research associate at the France Stele Institute of Art History at the Research Centre of the Slovenian Academy of Sciences and Arts, is editor-in-chief of *Umetnostna kronika* (Art Chronicle), and a member of the editorial board of *Acta historiae artis Slovenica*. Her research focuses on the provenance of movable art heritage, art collecting, and art collections, with an emphasis on the 19th and 20th centuries. Occasionally she delves into other topics, especially portrait painting and iconography. She presents her findings at international and domestic conferences and regularly publishes in periodicals and monographs. She has also received several awards, for her work both as author and editor.

WIKTOR KOMOROWSKI

“Graphic Art is Unruly”

Polish Participation at the Ljubljana Biennial of Graphic Arts 1955–1989

In 1955, the first iteration of the Ljubljana Biennial of Graphic Arts was opened in the premises of Moderna galerija for the first time. Its organisers managed to reach out to printmakers from across the world, becoming a catalyst that would come to form the post-war global art scene. Despite the tense situation between Marshall Tito and the countries of the Soviet Bloc caused by the Tito-Stalin Split of 1948, Yugoslavia maintained lively cultural contacts with the Polish People's Republic. Their initial mutual interest grew considerably with Gomułka assuming power, only to encounter great disillusionment after the Prague Spring. While the intensity of the hard-line political links fluctuated over time, cooperation in the cultural sphere continued, despite all of the political hesitation. Between 1955 and 1989, Poles received 14 prizes in Ljubljana and regularly exhibited around 30 works at each edition of the show. Starting with the second biennial (1957) a Polish representative was also regularly invited to join the jury board, with Mieczysław Porębski and Ryszard Stanisławski serving as the main ambassadors of the cooperation. Even though Ljubljana usually saw a cross-section of the most recent developments in Polish printmaking, the Polish representation never assumed a uniform voice, maintaining a safe distance from political affairs. This presentation reveals the significance of such cacophony of graphic motifs, or as Mieczysław Porębski put it the *foral* (*foralny*) modality of graphic art, and covers the main events in the history of Polish participation at the biennial.

WIKTOR KOMOROWSKI is a Ph.D. candidate at The Courtauld Institute of Art funded by the AHRC and supervised by Dr Klara Kemp-Welch. His research focuses on the exhibitions of prints in Eastern Europe and the relationship between the art world and Cold War politics. He is particularly interested in the curatorial strategies developed to negotiate the power split in the authoritarian countries involved.

META KORDIŠ

Rotovž Exhibition Salon, Maribor

Opened in 1966 at the premises of the former Maribor city hall as a result of several decades of efforts of the Maribor Fine Artists Society, the Rotovž exhibition salon offered a highly varied and diverse exhibition programme, and was the only exhibition venue to put on a show of the current fine arts production in the city. Even though the members of the Society took precedence, the Salon also encouraged the exhibitions of young artists, international guests and self-taught artists. The Salon was later managed by the Union of Cultural Associations, which professionalised it in 1976 when they employed a curator. The Salon's programme policy thus began to take more concrete shape, keeping track of the current production of Slovene, Yugoslav, and foreign authors in the fine arts arena as well as in photography, design, and architecture. In 1980 the Salon received new premises, purpose-designed and furnished to accommodate its exhibition activity (at today's Leon Štukelj Square). The opening ceremony introduced the first triennial *Ecology and Art*, which marked a new chapter in the conceptual and professional presentation of art production. In 1985 the city authorities made the independent exhibition venue part of the Maribor Art Gallery.

META KORDIŠ, ethnologist, cultural anthropologist, and art historian is a curator at the NLB Cultural Heritage. She obtained her Ph.D. at the Department of Ethnology and Cultural Anthropology of the Faculty of Arts of the University of Ljubljana with the thesis *Museum of Contemporary and Modern Art and Urban Practices in Maribor*, in which she ventured into the fields of urban anthropology, museology, art history, and cultural policies. Her current preoccupation consists in research into corporate art collections.

MATEJA KOS

The Oldest Permanent Exhibitions of the Provincial Museum of Carniola in Ljubljana

Already the first permanent exhibition of the Provincial Museum of Carniola of 1831 featured both artworks and objects of applied arts. In line with advances in science in the 19th century, the exhibition concept was significantly different from what we are used to today. Through our eyes, the museum seems to have been a kind of depot of curiosities, monuments, antiquities, and works of art. The selection of items featured at the first permanent exhibition at the new museum building, which was inaugurated in 1888, was somewhat more focused. From the museological, anthropological, and ideological point of view, the status, meaning, and purpose of the first permanent exhibitions were considerably

different than present day's. Different was also their role in contemporary society. Also the elitist perspective has to be taken into account and critically re-examined. As the first, and for decades also the only museum in the territory of today's Slovenia, the Provincial Museum in Ljubljana certainly played a role that was even more important than the role of its present-day counterparts.

MATEJA KOS is a Senior Curator at the National Museum of Slovenia. She is employed also as a professor of museology at the Department of Art History at the Faculty of Arts of the University of Maribor. As the leader of the partner team she took part in several European projects and serves as a programme team member in the NMS research programme *Objects as Manifestations of Taste, Prestige and Power – Material Culture in Slovenia*. She is the author of several monographs and papers on applied arts and museology.

KAJA KRANER

The Online Exhibition as Medium Between Democratisation and a Reflection on the Logic of the Digital

The paper focuses on concrete examples of online exhibitions taking place in Slovenia in the last five years, or more specifically: exhibitions that are not primarily or exclusively limited to new-media, digital, or internet art, but are set in the broader context of contemporary (visual) arts. Kraner firstly compares and examines the main reasons for setting an exhibition online (e.g. whether due to its presenting works from a digital archive or whether this was necessary due to the pandemic and similar); and secondly, to what extent concrete exhibitions reflect on and utilise the specifics of spatiality and temporality that are immanent to the logic of the digital or so-called computer space.

KAJA KRANER received her Ph.D. in humanities at the AMEU-ISH in 2020. She works as an independent researcher and critic in contemporary art, aesthetics, theory and philosophy of art, and occasionally also as an editor and curator. Since December 2021 she has been employed in the Research Unit of Moderna galerija, Ljubljana. In 2021, Krtina publishing house published her monograph *Kronopolitika umetnosti: Spremembe v estetski vzgoji od moderne do sodobne umetnosti (Chronopolitics of Art: Changes in Aesthetic Education from Modern to Contemporary Art)*.

IRENA KRAŠEVAC

The First Exhibitions of the Slovenian Artists' Society (Slovensko umetniško društvo) in Ljubljana and Zagreb in 1900/1901

The first exhibition of the Slovenian Artists' Society was organised in 1900 in Ljubljana. It gathered 31 Slovenian artists, most of whom lived in Ljubljana at the time, with a few eminent ones residing in Munich or Vienna. At the time, with 186 paintings and sculptures exhibited, this was the largest exhibition ever held in Ljubljana. Thanks to the intense contacts between Slovenian and Croatian artists, members of the Slovenian Artists' Society participated in the *Second Exhibition of the Society of Croatian Artists*, held in the Art Pavilion in Zagreb in 1900/1901. After the great success of the *Croatian Salon* in 1898/1899, this was the first subsequent exhibition to be organised by the Society. The paper will present relevant archival documents and the network of participating artists and art critics.

IRENA KRAŠEVAC is a Senior Research Adviser at the Institute of Art History in Zagreb. Her field of research is Croatian art of the 19th century and the first half of the 20th century. She has participated in numerous scientific conferences and has given a series of lectures, including courses as guest professor, at the Department of Art History of the Faculty of Humanities and Social Sciences of the University of Zagreb. She regularly publishes scientific papers as well as critical reviews in professional publications and scholarly journals.

VESNA KRME LJ

The Role of the Ljubljana Grand Fair in the Development of Exhibition Activity in Slovenia between the Two World Wars

Modelled on great international exhibitions before the Great War the Ljubljana Grand Fair was established in 1920 as a venue where the bourgeoisie of the new national capital could show off their modern Slovene identity. The pavilions in Tivoli were designed by architect Josip Costapera, the author of numerous stately contemporary (sub)urban villas, and updated plans were adopted at the competition of 1939 (Vinko Glanz). One of the functions of the grand fair was

to organise cultural and art exhibitions, e.g. on Slovenian journalism (1937), cultural heritage, *Slovenian Church*, *Modern Slovenian Art 1918–1928*, *Women in Slovenian Art* (1932), *Slovenian Madonna* (1933), *Slovenian Landscapes* (1934), *International Art Photography Exhibition*, *Slovenian Literature* (1933), *French Literature* (1938), a grand music exhibition (1934) and similar. Each of these was an ambitious project, complete with art commissions, awards, and purchase prizes. The paper focuses on the Ljubljana Grand Fair exhibition policy, especially on how they coincided with other art, cultural, and scientific events that generated fair programmes.

VESNA KRME LJ worked as a librarian at the Department of Art History at the Faculty of Arts of the University of Ljubljana until she took over the helm of the library at the Academy of Fine Arts and Design of the UL. She is the curator of the Srečišče Gallery and co-author (with the arts and culture association KUD Sestava) of the transformation of a former military prison into the Celica Hostel. Since 2018 she has been working at the France Stele Institute of Art History at the Slovenian Academy of Sciences and Arts, where she has been in charge of Stele's correspondence, which she studied and interpreted in her doctoral thesis. Her main interests are modern art and Slovenian cultural history of the 20th century, including censorship and propaganda in modern art, and the history of art history with an emphasis on the Vienna School of Art History.

TEJA MERHAR

The Archives Department, Moderna galerija, Ljubljana

Since its inception in 1971, the Archives Department of the Moderna galerija has been collecting, processing, storing, and presenting materials on exhibitions in Slovenia and exhibitions of Slovenian artists abroad; exhibition venues and other spaces where visual art is created and presented; 20th and 21st-century artists in Slovenia; and authors writing on 20th and 21st-century art. Merhar offers a brief chronology and the main reason for the inception of the Department, its most high-profile projects (chronologies, bio-bibliographies, thematic research), collaborations (with Slovenian and foreign institutions), and archives (Igor Zabel Archive, Moderna galerija Archive, Jakopič's Correspondence). Today, the department serves as the central research venue of 20th and 21st-century art in Slovenia and beyond.

TEJA MERHAR, art historian, has worked as a curator at the Archives Department of the Moderna galerija in Ljubljana since 2010. She regularly contributes to catalogues accompanying exhibitions at the Moderna galerija, in particular bio-bibliographies (e.g., Tadej Pogačar, Srečo Dragan, Marko Peljhan), chronologies (for the exhibition *Crises and New Beginnings: Art in Slovenia 2005–2015*, 2015), and other texts. She prepared an extensive study *International Collaborations in Culture between Yugoslavia and the Countries of the Non-Aligned Movement* for the exhibition *Southern Constellations: The Poetics of the Non-Aligned* (2019, +MSUM, Ljubljana).

IVANA MEŠTROV, KSENIJA ORELJ

Exhibiting Museum Collections in Times of Hyper-Production Merging Traditional and Experimental Approaches

The paper focuses on several regional exhibitions dealing with the old and the new, rarely shown, lesser known, or even marginalised parts of museum heritage (*With the Collection*, MMSU, Rijeka; *Arteast 2000+23*, MSUM, Ljubljana; *Accidental Depot*, NMMU, Zagreb; *Recycle Bin*, MSUB, Beograd).

In depth analysis shows how these exhibitions depart from the established art history canons, chronological constructions, and prevailing monocultural values. More broadly, we examine the shift from considering museums as temples of untouchable treasures of national heritage to treating them as “critical museums” (Piotr Piotrowski, Claire Bishop); i.e. as agents of social changes and advocates of a multiplicity of artistic expressions, which have been developing more consistently since the 1990s under the influence of the third wave of institutional critique and a discursive, less authoritative approach to exhibitions.

The survey is based on the dynamic relationship between the traditional and experimental, as well as on the museums’ own self-critical agency and their recognition of their own position as obsolete/outdated and modern, but contemporary, working in their ever changing and flexible/non-essentialist notion of culture. Meštrov and Orelj are interested in interdisciplinary and trans-historical exhibitions that tackle in an accessible way the history of the displayed items, using their own limitations (spatial context, heterogeneity of the collection, improvised working conditions, stereotypical concepts of contemporary art and similar) as momentum for creating pertinent exhibitions. Moreover, they examine in what ways institutions include self-irony at their own expense? To what extent are such practices present in the context of an increasing bureaucratization of culture, instagramisation, and demands for rapid shifts in museum agendas?

IVANA MEŠTROV is a curator, writer, and researcher. Trained in art history at Paris 1 Pantheon-Sorbonne University, Paris, and curating at École du Magasin Grenoble she works as a freelance curator, lecturer in art history, and writer on art. She recently curated the Ostrale Biennial of Contemporary Art (*Atemwende*, Dresden, July–September 2021) and the 41st edition of a major contemporary group art show in Split, Croatia (*Not definitely lost to each other*, Split, November–December 2021). Her most recent writing and editorial projects include: *David Maljković et al-With the Collection*, MMSU, Rijeka, 2020; *Nora Turato in Villa Ružić*, MMSU, Rijeka, 2020; *Nicole Hewitt: This Woman is Called Jasna*, Pangolin Zagreb, 2021; *Ana Hušman: A Person Without a House is Homeless, What is House without a Person*, Nada Kareš and Vjenceslav Richter Collection-MSU, Zagreb, 2021).

KSENIJA ORELJ is a curator and writer. She studied art history and German language and literature at the Faculty of Humanities and Social Sciences in Zagreb. In 2013, she earned a master’s degree from the Cultures of the Curatorial at the Academy of Fine Arts Leipzig. Orelj works as a curator at the Museum of Modern and Contemporary Art in Rijeka (mmsu.hr). She is interested in interdisciplinary approaches to exhibitions and in projects focusing on issues of labour, hyperproduction, and the lack of free time. Some of these projects are *The Munchhausen Effect: On Time in Times of Having No Time*, Galerie 5020, Salzburg, 2017 (with Anamarija Batista); *Please Empty Your Pockets*, MMSU Rijeka and Emil Filla Gallery, Usti nad Labem, 2016; and *From Within the Giant’s Belly*, MMSU Rijeka, 2015.

CVETKA POŽAR, MAJA VARDJAN

Exhibitions of Model Apartments as a Starting Point for a New Living Culture

In the 1950s and 1960s the new living culture was one of the central architectural and social issues related to the modernisation and urbanisation of the country. Didactic exhibitions with idealised model apartments at 1 : 1 scale presented new concepts of living and played an important role in resolving the housing issues and the development of industrial production. Through the exhibition medium a functional apartment with rationally designed standardised furniture became a promoter of progress and modern lifestyle. Primarily aimed at educating the public and the professionals, exhibitions also served as indicators of accessibility of goods and promoters of mass production and consumption. Nevertheless, the concept of model apartments of the time transcended solely economic considerations and evolved into a medium of a democratic idea of quality living conditions for all, regardless of their social status. The paper highlights the impact and importance of such exhibitions, from the first furniture exhibition of the Les Ljubljana company (Ljubljana, 1952) to model terraced house interiors at *Housing for Our Conditions* (Ljubljana, 1956), Yugoslav pavilion at the XI Milan Triennial (Milan, 1957), presentations of three model apartments in Sava towers at the *Family and the Household* (Zagreb 1958) and the exhibition *Modern Amenities* (Ljubljana, 1964).

CVETKA POŽAR, curator at the Museum of Architecture and Design (MAO) with a Ph.D. in development and theory of design, researches design, in particular visual communications. She is the author of the exhibition and book *The Century of the Poster: Slovenian Poster Design in the 20th Century* (2015) and (co)curator of numerous exhibitions, including *Jože Brumen: Modernist Designer and Art Connoisseur* (2021), *The World Inside: Designing Modern Interiors, 1930–Today* (2021), *Made in: Crafts – Design Narratives* (2020), *Art for Everyday Life: Modernist Glass Design in Slovenia* (2017), *BIO 50: 3, 2, 1, ... TEST* (2014), and *Iskra: Non-Aligned Design 1946–1990* (2009).

MAJA VARDJAN, architect and curator at MAO, researches Slovenian architecture and design production of the 20th century and contemporary creative practices. She has taken part in the preparation of numerous publications and exhibitions, including *The World Inside: Designing Modern Interiors, 1930–Today* (2021), *Made in: Crafts – Design Narratives* (2020), *Stanko Kristl: Humanity and Space* (2018), *Saša J. Mächtigt: Systems, Structures, Strategies* (2015), *BIO 50: 3, 2, 1, ... TEST* (2014). She was the co-curator and co-author of the concept for *BIO 26: Faraway, so Close* (2017), which won the ICOM Slovenia award.

ALESSANDRO QUINZI 110th Anniversary of “Intimate Exhibition” in Gorizia

On 7 July 1912 Anton Dermota (Železniki 1876–Gorizia 1914) organised and hosted an “intimate exhibition”, as it was called in the press at the time, in his home in Gorizia, at the address Via dei Tre Re 8. This was the first exhibition of contemporary Slovenian artists, which was to provide insight into “*the positive interest in Slovenian art in the Gorizia region*”. For two weeks, visitors had the opportunity to see the works by Avgust Andrej Bucik, Ivan Grohar, Pavel Gustinčič, Anton Gvajc, Hinko Smrekar, Avgusta, Saša and Henrika Šantel, Milan Klemenčič, Venceslav Smrekar and Fran Tratnik. Among the 258 visitors who saw the exhibition were also Lojze Spazzapan and Venio Pilon, the latter mentioned the exhibition in his memoir, but misstated the name of the organiser. It was at this time that these two budding young artists encountered Fran Tratnik’s expressionism.

ALESSANDRO QUINZI graduated in monument protection at Udine University, where he specialised in art history. Since 2003 he has been working as the art collection curator at Provincial Museums of Gorizia (Musei Provinciali di Gorizia).

GIOVANNI RUBINO Serigraphy at the Time of its Democratic Multiplication Examples of Italian Art in Yugoslavia around 1968

Based on the passage from the single piece to the series in the abstract and multiplied art of the 1960s, Rubino’s paper proposes that the serigraph artwork was a mechanical technique that represented a crucial »exchange object«

in relations between Italy and Slovenia (in the framework of the Biennial of Graphic Arts) in the time of the former Yugoslavia.

Up until the first half of the 1970s in particular, we could understand the silkscreen print as a means of mass political and aesthetic education, allowing people access to the more advanced trends in contemporary art, as it was stated several times by both Umbro Apollonio and Zoran Kržišnik.

The paper wants to shed light on Italian silkscreen print art abroad, mapping the art network between Ljubljana, Zagreb, and Belgrade, and how that technique played a pivotal role in democratising new art practices in Italy and vice versa to accelerate the push of Yugoslav art towards the so-called socialist modernism.

GIOVANNI RUBINO, earned an MA in Liberal Arts in 2003. He then completed post-graduate studies in Art History at Udine University, where he later gained a Ph.D. in art history en cotutelle with the Zagreb Faculty of Humanities and Social Sciences in 2012. Today he is a Researcher in Contemporary Art History at Roma Tre University with a focus on the Avantgarde and the neo-Avantgarde between Western and Eastern Europe.

ASTA VREČKO Exhibiting American Art in Slovenia in the 1960s

Socialist Yugoslavia had a complex relationship with the USA, with the Yugoslav socialist “third way” and its attempts at market socialism directly contending with “wild” capitalism. Nevertheless, the countries maintained solid ties, namely in the field of art and culture, with international exhibitions occasionally serving as a special form of cultural diplomacy. Yugoslavia sent its exhibitions to the USA and hosted predominantly large travelling exhibitions of American art. The 1960s saw a significant rise in exhibitions of American art in Slovenian exhibition venues. Already in 1961 the Maribor Art Gallery and soon after the Moderna galerija in Ljubljana hosted a travelling exhibition of contemporary American painting, which was followed by other such events, including notable pop art exhibitions.

The paper looks into the connections between American exhibitions and strategic policies of Yugoslavia, which was increasingly open to Western influences in the 1960s. It focuses in particular on the exhibition *Contemporary American Painting* or *Contemporary American Art*, which was on show at the Maribor Art Gallery and Moderna galerija in Ljubljana in 1961. It explains how it was conceived, discusses its reception in the media, and tries to evaluate its impact on the art production of the time, concluding with a brief overview of the development that followed.

ASTA VREČKO is assistant professor at the Department of Art History at the Faculty of Arts of the University of Ljubljana and an associate at the Božidar Jakac Art Museum. She lectures at the Academy of Fine Arts and Design of the University of Ljubljana. Her work focuses on Slovene and Yugoslav 20th-century art, with an emphasis on the organisation of artists, the history of exhibitions, and cultural policy

NADJA ZGONIK

Adria Art Gallery (1967–1968), a Sales Gallery of Yugoslav Fine Arts in New York, or How Socialist Art Set Out to Conquer the Western Market

In 1967, a sales gallery of Yugoslav fine arts, the Adria Art Gallery, was opened at a representative location in New York. It was supposed to act as a private gallery marketing art coming from a socialist country. Its work was supported by Zoran Kržišnik, director of the Moderna Galerija in Ljubljana and the leading international promoter of Yugoslav fine arts, and the representative office of the Yugoslav international trade company Intertrade from Ljubljana, which supplied the home country with foreign exchange. As the initiator and program manager of the gallery Kržišnik connected its start-up with the intensified exhibition activity and presentations of Yugoslav art in the USA in the 1960s. The purpose of the gallery was to establish Yugoslav artists confirmed by international awards in the free competitive art market. The paper explains the cultural-political context that made this ambition, rather short-lived possible. The economic crisis in 1968 and the fact that the company Intertrade, which sold mostly skis and chairs, was unable to follow the principles of the art market, led to the gallery's bankruptcy after only a year of operation.

NADJA ZGONIK, art historian and art critic, is associate professor of art history at the Academy of Fine Arts and Design of the University of Ljubljana. As a visiting curator she has organised presentations of Slovenian art around the world (Bonn, Trieste, Bologna, Shanghai, Priština). She is the author of six monographs, including *Podobe slovenstva (Images of Slovenian National Identity, 2002)* and *Študije iz slovenskega modernizma po letu 1945 (Studies in Slovenian Modernism in the Second Half of the 20th Century, 2010)*, and editor of the *Pojmovnik slovenske umetnosti po letu 1945 (Glossary of Slovenian Art after 1945, 2009)*.

Razstavljanje na Slovenskem II

Simpozij o razstavljanju likovne umetnosti, arhitekture in oblikovanja ter o razstavnih institucijah na Slovenskem

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