

Razstavljanje na Slovenskem III

Zbornik simpozijskih povzetkov

*Exhibiting in
Slovenia III
Symposium Abstracts*

11.-12. 4. 2024

Mestni muzej Ljubljana
City Museum of Ljubljana

Razstavljanje na Slovenskem III

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

Zbornik povzetkov

11.-12. april 2024

dvorana Mestnega muzeja,
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Razstavljanje na Slovenskem III

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

S tretjo edicijo simpozija *Razstavljanje na Slovenskem* nadaljujemo poglobljen razmislek o razstavljanju umetnosti, arhitekture in oblikovanja pri nas. Dober odziv in pestrost z razstavljanjem povezanih vsebin na prvem in drugem znanstvenem srečanju v letih 2019 in 2022 sta pokazala, da strokovno in tudi širšo javnost zanima razmislek tako o samem področju kot o nanj nanašajočih se temah.

Izbrane razstave, institucije in druge fenomene s področja razstavljanja tudi tokrat obravnavamo in presojava v kronološkem loku ter z najrazličnejših vidikov. Simpozij pričenjamo v času Avstro-Ogrske in se preko fenomena jugoslovanskih razstav, organiziranih še pred letom 1918, pomikamo proti razstavljanju in mednarodnim izmenjavam med obema vojnama. Nekaj predavateljev se posveča razstavljanju umetniških del v neumetnostnih muzejih in kontekstih. Z njimi se časovno premaknemo v obdobje po drugi svetovni vojni in s tem k analizi programskih in političnih usmeritev različnih umetnostnih institucij kot tudi njihovi vlogi pri usmerjanju in določanju likovnega področja na Slovenskem. Vsebine se, tako kot na prvih dveh simpozijih, zgostijo v raziskovanju razvoja pospešene institucionalizacije umetnosti, arhitekture in oblikovanja po drugi svetovni vojni. Z različnih zornih kotov obravnavajo delovanje nekaterih ključnih akterjev na polju umetnosti v takratnem jugoslovanskem kontekstu, med drugim tudi Zorana Kržišnika kot pomembnega promotorja slovenske in jugoslovanske povojne umetnosti. Zaključujemo z analizami izbranih razstav zadnjih desetletij, njihovih značilnih kuratorskih praks in novih razstavnih formatov. Izjemno razveseljivo in pomembno je, da se nam tudi tokrat v preišljevanju mednarodno vpetega slovenskega razstavljanja pridružujejo številni raziskovalci iz tujine in s tem prispevajo dragocen zunanji pogled na našo razstavno dejavnost.

S simpozijem nadaljujemo usmeritev, ki smo jo načrtali že s prvima dvema: izčrpna refleksija o razstavnih dejavnosti na Slovenskem naj s kritično introspekcijo poskuša razjasniti tudi 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 – 1. dan

četrtek, 11. 4. 2024

9.30–10.00 *Prihod*

10.00 **Pozdravni nagovori**

Blaž Peršin – direktor Muzeja in galerij mesta Ljubljane (MGML)

Beti 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 drugo svetovno vojno

Moderator: Miha Valant

10.15 **Renata Komić Marn**

»Vse, kar Kranjska lepega hrani od starih dob«:
Deželna razstava v Ljubljani (1883)

10.35 **Žaklina Ratković**

Jugoslovanske umetniške razstave:
modeli delovanja (1904–1927)

10.55 **Lovorka Magaš Bilandžić, Ana Ereš**

Od nacionalnega predstavljanja do samoorganiziranega razstavljanja: sodelovanje umetnikov iz Kraljevine SHS na *Sesquicentennial International Exposition* v Filadelfiji leta 1926

11.15 *Odmor*

11.30 **Alice Němcová**

Razstavna dejavnost Društva upodablajočih umetnikov Mánes v povezavi s slovensko moderno umetnostjo v dvajsetih letih 20. stoletja

11.50 **Hana Čeferin**

Oblikovanje nacionalnega izraza na razstavah Fotokluba Ljubljana (1932–1938)

12.10 *Razprava*

Odmor za kavo

Razstavljanje umetnosti v izvenumetnostnih okvirjih

Moderatorica: Beti Žerovc

13.00 **Oskar Habjanič**

Muzeološke interpretacije stalnih razstav Pokrajinskega muzeja Maribor v obdobju od ustanovitve muzeja leta 1903 do leta 1947

13.20 **Tina Fortič Jakopič**

Vloga likovnih del na razstavah Muzeja narodne osvoboditve in Muzeja ljudske revolucije Slovenije

13.40 **Irena Šimić**

Kaj je podoba, ko je podoba vse: o razstavljanju fotografa Nenada Gattina

14.00 *Razprava*

Odmor za kosilo

Razstave arhitekture in oblikovanja

Moderatorica: Martina Malešič

16.00 **Nika Grabar**

Arhitektura Jugoslavije na povojnih razstavah

16.20 **Bogo Zupančič**

Razstave in promocije Le Corbusierovih idej pri nas

16.40 **Tamara Bjažić Klarin**

Plodno sodelovanje Zveze arhitektov Jugoslavije (SAJ) z Mednarodnim združenjem arhitektov (UIA) v petdesetih letih 20. stoletja

17.00 **Giovanni Rubino**

»Zakaj so jugoslovanske hiše tako drugačne, tako privlačne?«

17.20 *Razprava*

Program – 2. dan

petek, 12. 4. 2024

Razstavljanje v povojni Jugoslaviji I

Moderatorica: Katarina Mohar

- 9.30 **Nadja Zgonik**
Grupa 69: avtonomne politike razstavljanja umetniške elite v socializmu
- 9.50 **Ljiljana Kolečnik**
Vloga osebnih in institucionalnih mrež pri oblikovanju koncepta avtorskega kuratorstva v socialistični Jugoslaviji: primer Zorana Kržišnika
- 10.10 **Meta Kordiš**
Razstave v Ljubljanski banki
- 10.30 *Razprava*

Odmor za kavo

Razstavljanje v povojni Jugoslaviji II

Moderator: Vladimir Vidmar

- 11.30 **Petar Prelog**
O konceptu jugoslovanske umetnosti: »desetletne razstave« Muzeja sodobne umetnosti v Beogradu (1967–1985)
- 11.50 **Rea Zupin**
Zbirka jugoslovanske umetnosti v graški Neue Galerie
- 12.10 **Sanja Sekelj**
Usklajevanje »skupnih jugoslovanskih akcij«: o dveh razstavah sodobne jugoslovanske umetnosti v osemdesetih letih 20. stoletja

- 12.30 **Tomaž Brejc**
»Inside the white cube«, pričevanje očitca: realna in retrogradna izkušnja

12.50 *Razprava*

Odmor za kosilo

Razstavljanje sodobne umetnosti

Moderatorica: Urška Jurman

- 15.00 **Deja Bečaj**
Vila Katarina
- 15.20 **Hana Ostan Ožbolt**
U3 – Triennale sodobne (slovenske) umetnosti
- 15.40 **Christophe Barbeau**
Posameznik in sistem
- 16.00 *Odmor*
- 16.15 **Nicola Foster**
Participatorna umetnost kot prihodnost: Szeemannovi razstavi *Epicenter Ljubljana* (1997) in *Kri in med* (2003)
- 16.35 **Alenka Pirman**
Razstava kot oblika družbene prakse: orodje za analizo
- 16.55 *Razprava*

Christophe Barbeau

Posameznik in sistem

Leta 2003 je Francesco Bonami, umetniški vodja 50. Beneškega bienala, »desetim kuratorjem podelil popolno avtonomijo, da uresničijo svoje vizije«, ki jih je vključil v osrednjo »mednarodno umetniško razstavo« z naslovom *Sanje in konflikti: Diktatura gledalca*. Eden od njih je bil Igor Zabel. Njegova razstava *Individualni sistemi* je bila v popolnem nasprotju s spektakularnostjo preostalih postavitev. Subtilno in skromno se je osredotočala na avtorske izraze posameznih umetnikov in na njihov »odnos med umetniškim delovanjem in sodobnimi globalnimi sistemi«. Razstava je Zabela, ki je bil sicer že uveljavljen, a relativno lokalno delujoč avtor, postavila v mednarodni kuratorski sistem.

Prispevek je nadgradnja predavanja *Kuratorjeve sobe*, ki ga je Christophe Barbeau leta 2022 pripravil za simpozij *Razstavljanje na Slovenskem II*. V njem je izpostavil Zabelov intimni razstavní eksperiment *Nerazložljiva navzočnost (Kustosova delovna soba)* in se osredotočil na specifičnost njegove samorefleksivne kuratorske drže. V kontekstu Bonamijeve trditve, da »polifonična« gesta vabila prinaša konec »velikega kuratorja« (kar je neposreden odziv na Beneški bienale, ki ga je leta 2001 kuriral Harald Szeemann), prispevek skuša pokazati, kako Zabel z *Individualnimi sistemi* utrjuje svojo zavezanost h kritičnemu pristopu, ko gre za prevzemanje kuratorske »pozicije moči in selekcioniranja« v središču beneškega Arsenala.

CHRISTOPHE BARBEAU je kurator in umetnik, ki živi in dela v Torontu (Kanada). Že v svojem magisteriju iz vizualnih in kuratorskih študij se je ukvarjal s specifičnim konceptom "avtorstva" pri kuratorju. Z razstavami *in jaz sem kurator te razstave!* (*and I am the curator of this show!*, Muzej umetnosti Univerze v Torontu, 2018), *Kaj smo naredili [...] (Qu'avons-nous fait? [...])*, 2019), *Kustosova delovna soba (The Curator's Room, 2021-)* ter *MG-1997-PRED-45 (Axeño7, Quebec, 2023)* želi dekonstruirati konvencije kuratorjevega dela in razkriti politične izzive, s katerimi se sooča pri svojem delu.

Deja Bečaj

Vila Katarina

V devetdesetih letih prejšnjega stoletja se je v Sloveniji izoblikovalo nekaj specifičnih razstavnih prostorov, ki so delovali izven institucijskih okvirjev. Eden takih je Vila Katarina, domovanje Milene Kosec (1947–) v Rožni dolini v Ljubljani, ki je med letoma 1988 in 1998 izvajala razstavno

dejavnost, katere osrednja točka je bilo kiparstvo in zanimanje za njegovo prehajanje v druge izrazne sfere. Ideja za vzpostavitev galerije se je rodila leta 1987 z razstavo kiparja Janeza Pirnata (1932–2021), poudarek na kiparskih postavitvah v vrtu pa je izšel iz pobude Rene Rusjan (1962–), ki je kot prva razstavljala v sklopu projekta *Kipi v vrtu* (1990–1998). V hiši in na takrat obsežnem vrtu se je v desetletnem obdobju odvilo okoli 60 razstav in dogodkov domačih, tudi manj uveljavljenih mladih umetnic in umetnikov ter mednarodnih gostov. Prispevek se osredotoča na vzgibe, ki so pripeljali do vzpostavitve razstavnega programa in na njegov pomen pri uveljavljanju novodobnih umetniških praks pri nas.

DEJA BEČAJ je doktorska študentka umetnostne zgodovine na Filozofski fakulteti Univerze v Mariboru, kjer raziskuje okoljsko umetnost s poudarkom na razstaviščih v naravi. Sodelovala je z Umetnostno galerijo Maribor, MMC Kibla, ZDSLU, DLUL, Galerijo Velenje in Galerijo likovnih samorastnikov Trebnje. Zaposlena je kot kustosinja pedagoginja v Galeriji Božidar Jakac v Kostanjevici na Krki.

Tamara Bjažić Klarin

Plodno sodelovanje Zveze arhitektov Jugoslavije (SAJ) z Mednarodnim združenjem arhitektov (UIA) v petdesetih letih 20. stoletja

Jugoslavija je po razkolu s Sovjetsko zvezo v petdesetih letih 20. stoletja morala utrditi svoj položaj na novem geopolitičnem zemljevidu. Privzela je mirovniško držo in se uveljavljala kot država, ki se zavzema za sodelovanje in izmenjavo znanj. Izkoristila je svoj vmesni položaj, uspela uravnotežiti obe strani ter ju angažirati za lasten razvoj. V ta namen je domače strokovnjake med drugim spodbujala k sodelovanju z mednarodnimi strokovnimi združenji. Zveza inženirjev in tehnikov Jugoslavije (SITJ) se je tako že v petdesetih letih prejšnjega stoletja odločila, da se vključi v pet mednarodnih organizacij, Zveza arhitektov Jugoslavije (SAJ) pa se je pridružila Mednarodnemu združenju arhitektov (UIA).

Zveza arhitektov Jugoslavije je svojo vlogo v Mednarodnem združenju arhitektov vzela resno in v petdesetih letih aktivno sodelovala pri pripravah na kongrese, kar je vključevalo tudi obvezne razstave. Prispevek se posveča seriji treh razstav, ki jih je Zveza arhitektov Jugoslavije pripravila za kongrese Mednarodnega združenja arhitektov v Haagu (1956), Moskvi (1958) in Londonu (1961). Slednja je predstavljala vrhunec in obenem konec najplodnejšega obdobja jugoslovanskega sodelovanja s krovno mednarodno organizacijo.

TAMARA BJAŽIĆ KLARIN je višja znanstvena svetnica na Inštitutu za umetnostno zgodovino v Zagrebu. Glavno področje njenega raziskovanja je urbanistično načrtovanje in arhitektura 19. in 20. stoletja s poudarkom na procesih modernizacije, izmenjavi znanj in javnem delovanju arhitektov. Je avtorica knjig *Ernest Weissman: družbeno angažirana arhitektura, 1926–1939* (Ernest Weissmann: *društveno angažirana arhitektura 1926.–1939.*, 2015) in "Za novi, lepši Zagreb" – arhitekturni in urbanistični natečaji v Zagrebu med obema vojnoma 1918–1941 ("Za novi, lepši Zagreb!" – arhitektonski i urbanistički natječaji međuratnog Zagreba, 1918.–1941., 2020).

Tomaž Brejc

»Inside the white cube«, pričevanje očividca: realna in retrogradna izkušnja

Nova minimalistična abstrakcija ter abstraktni imagizem sedemdesetih let 20. stoletja (Gnamuš, Šušnik, Podgornik, Šalamun, Valentinčič) nista izhajala iz narave, ampak ekskluzivno iz »galerijskega prostora«: to niso bile salonske štafelajne slike, temveč modernistični galerijski »kosi« s svojo ploskovitostjo (ang. *flatness*) in horizontalnostjo (po definiciji teoretičarke Rosalind Krauss), ki so lahko živeli samo »inside the white cube« in so to miselnost/predstavnost tudi ustvarjali.

Na tej prelomnici se je odprl pogled nazaj: bela kocka galerijskega prostora je bila ustvarjena z ohojevskimi instalacijami (Moderna galerija, Ljubljana, 1968/69), razpostavitvijo neokonstruktivističnih objektov (Mestna galerija Ljubljana) in »grafično sliko« (sitotisk: »flatbed picture plane«; ekspresivna figuralika). Zgodovinsko pa se je mogoče vrniti do *Tržaškega konstruktivističnega ambienta* (1927) in scenografij za Delakov *Delavski oder* ter do začetkov, *Kunstschau Wien 1908*, ki je navdihnil Jakopiča za njegov paviljon (še vedno prostor za takratne salonske slike in veliko izjemo: razstavo Avgusta Černigoja leta 1925).

TOMAŽ BREJC je skoraj štiri desetletja predaval umetnostno zgodovino in teorijo na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani. Njegova zadnja publikacija je *Čas prebujenja: slovenska umetnost 1880–1918* (2023).

Hana Čeferin

Oblikovanje nacionalnega izraza na razstavah Fotokluba Ljubljana (1932–1938)

Prispevek obravnava tri klubske razstave (1932, 1933, 1937) in tri mednarodne fotografske razstave, ki jih je Fotoklub Ljubljana organiziral leta 1934 (Hedžet-Koritnikova palača), 1936 (Jakopičev paviljon) in 1938 (Ljubljanski velesejem). Posveča se predvsem slogu in motivom razstavljenih fotografij, ki od bolj modernističnih motivov zgodnjih tridesetih let 20. stoletja postopoma preidejo k pastoralnim motivom slovenskega ljudstva in pokrajine v piktorialističnem slogu. Razstave Fotokluba omogočajo uvid v pogosto kontradiktorne poglede na naloge umetnosti tridesetih let, ki naj bi po mnenju nekaterih piscev delovala kot promotor-ka narodne zavesti in pripadnosti. Primerjava s fotografsko umetnostjo Avstrije pokaže podobne tendence po prikazovanju t. i. *Heimat* motivike idealne domovine, ki je vedno prikazana v pozitivni luči in nikoli ne razgalja krivic ali socialnih stisk. Glavni upodobljenci postanejo kmetje in kmetice, ki na posnetkih posebej poudarjajo skromnost in trdo delo v kombinaciji z ljudskimi običaji in neomajno vero. Spremembam v razstavni politiki, slogu in motivu je možno slediti skozi politične okoliščine tega časa.

HANA ČEFERIN je magistrica umetnostne zgodovine, ki od leta 2023 vodi Bienale oblikovanja v Ljubljani (BIO). Med letoma 2015 in 2023 je bila sodelavka Galerije Fotografija v Ljubljani in Kunsthalle Wien na Dunaju. Od leta 2021 je urednica revije *ETC*. Deluje tudi kot samostojna kritičarka in kuratorica, ki je sodelovala med drugim z galerijo Improper Walls na Dunaju, festivalom Alt+1000 Photography Festival v Švici, Cankarjevim domom in Galerijo Škuc. Bila je udeleženka šole Svet umetnosti (SCCA-Ljubljana).

Tina Fortič Jakopič

Vloga likovnih del na razstavah Muzeja narodne osvoboditve in Muzeja ljudske revolucije Slovenije

Sodobna muzeologija pri obravnavi muzejev jasno prepozna, da diskurz, znotraj katerega deluje muzej, ne more biti apolitičen. Muzejska institucija je vedno vezana na okolje, znotraj katerega deluje, na njegove kulturne politike, socialno-politično ureditev in tradicijo oziroma zgodovino. Na primeru razstav likovne umetnosti slovenskega Muzeja narodne osvoboditve, ki se je sočasno s podobnimi jugoslovanskimi institucijami pozneje prestrukturiral v Muzej ljudske revolucije, lahko prepoznamo

spremembe koncepta razstavljanja likovnih del v različnih zgodovinskih obdobjih in s tem spremembe zasnove, obravnave in kakovosti likovne zbirke muzeja, ki ga sicer uvrščamo med zgodovinske. Glede na postavitev, število in izbor del lahko ob tem opazujemo tudi različne vloge likovnih del na razstavah, ki prehajajo prek vlog dokumenta in scenskega elementa v samostojno likovno in tudi dediščinsko gradivo. Pregled dinamike in vrsti razstav odstira tudi velik pomen kustosov in drugih zaposlenih, ki so z razstavami in drugim delom močno pripomogli k prepoznavnosti, kredibilnosti in kakovosti likovne zbirke.

TINA FORTIČ JAKOPIČ je leta 2012 diplomirala in leta 2019 magistrirala na Oddelku za umetnostno zgodovino Filozofske fakultete Univerze v Ljubljani. Med letoma 2017 in 2019 je bila zaposlena v Galeriji in dražbeni hiši Sloat, od leta 2020 pa dela kot kustosinja za likovno zbirko v Muzeju novejšje in sodobne zgodovine Slovenije.

Nicola Foster

Participatorna umetnost kot prihodnost: Szeemannovi razstavi Epicenter Ljubljana (1997) in Kri in med (2003)

Nekaj let po osamosvojitvi Slovenije (1991) in njeni priključitvi Združenim narodom (1992) je Harald Szeemann kuriral razstavo *Epicenter Ljubljana* v ljubljanski Moderni galeriji, ki je prikazala dela uveljavljenih umetnikov, ni pa vključevala domačih avtorjev. Sledila je razstava *Kri in med: prihodnost je na Balkanu* (Zbirka Essl, Klosterneuburg pri Dunaju, 2003), ki je izzvala nove polemike. Ni se posvetila umetniški produkciji posameznih novonastalih neodvisnih držav, ampak je skušala prikazati enotnost »duha« skupka držav pod oznako »Balkan«. Szeemann je sicer v preteklosti že kuriral nekaj razstav, s katerimi je želel izpostaviti »duha naroda« (Švica, Avstrija, Poljska), vendar Raluca Voinea pravi, da se je pri *Kri in med* zanašal na prepoznavno balkansko »mentaliteto«, na prevladujoče mite in »večne« stereotipe Evropejcev, namesto da bi novejša umetniška dela iz novonastalih držav, ki so bila prikazana na razstavi, prepoznal kot inovativna in jim tako omogočil preboj v mednarodni prostor. Prispevek osvetli razkorak med lokalnim in mednarodnim, kot se razkriva ob obeh razstavah.

NICOLA FOSTER je mentorica študentom raziskovalcem vizualnih umetnosti na dveh angleških univerzah (Solent in Suffolk). Njene novejšje objave vključujejo: *Sodobnost kot kuratorski pristop:*

temnopolti modeli v New Yorku, Parizu in na Guadeloupu (Contemporaneity as a Curatorial Approach: Black Models in New York, Paris and Guadeloupe, 2023); Kustosi kot skrbniki in ustvarjalci: Afriške galerije Britanskega muzeja (Curators as Keepers and Makers: The British Museum's African Galleries, 2022); Nushu v prevodu: vizualna umetnost in ples (Nushu in Translation: Visual Art and Dance, 2020); Ponovno uprizarjanje razlike: ponovno uprizarjanje izvora? (Re-Staging Difference: Re-staging Origin?, 2019); Restaging Exhibitions, Journal of Curatorial Studies (2019, ur. Davidson, J. in Foster, N.); Umetniški trg in politika: primer zbirke Sigg (The Art Market and Politics: The Case of the Sigg Collection, 2019).

Nika Grabar

Arhitektura Jugoslavije na povojnih razstavah

Po drugi svetovni vojni so arhitekturne razstave v Sloveniji dobile novo dinamiko, saj so v kontekstu rekonstrukcije države posredno promovirale tudi izgradnjo socialistične prihodnosti. Arhitekti so prostor razumeli ne le kot družbeno učinkovito kategorijo, ampak tudi kot likovno, kar so pri svojem angažiranju za avtonomijo arhitekturnega poklica izpostavljali kot glavni argument. Pri svojem delovanju so se mednarodno povezovali, med drugim tudi v okviru Mednarodnega združenja arhitektov (UIA). S predstavljanjem projektov na razstavah njihovih kongresov je postal fenomen »arhitektura Jugoslavije« zanimiv za razvojne perspektive v polemičnem kontekstu hladne vojne. Prispevek se ukvarja z interpretacijo dveh arhitekturnih razstav v ljubljanski Moderni galeriji – prve z naslovom *Arhitektura narodov FLRJ* iz leta 1949, sicer prvič prikazane v Beogradu leto poprej, in druge, *Arhitektura Jugoslavije*, iz leta 1951, ki je bila duplikat razstave predstavljene v Rabatu, Maroko, istega leta. Analiza njenih zasnov in okoliščin nastajanja govori o zastavljenih temah, ki se v luči inženirskih ukrepov v sodobni krajini okoljskih sprememb kažejo kot ponovno aktualne.

NIKA GRABAR je diplomirala na Fakulteti za arhitekturo Univerze v Ljubljani (2003). Kot Fulbrightova gostujoča štipendistka je delovala na Columbia University, GSAPP, New York (2007–2009) in doktorirala na Fakulteti za arhitekturo Univerze v Ljubljani (2009). Njeno delo obsega raziskovanje arhitekturne dediščine s poudarkom na dediščini modernizma, kontekstualizirane v mednarodnih razmerah. S svojimi raziskavami proučuje možnosti novih kritičnih pristopov in metodologij na področju arhitekturne zgodovine in teorije kot ključnih elementov za razumevanje sodobnih arhitekturnih vprašanj.

Oskar Habjanič

Muzeološke interpretacije stalnih razstav Pokrajinskega muzeja Maribor v obdobju od ustanovitve muzeja leta 1903 do leta 1947

Prispevek se osredotoča na razstavno politiko v današnjem Pokrajinskem muzeju Maribor od njegove ustanovitve leta 1903 do leta 1947. Stalna razstava je že v začetku 20. stoletja prevzela vlogo zelo uspešne komunikacije z javnostjo – služila je kot medij med aktualno politiko, ideologijo in družbeno elito. V ozadju se je seveda skrivala ideja naroda, po drugi strani pa je izhajala iz meščanske paradigme dobrega, lepega in resničnega, kar se neposredno odraža tudi v zbiralni politiki. Lepi predmeti krepijo estetski čut in meščanskega duha, mestotvorni predmeti pa opozarjajo na moralno odgovornost mestne oblasti, ki je v službi dobrega in pravičnega. Metamorfoze odnosa stroke in javnosti do polpretekle zgodovine in z njo povezane dediščine se različno zrcalijo v vseh družbenopolitičnih sistemih oziroma zgodovinskih epohah. Kot bi rekel Althusser, je muzej kmalu postal del ideološkega aparata Cislajtanije, ali še več, razstava sama je po Foucaultu prevzela funkcijo discipline, nadzora in spektakla.

OSKAR HABJANIČ je kustos v Pokrajinskem muzeju Maribor. Je soavtor razstave *Zlata petdeseta* v sodelovanju z Muzejem mesta Zagreb, soavtor razstave *Franz Liszt, mala evropska turneja*, soavtor koncepta in razstave Muzeja najstarejše trte na svetu in številnih drugih. V sklopu mednarodnega projekta Museoeurope je sodeloval z Bavarskim narodnim muzejem v Münchnu, Narodnim muzejem iz Varšave, Regionalnim muzejem Gradiščanske iz Eisenstadta, Narodnim muzejem romunskega kmeta iz Bukarešte, papeško švicarsko gardo, Muzejem Franza Liszta iz Budimpešte, muzejem Alimentarium iz Veveya v Švici in drugimi.

Ljiljana Kolečnik

Vloga osebnih in institucionalnih mrež pri oblikovanju koncepta avtorskega kuratorstva v socialistični Jugoslaviji: primer Zorana Kržišnika

Prispevek obravnava koncept avtorskega kuratorstva, kot se je na področju vizualnih umetnosti izoblikoval skozi prakse kulturne izmenjave med Jugoslavijo in mednarodnim prostorom od sredine petdesetih do

konca osemdesetih let 20. stoletja. Osredotoča se zlasti na kuratorske strategije Zorana Kržišnika in njegovih sodobnikov, na njegovo profesionalno mrežo in njene politične, zgodovinske razmere ter osebne ambicije, ki so jo sooblikovale. Obravnava jo tako v povezavi z različnimi mrežami umetnikov, institucij in strokovnih združenj, ki so imele ključno vlogo na področju jugoslovanske kulturne izmenjave, kot tudi v luči razprav o pomembnih vprašanjih, ki so oblikovala evropsko umetnost tistega časa. Prispevek izpostavi politične, družbene in ekonomske vidike Kržišnikove kuratorske prakse, ki izhajajo iz njegovega položaja na domači in mednarodni kuratorski sceni, in njegov vpliv na vsebine in cilje izmenjave razstav ter predstavi različne oblike Kržišnikovega delovanja v okviru jugoslovanske kulturne izmenjave s tujino.

LJILJANA KOLEŠNIK je višja znanstvena svetnica na Inštitutu za umetnostno zgodovino v Zagrebu. Pri svojem delu se osredotoča na primerjalno raziskovanje povojne moderne umetnosti srednje in jugovzhodne Evrope, še posebej na odnos med umetnostjo in politiko. Njeno drugo področje raziskovanja pa je uporaba digitalnih orodij in tehnik kvantitativne in kvalitativne analize socialnih omrežij v okviru umetnostnozgodovinskih raziskav.

Renata Komić Marn

»Vse, kar Kranjska lepega hrani od starih dob«: Deželna razstava v Ljubljani (1883)

Leta 1883 je bila ob jubileju 600-letnice habsburške vladavine na Kranjskem v stavbi ljubljanske višje realke postavljena t. i. deželna razstava. Šlo je za kulturnozgodovinsko razstavo, kakršne po besedah *Laibacher Zeitung* v Ljubljani še ni bilo. Razstavljali so »prazgodovinske«, »rimske« in »kulturnozgodovinske« predmete ter ženska ročna dela in predmete »hišne obrtnije«, skupaj več kot 800 kosov. Med lastniki večjih zasebnih zbirk je Edvard vitez pl. Strahl iz Stare Loke posodil največ predmetov za kulturnozgodovinski del. Razstavo je obiskal tudi cesar Franc Jožef, ki je med obiskom v Ljubljani položil temelj stavbi novega deželnega muzeja (Rudolfinum). Na podlagi raziskav provenience posameznih slik in predmetov lahko kulturnozgodovinski oddelek deželne razstave delno rekonstruiramo, natančnejša analiza strukture razstave, izbora predmetov in zbirateljskih praks posameznih lastnikov pa omogoča vpogled v svojevrstne interpretacije in recepcijo kulturne zgodovine in zgodovine umetnosti dežele Kranjske v času, ko so velike (in redke) kulturnozgodovinske razstave zbujale veliko zanimanje javnosti.

RENATA KOMIĆ MARN je znanstvena sodelavka na Umetnostno-zgodovinskem inštitutu Franceta Steleta ZRC SAZU v Ljubljani. Raziskuje zgodovino in provenienco umetnostnih zbirk (zlasti v 19. in 20. stoletju) ter portretno slikarstvo. Redno predava na mednarodnih in domačih konferencah in objavlja v periodičnih in monografskih publikacijah. Za svoje avtorsko in uredniško delo je bila večkrat nagrajena.

Meta Kordiš

Razstave v Ljubljanski banki

Ljubljanska banka je za likovno opremo poslovnih prostorov in poslovalnic v Sloveniji, Jugoslaviji in po svetu redno odkupovala in naročala umetniška dela, poleg tega pa so v različnih poslovalnicah od leta 1973 občasno prirejali tudi likovne razstave. S sistematičnim prirejanjem razstav v avli velike poslovalnice na Trgu republike 2 v Ljubljani, sedežu banke, so pričeli konec leta 1976. Že naslednje leto so ustanovili Likovni svet Ljubljanske banke, strokovno telo, ki je skrbelo za vsebino in organizacijo razstavnega programa in občasno svetovalo pri odkupih umetniških del. Načelna in praktična pobuda za organizacijo razstav in drugih kulturnih prireditev v podjetjih je prišla neposredno od Zveze komunistov, saj je bila del širše politične strategije podružbljanja kulture. Tako je banka postala neke vrste kulturna »celica« družbenega sistema, ki je z umetniško zbirko in prirejanjem razstav prispevala k promociji in predstavljanju sodobne, ne le slovenske, likovne produkcije doma in po svetu.

META KORDIŠ je kustosinja NLB Umetniških zbirk in asistentka raziskovalka pri projektu *Likovno in arhitekturno razstavljanje med umetnostnimi in ideološkimi koncepti. Primer Slovenije, 1947–1979* (J6-3137).

Lovorka Magaš Bilandžić, Ana Ereš

Od nacionalnega predstavljanja do samoorganiziranega razstavljanja: sodelovanje umetnikov iz Kraljevine SHS na Sesquicentennial International Exposition v Filadelfiji leta 1926

Leta 1926 je bila v Filadelfiji, ob 150. obletnici razglasitve neodvisnosti Združenih držav Amerike, organizirana *Sesquicentennial International Exposition*. Kraljevina SHS je leta 1925 prejela povabilo za sodelovanje

na razstavi, čemur so sledili tako dogovori kot tudi vrsta nemirov okoli organiziranja predstavitve, angažmaja Tomislava Krizmana pri ureditvi jugoslovanskega paviljona ter spor z beograjskimi umetniki. Naposled je vlada iz finančnih razlogov idejo državne predstavitve opustila, vseeno pa je do sodelovanja jugoslovanskih umetnikov na tej veliki mednarodni razstavi vendarle prišlo, in sicer na iniciativo kiparja Ivana Meštrovića in z organizacijsko podporo Yugoslav Circlea iz New Yorka.

Prispevek, ki temelji na arhivskih in časopisnih virih, obravnava organizacijske aspekte in okoliščine sodelovanja jugoslovanskih umetnikov na *Sesquicentennial International Exposition* ter recepcijo tega prvega skupnega predstavljanja jugoslovanske umetnosti v Ameriki. To je vključevalo dela številnih umetnikov iz Zagreba, Beograda in Ljubljane. Pri tem je udeležba jugoslovanskih umetnikov razumljena dvojno – kot redke primer umetniškega samoorganiziranja v kontekstu jugoslovanskih razstavnih praks v tujini ter kot iniciativa, ki kaže kompleksno in neuglašeno infrastrukturo jugoslovanske razstavne in kulturne politike v medvojnem obdobju.

LOVORKA MAGAŠ BILANDŽIĆ je izredna profesorica na Oddelku za umetnostno zgodovino Filozofske fakultete Univerze v Zagrebu. Pripravila je številne razstave, npr. *Foto Tonka – skrivnosti ateljeja družbene kroničarke* (*Foto Tonka – tajne ateliera društvene kroničarke*, 2015); *Sergije Glumac – retrospektiva* (2021). Sodelovala je v vrsti razstavnih projektov, npr. *Šestdeseta na Hrvaškem – mit in resničnost* (*Šezdesete u Hrvatskoj – mit i stvarnost*, 2018), v delu, posvečenemu grafičnemu oblikovanju; *Na robu: vizualna umetnost v Kraljevini Jugoslaviji 1929–1941* (2019), v delu, posvečenemu fotografiji. Ukvarja se s temami s področja moderne in sodobne umetnosti, posebej z oblikovanjem, fotografijo, scenografijo, grafiko in zgodovino razstav.

ANA EREŠ je znanstvena svetnica na Oddelku za umetnostno zgodovino Filozofske fakultete Univerze v Beogradu. Ukvarja se z raziskovanjem modernizma, z zgodovino razstav in zgodovino jugoslovanskega umetnostnega prostora v 20. stoletju. Objavila je naslednje publikacije: *Mrdjan Bajić: skulptotektura* (2013), *Skulptura: medij, metoda, družbena praksa 1 in 2* (*Skulptura: medij, metod, društvena praksa 1 i 2*, 2016 in 2021, sourednica s S. Vukšanović), *Marko Čelebonović* (2017, 2018, soavtorica), *Jugoslavija na Beneškem bienalu (1938–1990): kulturne politike in politike razstave* (*Jugoslavija na Venecijanskem bienalu (1938–1990): kulturne politike i politike izložbe*, 2020). Je prejemnica nagrade Lazar Trifunović za kritiško pisanje o umetnosti (2017) in nagrade Pavle Vasić za knjigo o jugoslovanskih nastopih na Beneškem bienalu (2020).

Alice Němcová

Razstavna dejavnost Društva upodablajočih umetnikov Mánes v povezavi s slovensko moderno umetnostjo v dvajsetih letih 20. stoletja

Prispevek predstavlja razstavno dejavnost Društva upodablajočih umetnikov Mánes (S.V.Ú. Mánes: Spolek výtvarných umělců Mánes) iz Prage v povezavi s slovensko moderno umetnostjo. Osredotoča se na dve razstavi. In sicer na potujočo *Razstavo češke moderne umetnosti*, ki je leta 1924 gostovala v Ljubljani, kasneje pa je bila na ogled tudi v Beogradu in Zagrebu, ter na razstavo slovenskega modernega slikarstva, ki jo je leta 1927 v Pragi organiziralo Društvo Mánes in ki jo lahko razumemo kot poskus vzpostavljanja umetniških povezav med Slovenijo in nekdanjo Češkoslovaško.

ALICE NĚMCOVÁ je zaključila doktorski študij na Katoliški teološki fakulteti Karlove univerze v Pragi, kjer je med letoma 2017 in 2020 tudi predavala predmet Moderna in sodobna umetnost v praškem kontekstu. V letih 2014 in 2015 je bila zaposlena na Oddelku za bibliografijo Umetnostnozgodovinskega inštituta Češke akademije znanosti. Med letoma 2015 in 2020 je kot predavateljica sodelovala z Narodno galerijo v Pragi, kjer od leta 2020 dela kot kustosinja zbirke umetnosti 19. stoletja in zgodnjega modernizma, specializirana za češko slikarstvo prve polovice 20. stoletja. V svojem raziskovalnem in publicističnem delu se osredotoča predvsem na češko kiparstvo in umetnost v javnem prostoru druge polovice 20. stoletja.

Hana Ostan Ožbolt

U3 – Triennale sodobne (slovenske) umetnosti

Z ozirom na prihajajočo deseto edicijo Trienala sodobne (slovenske) umetnosti – U3 (ki ga po uveljavljenih pravilih ponovno kurira slovenski kurator oziroma kurator iz lokalnega prostora) se prispevek osredotoča na dotično razstavno manifestacijo, ki je bila kot triletni pregled slovenske sočasne umetniške produkcije leta 1994 vzpostavljena pod okriljem ljubljanske Moderne galerije. Če se je prispevek na simpoziju *Razstavljanje na Slovenskem I* posvetil predvsem prelomu med prvo in drugo edicijo U3, tokrat poskuša pokazati, kako se je triennale, ki je prvenstveno nastal kot odziv na potrebe lokalnega prostora, iz nacionalnoreprezentativne razvil v mednarodno razstavo. Ta proces je bil povezan s širšimi strategijami vpenjanja Moderne galerije v globaliziran umetnostni sistem in hkratnim uveljavljanjem (konceptov) sodobne umetnosti v slovenskem kontekstu. Prispevek izpostavlja nekatere osrednje premisleke, vezane

na skoraj 30-letno zgodovino razstave, ki se še vedno zdi ena osrednjih v slovenskem prostoru.

HANA OSTAN OŽBOLT je neodvisna kuratorica, ki živi in dela na Dunaju. Med letoma 2019 in 2023 je bila direktorica Fundacije ULAY, v zadnjih letih je kurirala oziroma sokurirala številne razstavne projekte, mdr. v Galeriji Gregor Podnar (Dunaj, 2024), Fundacija dr. Éva Kahán (Dunaj, 2023), Galeriji Sector 1 (Bukarešta, 2023), Umetnostnem muzeju HOW (Peking, 2022–2023), v okviru festivala *Curated by* (Dunaj, 2022) ter v muzeju Stedelijk (Amsterdam, 2020–2021). Je doktorska študentka na Univerzi za uporabno umetnost na Dunaju (Die Angewandte) in kritičarka revije *Artforum*. Za svojo magistrsko nalogo *U3 – Triennale sodobne (slovenske) umetnosti* je bila nominirana za univerzitetno Prešernovo nagrado, leta 2020 pa je zanj prejel Nahtigalovo nagrado, najvišje priznanje Filozofske fakultete Univerze v Ljubljani.

Alenka Pirman

Razstava kot oblika družbene prakse: orodje za analizo

Prispevek se osredotoča na metodološki vidik analize razstav in odgovarja na vprašanje, kako analizirati konkretno razstavo, da bi jo lahko obravnavali čimbolj celostno, pa tudi primerjalno. Kot odgovor predlaga kombinacijo analize materialnosti razstave in institucionalnih odnosov med njenimi tvorci. Iz materialnosti razstave se lahko razbere vpis izjavljalnih položajev in sodelovalnih odnosov umetnika in institucionalnih akterjev, kar pa se mora postaviti tudi v kontekst produkcijskih pogojev. Razstava je obravnavana kot medij, pomenski sistem in kulturni proizvod. Za potrebe študij primerov razstav, ki so nastale v Sloveniji kot plod sodelovanja sodobnega likovnega umetnika in muzeja pri razstavljanju sporne kulturne dediščine med letoma 1994 in 2017, je avtorica razvila izviren analitični model za preučevanje razstav, ki je razdeljen v pet sklopov: (1) topografija, (2) ergonomija, (3) naracija, (4) (post)produkcijski in institucionalni odnosi razstave ter (5) konfiguracija kulturne dediščine. Referat predstavlja posamezne sklope in jih ilustrira s konkretnimi izsledki.

ALENKA PIRMAN deluje kot umetnica, urednica in publicistka. Zadnje desetletje se je posvečala teoretskemu preučevanju produkcije kulturne dediščine in raziskovalnemu delu na prepletu umetnostnega in muzejskega polja, pogosto v okviru delovanja Društva za domače raziskave (ustanovljeno leta 2004). Leta 1989 je diplomirala na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani, leta 2022 pa doktorirala iz heritologije na Filozofski fakulteti Univerze v Ljubljani.

Petar Prelog

O konceptu jugoslovanske umetnosti: »desetletne razstave« Muzeja sodobne umetnosti v Beogradu (1967–1985)

Pomemben cilj jugoslovanske države po drugi svetovni vojni je bila kot del povezovanja državne kulturne identitete tudi izgradnja skupne jugoslovanske zgodovine moderne umetnosti. Zamisel o »jugoslovanskem umetniškem prostoru« se je začela oblikovati s serijo razstav s skupnim naslovom *Jugoslovanska umetnost 20. stoletja (Jugoslovanska umetnost XX veka)*, ki jo je organiziral prvi in dolgoletni ravnatelj beograjskega Muzeja sodobne umetnosti Miodrag B. Protić. V raznolikih in specifičnih narodnih umetnostih, predvsem srbske, hrvaške in slovenske, je skušal prepoznati skupne poglede in sorodne umetniške rezultate, ki so presegali različne formativne izkušnje in okoliščine njihovega nastanka. V obdobju od leta 1967 do leta 1985 se je zvrstilo osem t. i. desetletnih razstav, ki so bile osrednji in najpomembnejši razstavnih in založniški projekt Muzeja sodobne umetnosti v Beogradu. Prispevek osvetli pojem jugoslovanske umetnosti v kontekstu desetletnih razstav in izpostavlja značilnosti koncepta — ugotavlja, kako se je izoblikoval skozi razstave in spremne kataloge, ter s časovne distance določa njegov pomen v procesu raziskovanja zgodovin hrvaške, slovenske in srbske moderne umetnosti. V tem smislu imajo desetletne razstave in razstavnih katalogi pomembno mesto pri interpretaciji narodnih umetnosti.

PETAR PRELOG je višji znanstveni svetnik na Inštitutu za umetnostno zgodovino v Zagrebu. V svojem raziskovalnem delu se osredotoča na hrvaško moderno slikarstvo v srednjeevropskem kontekstu, odzive historičnih avantgard v hrvaški umetnosti, odnos med moderno in nacionalno identiteto, geografijo umetnosti in zgodovino umetnostne zgodovine. Je avtor in urednik več knjig, antologij in razstavnih projektov. Za monografijo *Hrvaška moderna umetnost in nacionalna identiteta (Hrvatska moderna umjetnost i nacionalni identitet, 2018)* je prejel hrvaško državno nagrado za znanost.

Žaklina Ratković

Jugoslovanske umetniške razstave: modeli delovanja (1904–1927)

Jugoslovanske umetniške razstave so bile vzpostavljene na samem začetku 20. stoletja in s prekinitvijo v času prve svetovne vojne orga-

nizirane vse do leta 1927. Zastavljene so bile kot nov razstavnih model v tem prostoru ter z udeležbo slovenskih, hrvaških, srbskih in bolgarskih umetnikov skupno oblikovale cikel šestih razstav. Med drugim je bila iniciativa za razstavljanje in institucionalizacijo umetnosti v tem formatu manifestacija političnega delovanja, zato so morale razstave poleg predstavljanja umetniških dosežkov prevzeti tudi vlogo posrednika zbliževanja jugoslovanskih narodov. Slovenski umetniki so se teh manifestacij udeležili v okvirih umetniških združenj Sava, Vesna, Lada, Grohar in Združenja likovnih umetnikov oziroma Kluba mladih, saj so v njih prepoznali platformo za izražanje lastnih stališč. Prispevek premišljuje o kontekstu, v katerem je prišlo do vzpostavljanja jugoslovanskih umetniških razstav, ustanovnih ciljih, kompleksnih umetniških in družbeno-političnih relacijah, ki so pripeljale do razstavnih nastopov posameznih umetnikov in umetniških združenj, ter o njihovi recepciji. Na podlagi arhivskih in časopisnih virov osvetljuje tudi modele delovanja teh razstav kot sredstva kulturne politike.

ŽAKLINA RATKOVIĆ je umetnostna zgodovinarica in muzejska svetnica v Muzeju sodobne umetnosti v Beogradu. Je avtorica in soavtorica številnih biografskih ter študijskih razstav. Ukvarja se z raziskovanjem jugoslovanske umetnosti prve polovice 20. stoletja, še posebej z zgodovinskimi avantgardami, s poudarkom na mediju grafike in risbe. Je udeleženka več znanstvenih in strokovnih srečanj.

Giovanni Rubino

»Zakaj so jugoslovanske hiše tako drugačne, tako privlačne?«

Prispevek se osredotoča na prvi dve razstavi Bienala industrijskega oblikovanja (BIO), ki sta v letih 1964 in 1966 potekali v Ljubljani, in pri tem črpa iz uvidov, ki jih je ponudila razstava z naslovom *Cold War Modern: Design 1945–1970* v Londonu (Victoria and Albert Museum) leta 2008.

Analizira delo dveh Italijanov, udeleženih na obeh razstavah v Ljubljani (umetnik in oblikovalec Enzo Mari ter umetnostni kritik Gillo Dorfles), ter osvetljuje vzporednice s primerljivimi razstavami, ki so potekale v istem časovnem obdobju – kot denimo milanski Triennale.

Namen prispevka je natančno opredeliti načine predstavljanja jugoslovanskih in italijanskih primerov industrijskega oblikovanja mednarodnemu občinstvu, zlasti v smislu umestitve dediščine evropskih oblikovalskih šol (recimo Visoka šola za dizajn (HfG) iz Ulma) v novo tehnološko dimenzijo. Opredeli tudi ključne dejavnike, ki so vplivali na to,

da je jugoslovansko modernistično oblikovanje postalo privlačno tudi v italijanskem kontekstu.

GIOVANNI RUBINO je doktor umetnostne zgodovine in sodelavec Scuola Normale Superiore v Pisi. Med letoma 2019 in 2022 je bil raziskovalec in predavatelj zgodovine sodobne umetnosti na rimski univerzi Roma Tre. Napisal je prispevke za razstavna kataloga *Lucio Fontana: okolja* (*Lucio Fontana: Ambienti/Environments*, 2017) in *V drugih prostorih: prostori umetnic 1956–1976* (*Inside Other Spaces: Environments by Women Artists 1956–1976*, 2024). V svojem delu se osredotoča na slikarstvo, kiparstvo in oblikovanje 20. stoletja s poudarkom na povezavah z vzhodno Evropo.

Sanja Sekelj

Usklajevanje »skupnih jugoslovanskih akcij«: o dveh razstavah sodobne jugoslovanske umetnosti v osemdesetih letih 20. stoletja

Znano je, da so jugoslovanske republike in avtonomni pokrajini leta 1974 na številnih področjih pridobile večjo moč, med drugim tudi na področju mednarodne kulturne izmenjave. Kljub temu je znatno število razstav, namenjenih predstavitvi v tujini, še vedno moralo skozi zapleten proces usklajevanja, v katerem so poleg posameznih kulturnih institucij sodelovale tako zvezne kot tudi republiške institucije. Prispevek se osredotoča na dve tovrstni »skupni jugoslovanski akciji« – razstavi sodobne jugoslovanske umetnosti, ki ju je za predstavitev v Združenih državah Amerike in v Franciji v osemdesetih letih prejšnjega stoletja pripravila Galerija sodobne umetnosti v Zagrebu. Priprave na razstavi so potekale skoraj deset let, njuno zasnovo so v tem času večkrat preoblikovali, zato lahko rekonstrukcija procesa usklajevanja osvetli številna medsebojno povezana vprašanja, ki so vzniknila v »desetletju kriz«: republiški ključ, finančna kriza, preobrazba prevladujočih modelov razstavljanja ter spremembe v mednarodnem ugledu Jugoslavije.

SANJA SEKELJ je podoktorska raziskovalka na Inštitutu za umetnostno zgodovino v Zagrebu. V svojem raziskovalnem delu se osredotoča na umetniško produkcijo druge polovice 20. stoletja in začetka 21. stoletja s poudarkom na raziskavah kulturnih dinamik in praks mreženja ob prelomu tisočletja.

Irena Šimić

Kaj je podoba, ko je podoba vse: o razstavljanju fotografa Nenada Gattina

Prispevek se osredotoča na prvo retrospektivno razstavo fotografa Nenada Gattina (1930–1988) leta 1969 v Umetniškem paviljonu v Zagrebu. Gattin, ki je bil v času razstave že uveljavljen na področju fotografiranja kulturne dediščine, se je predstavil z izborom približno petdesetih fotografskih povečav. Na ogled so bili segmenti fotografskih študij, ki jih je v šestdesetih letih prejšnjega stoletja ustvaril za fotografske monografije (npr. *Juraj Dalmatinac*, 1963; *Dioklecijanova palača*, 1969; *Frano Kršinić*, 1968) in v okviru knjižne zbirke *Ars Sloveniae* v sodelovanju z uveljavljenimi slovenskimi umetnostnimi zgodovinarji (npr. *Gotsko kiparstvo*, 1967; *Baročna arhitektura*, 1969). Prispevek izpostavi ohranjene arhivske materiale in relevantna umetnostnokritična besedila ter sledi fotografski podobi v njenem primarnem kontekstu in namenu. Razstavo vpenja v fotografovo širše razstavno delovanje, s katerim je pomembno vplival na umetnostno zgodovino in umetniško sceno od začetka šestdesetih do konca osemdesetih let 20. stoletja, in izpostavi avtorjeva prizadevanja, da bi ustvaril avtentičen fotografski opus, ki bo služil interpretaciji in vrednotenju umetniških del, javnih spomenikov in stavbne dediščine.

IRENA ŠIMIĆ je leta 2009 diplomirala iz umetnostne zgodovine na Fakulteti za humanistične in družbene vede v Zagrebu, kjer od leta 2022 opravlja doktorski študij Umetnostne zgodovine, kulturne dediščine in vizualne kulture. Zaposlena je na Inštitutu za umetnostno zgodovino v Zagrebu in kot strokovna sodelavka skrbi za več zbirk (fotoarhivi; zbirke arhitekturnih načrtov, risb in zapisov; arhivske zbirke itd.). Je članica ICARUS Hrvaška in upravnega odbora Hrvaškega društva umetnostnih zgodovinarjev.

Nadja Zgonik

Grupa 69: avtonomne politike razstavljanja umetniške elite v socializmu

Leta 1969 je skupina slovenskih umetnikov ustanovila skupino Grupa 69. Umetnikov ni povezoval niti enoten umetniški program niti šola, smer ali generacijska pripadnost. Opredeljevali so se kot delovna skupina, ki jo združuje »delovni elan in volja po žlahtnem medsebojnem tekmovanju«. Njene ustanovne člane, Rika Debenjaka, Gabrijela Stupico, Andreja Jemca, Janeza Bernika, Slavka Tihca, Adriano Maraž in druge,

pa je vendarle nekaj povezovalo. Bili so elitna skupina slovenskih umetnikov, ki so v šestdesetih letih 20. stoletja z organizacijsko podporo Zorana Kržišnika začeli dobivati pomembne mednarodne nagrade in se uveljavljati po svetu. Na svoje razstave so kot goste vabili prav tako uveljavljene jugoslovanske umetnike, kot npr. Dušana Džamonjo in Jagodo Buić. Njihove strategije delovanja so bile razstavljanje na turistično atraktivnih lokacijah, kot je Bled, v času grafičnega bienala, tiskanje dvojezičnih, francosko-slovenskih katalogov in vključevanje v mrežo kontaktov, ki jo je z grafičnim bienalom uspešno gradil Zoran Kržišnik. Namenjene so bile temu, da bi se s svojimi individualnimi mednarodnimi razstavnimi uspehi vpeli v svetovni sistem muzejev in zasebnih prodajnih galerij po svetu, dosežke ustrezno monetarizirali, imeli nadzor nad prodajo del in jugoslovansko umetnost onkraj političnih ideoloških motivacij vključili v svetovno muzejsko-galerijsko mrežo. Skupina je prenehala delovati leta 1980.

NADJA ZGONIK je izredna profesorica za umetnostno zgodovino na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani. Kot raziskovalka se osredotoča na zgodovino in teorijo moderne in sodobne slovenske umetnosti, objavlja kritike, eseje in razprave, deluje pa tudi kot gostujoča kuratorica in pripravlja razstave v Sloveniji in v mednarodnem prostoru. Je članica AICA, PEN Slovenija, od leta 2023 pa je predsednica Slovenskega društva likovnih kritikov (SDLK).

Bogo Zupancič *Razstave in promocije Le Corbusierovih idej pri nas*

Deset Slovencev je konec dvajsetih let in v tridesetih letih 20. stoletja delalo v Le Corbusierovem ateljeju v Parizu. Prvi pri nas so se nad gurjem moderne arhitekture navdušili Plečnikovi študenti, ki so kasneje sodelovali z Jurajem Neidhardtom, arhitektom iz Zagreba, ki je tri leta delal pri Le Corbusieru. Do množičnega navdušenja nad modernizmom pa je prišlo šele v začetku petdesetih let. Pri tem je imela pomembno vlogo potujoča razstava z naslovom *Le Corbusier*, ki jo je leta 1948 pripravil Inštitut za sodobno umetnost (ICA) iz Bostona. V Ljubljani je bila na ogled od 8. do 19. maja 1953 v Moderni galeriji. Na fotografijah so bile prikazane Le Corbusierove slike, arhitekturna in urbanistična dela, pa tudi skice in drugo. Razstavo so priredili s pomočjo Društva arhitektov Slovenije, več vodstev po razstavi je imel prof. Edvard Ravnikar. Med vsemi jugo-slovanskimi mesti si jo je v Ljubljani ogledalo največ obiskovalcev, kar 3.048. Prispevek se posveča razstavi in dogajanju, povezanem s promocijo Le Corbusierovih idej pri nas.

BOGO ZUPANČIČ je muzejski svetnik v Muzeju za arhitekturo in oblikovanje v Ljubljani. Leta 1987 je diplomiral in leta 2000 doktoriral na Fakulteti za arhitekturo Univerze v Ljubljani. V študijskem letu 1989/90 je bil *l'étudiant libre* na ENSBA v Parizu. Objavil je devet knjig, napisal veliko znanstvenih, strokovnih in poljudnih člankov tako v domačih kot tujih revijah in kot novinar pisal o urbanih vprašanjih. Pripravil je več samostojnih in skupinskih razstav, med pomembnejšimi sta razstavi *Plečnikovi študenti pri Le Corbusieru* (2007, 2017) in *Smer B – Reforma oblikovanja* (2012), ki sta bili predstavljeni tudi v tujini. Leta 2006 je prejel Plečnikovo medaljo, leta 2018 in 2022 tudi v skupini.

Rea Zupin *Zbirka jugoslovanske umetnosti v graški Neue Galerie*

V zbirki graške Neue Galerie je več kot osemdeset slik jugoslovanskih umetnikov in umetnic, ki so tja sistematično prihajale v šestdesetih, sedemdesetih in osemdesetih letih prejšnjega stoletja. Zbirka je nastajala kot vzporeden produkt *Mednarodnih slikarskih tednov na Štajerskem (Internationale Malerwochen)*, enomesečne slikarske kolonije, ki jo je galerija organizirala enkrat letno v obdobju med letoma 1966 in 1992. Od umetnikov se je pričakovalo, da v zameno za vabilo galeriji izročijo eno izmed svojih del, ki je nastalo v času kolonije.

Program je bil zasnovan za mlade umetnike iz Avstrije, Italije in Jugoslavije. Njegovo ideološko podstat je predstavljala t. i. trigonska ideja, ki je vztrajala pri ohranjanju povezanosti in skupne dediščine nekdanjih notranjeavstrijskih dežel ter pomembno določala kulturni program in povezovanje Gradca v drugi polovici 20. stoletja. Branje zbirke v tem kontekstu nam omogoča pogled v prepletanje med umetniškim izrazom, političnimi motivi in regionalno dinamiko, ki so zaznamovali ta desetletja.

REA ZUPIN je študentka drugega letnika magistrskega programa na Oddelku za umetnostno zgodovino Filozofske fakultete Univerze v Ljubljani.

Exhibiting in Slovenia III

The Third Symposium on Exhibiting Art, Architecture and Design, and on Exhibition Institutions in Slovenia

The third edition of the symposium *Exhibiting in Slovenia* continues with in-depth investigations into exhibiting art, architecture and design in Slovenia. The excellent response and diversity of topics related to exhibition practices presented at the first and second symposia in 2019 and 2022 attested to the interest of both the professional and lay public in this subject and the issues surrounding it.

At this year's symposium, selected exhibitions, institutions and other phenomena related to exhibiting art are again discussed chronologically and from various perspectives. We begin in the era of the Austro-Hungarian Empire and progress through the phenomenon of Yugoslav exhibitions, which were organised even before 1918, towards exhibitions and international exchanges between the two world wars. Some papers focus on exhibiting artworks in non-art museums and contexts. With them, we move chronologically into the post-World War II period and on to analysing the programmatic and political orientations of various art institutions, as well as their role in guiding and shaping the sphere of visual arts in Slovenia. As in the first two symposia, the topics converge in research on the accelerated institutionalisation of art, architecture and design after the World War II, discussing the work of certain key actors in the field of art within the Yugoslav context, among others the role of Zoran Kržišnik, an important promoter of Slovenian and Yugoslav post-war art. We conclude with analyses of selected exhibitions, significant curatorial practices of recent decades and new exhibition formats. 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 are adopting the same approach as in the first two symposia: 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, 11. 4. 2024

9.30–10.00 *Arrival*

10.00 **Welcome**

Blaž Peršin — director of the Museum and Galleries of Ljubljana (MGML)
Beti 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 II

Chair: Miha Valant

10.15 **Renata Komić Marn**

“All the beautiful things that have been preserved in
Carniola from the old times”: The Provincial Exhibition in
Ljubljana (1883)

10.35 **Žaklina Ratković**

Yugoslav Art Exhibitions: Models of Functioning
(1904–1927)

10.55 **Lovorka Magaš Bilandžić, Ana Ereš**

From National Representation to Self-Organised
Exhibiting: Artists from the Kingdom of Serbs, Croats
and Slovenes at the 1926 *Sesquicentennial International
Exposition* in Philadelphia

11.15 *Break*

11.30 **Alice Němcová**

Exhibition Activity of The Mánes Association of Fine Artists
in Relation to Slovenian Modern Art in the 1920s

11.50 **Hana Čeferin**

The Shaping of National Expression in the Exhibitions of
the Fotoklub Ljubljana (1932–1938)

12.10 *Panel discussion*

Coffee break

Exhibiting Art in Non-art Frameworks

Chair: Beti Žerovc

13.00 **Oskar Habjanič**

Museological Interpretations of the Permanent Exhibitions
of the Maribor Regional Museum from Its Foundation in
1903 to 1947

13.20 **Tina Fortič Jakopič**

The Role of Artworks in the Exhibitions of the National
Liberation Museum and the Museum of the People's
Revolution

13.40 **Irena Šimić**

What Is the Image When the Image Is All: On the
Exhibition(s) of the Photographer Nenad Gattin

14.00 *Panel discussion*

Lunch break

Exhibitions of Architecture and Design

Chair: Martina Malešič

16.00 **Nika Grabar**

Yugoslav Architecture in Post-War Exhibitions

16.20 **Bogo Zupančič**

Exhibitions and Promotion of Le Corbusier's Ideas
in Slovenia

16.40 **Tamara Bjažić Klarin**

International Union of Architects (UIA) and the Union of
Architects of Yugoslavia (SAJ) in the 1950s: A Fruitful
Collaboration

17.00 **Giovanni Rubino**

“What Is It That Makes Yugoslav Houses So Different,
So Appealing?”

17.20 *Panel discussion*

Programme — day 2

Friday, 12. 4. 2024

Exhibiting in Post-War Yugoslavia I

Chair: Katarina Mohar

- 9.30 **Nadja Zgonik**
Group 69: Autonomous Exhibition Policies of the Art Elite under Socialism
- 9.50 **Ljiljana Kolečnik**
Role of Personal and Institutional Networks in Shaping the Concept of Authorial Curatorship in Socialist Yugoslavia: The Example of Zoran Kržišnik
- 10.10 **Meta Kordiš**
Exhibitions at Ljubljanska banka
- 10.30 *Panel discussion*
- Coffee break*

Exhibiting in Post-War Yugoslavia II

Chair: Vladimir Vidmar

- 11.30 **Petar Prelog**
On the Concept of Yugoslav Art: “Decade Exhibitions” of the Museum of Contemporary Art in Belgrade (1967–1985)
- 11.50 **Rea Zupin**
The Collection of Yugoslav Art in the Neue Galerie in Graz
- 12.10 **Sanja Sekelj**
Negotiating “Collective Yugoslav Actions”: Two Exhibitions of Contemporary Yugoslav Art in the 1980s

- 12.30 **Tomaž Brejc**
“Inside the White Cube”, a First-hand Account: The Real and the Retrograde Experience

12.50 *Panel discussion*

Lunch break

Exhibiting Contemporary Art

Chair: Urška Jurman

- 15.00 **Deja Bečaj**
Villa Katarina
- 15.20 **Hana Ostan Ožbolt**
U3 – Triennial of Contemporary (Slovene) Art
- 15.40 **Christophe Barbeau**
An Individual and a System
- 16.00 *Break*
- 16.15 **Nicola Foster**
Participatory Art as the Future: Szeemann’s *Epicenter Ljubljana* (1997), and *Blood & Honey* (2003)
- 16.35 **Alenka Pirman**
The Exhibition as a Form of Social Practice: A Tool for Analysis
- 16.55 *Panel discussion*

Christophe Barbeau

An Individual and a System

In 2003, Francesco Bonami, the Artistic Director of the 50th Venice Biennale titled *Dreams and Conflicts: The Dictatorship of the Viewer*, “offered complete autonomy to ten curators to realize their visions” that would together comprise the central “International Art Exhibition”. One of these curators was Igor Zabel. Entitled *Individual Systems*, Zabel’s exhibition contrasted with the spectacular features of the other curated shows. Subtle and modest, the exhibition centred on the voices of the artists and the “relationship between artistic agency and contemporary global systems”. This exhibition inducted Zabel, previously an important but relatively locally-focused curator, to the global curatorial system of the “world of art”.

This contribution builds on the lecture given at the *Exhibiting in Slovenia II* symposium in 2022, entitled *The Curator’s Rooms*. Exploring Zabel’s intimate exhibition *Inexplicable Presence (Curator’s Working Place)*, it focused on the specificity of his self-reflexive curatorial posture. In this different context of Bonami’s claim to end the “Grand Curator” (a direct response to Harald Szeemann’s 2001 Venice Biennale) with his “polyphonic” invitational gesture, I aim to elaborate how Zabel’s *Individual Systems* furthers his critical commitment to the way he takes on the curator’s “position of power and selection” from within the centre of the Arsenale in Venice.

CHRISTOPHE BARBEAU is a curator and artist based in Toronto, Canada. He completed the Master of Visual Studies in Curatorial Studies at the University of Toronto, during which his research looked at the specific concept of “authorship” of the position of the curator. Barbeau’s exhibitions *and I am the curator of this show!* (Art Museum at the University of Toronto, 2018), *Qu'avons-nous fait? [...]* (2019), *Kustosova delovna soba (The Curator’s Room, 2021–)* and *MG-1997-PRED-45 (Axenéo7 in Quebec, 2023)*, aimed at deconstructing the conventional authorities of the curator and uncovering the political challenges that this figure is facing.

Deja Bečaj

Villa Katarina

In the 1990s in Slovenia, several special exhibition spaces were created that functioned outside the institutional framework. One such example

was Villa Katarina, the home of Milena Kosec (1947–) in Rožna dolina in Ljubljana, who organised exhibitions, primarily focusing on sculpture and its transitions to other forms of expression. The idea of establishing a gallery was born in 1987 with the exhibition of sculptor Janez Pirnat (1932–2021), while the focus on sculpture exhibitions in the garden dates back to an initiative by Rene Rusjan (1962–), who was the first to organise exhibitions as part of the *Sculptures in the Garden* project (1990–1998). Around 60 exhibitions and other events were held in the house and its large garden, mostly featuring less established young artists and international guests. The contribution focuses on the motives that led to the establishment of the exhibition programme and its significance for the affirmation of contemporary artistic practices in Slovenia.

DEJA BEČAJ is a PhD candidate in art history at the Faculty of Arts at the University of Maribor, where she researches environmental art with a focus on outdoor exhibitions. She has collaborated with the Maribor Art Gallery (UGM), MMC Kibla, Slovenian Association of Fine Arts Societies (ZDSLJU), Ljubljana Fine Artists Society (DLUL), Velenje Gallery and The Gallery of Naive Artists in Trebnje. She works as a curator and educator at the Božidar Jakac Art Museum in Kostanjevica na Krki.

Tamara Bjažić Klarin

International Union of Architects (UIA) and the Union of Architects of Yugoslavia (SAJ) in the 1950s: A Fruitful Collaboration

After the split with the USSR, Yugoslavia found itself in a situation to position itself within a new geopolitical order of the early 1950s. It took a stance of peacemaker, a state with good will, inclined to collaborate and exchange knowledge. In this in-between situation, it found a way to balance and use both sides towards its progress. International relations varied throughout the period. In the 1950s they were very intensive. Yugoslavia wanted to establish itself as an internationally relevant state with expertise in different kinds of knowledge. Already in 1950, the Union of Engineers and Technicians of Yugoslavia (SITJ) at its session decided to enter the five international organisations. The Union of Yugoslav Architects (SAJ) joined the International Union of Architects (UIA).

The Union of Yugoslav Architects took its role in the UIA seriously and, during the 1950s, it actively participated in the work of the congress on the given working topics, which also included mandatory exhibitions. The paper will introduce the series of three SAJ exhibitions

at the UIA congresses in The Hague (1956), Moscow (1958) and London (1961). The latter was at the same time the peak and the end of the most fruitful period of cooperation between Yugoslavia and the parent international association.

TAMARA BJAŽIĆ KLARIN is a senior research fellow at the Institute of Art History in Zagreb. Her field of expertise covers 19th and 20th century urban planning and architectural history with a focus on the processes of modernisation, knowledge-exchange and public engagement by architects. She authored *Ernest Weissmann: Socially Responsible Architecture, 1926–1939* (*Ernest Weissmann: društveno angažirana arhitektura 1926.–1939.*, 2015) and “*For a new, more beautiful Zagreb!*”- urban and architectural competitions in inter-war Zagreb 1918–1941 (“*Za novi, ljepši Zagreb!*” – arhitektonski i urbanistički natječaji međuratnog Zagreba, 1918.–1941., 2020).

Tomaž Brejc

“Inside the White Cube”, a First-hand Account: The Real and the Retrograde Experience

The new minimalist abstraction and abstract imagism of the 1970s (Gnamuš, Šušnik, Podgornik, Šalamun, Valentinčič) did not originate from nature, but exclusively from the “gallery space”: these were not salon easel paintings, but modernist gallery “pieces” with their flatness and horizontality (as defined by Rosalind Krauss), which could only exist “inside the white cube” and gave life to this way of thinking/representation.

This turning point opened up a backward look: the white cube of a gallery space appeared in the OHO installations (Museum of Modern Art, Ljubljana, 1968/69), the installations of neo-constructivist objects (City Art Gallery Ljubljana) and “graphic painting” (screen printing: flatbed picture plane; expressive figuration). Historically, we can trace a path back to the *Trieste Constructivist Space* (1927) and the scenographies for Delak’s *The Workers’ Stage*, as well as to the beginnings with *Kunstschau Wien 1908*, which inspired Jakopič to build his own art pavilion (a space for salon paintings at that time, with one major exception: the exhibition of Avgust Černigoj in 1925).

TOMAŽ BREJC taught art history and theory at the Academy of Fine Arts and Design of the University of Ljubljana for four decades. His latest publication is *Time of Awakening: Slovenian Art 1880–1918* (*Čas prebujenja: slovenska umetnost 1880–1918*, 2023).

Hana Čeferin

The Shaping of National Expression in the Exhibitions of the Fotoklub Ljubljana (1932–1938)

The contribution deals with three club exhibitions (1932, 1933, 1937) and three international photo exhibitions organised by the Fotoklub Ljubljana in 1934 (Hedžet Koritnik Palace), 1936 (Jakopič Pavilion) and 1938 (Ljubljana Fair). The main focus will be on the style and motifs of the exhibited photographs, which gradually evolved from more modernist motifs in the early 1930s to pastoral motifs of Slovenian people and landscapes in a pictorialist style. The Fotoklub exhibitions provide an insight into the often contradictory views on the role of art in the 1930s, which, according to some authors, acted as a promoter of national consciousness and belonging. Comparisons with photographic art in Austria show similar tendencies of depicting the so-called *Heimat* motif of the ideal homeland, which is always portrayed in a positive light and never shows injustice or social hardship. These photos mainly feature farmers who embody modesty and hard work in combination with traditional customs and unshakeable faith. The changes in exhibition policy, style and motifs can be traced back to the political circumstances of the time.

HANA ČEFERIN holds an MA in art history and has been the head of the Biennial of Design in Ljubljana (BIO) since 2023. Between 2015 and 2023, she worked at Galerija Fotografija in Ljubljana and Kunsthalle Wien in Vienna. Since 2021, she is the editor of *ETC.* magazine. She also works as an independent curator (Improper Walls in Vienna, Alt.+1000 Photography Festival in Switzerland, Cankarjev dom, Škuc Gallery, etc.) and critic. She was a participant of World of Art: School for Curatorial Practices and Critical Writing (SCCA-Ljubljana).

Tina Fortič Jakopič

The Role of Artworks in the Exhibitions of the National Liberation Museum and the Museum of the People’s Revolution

Contemporary museology clearly recognises that the discourse in which a museum operates cannot be apolitical. The museum institution is always bound to the environment in which it operates, to its cultural policies, its socio-political organisation and its traditions or history. Using the example of the art exhibitions of the Slovenian National Liberation Mu-

seum, which, like similar Yugoslav institutions, was later reorganised into the Museum of the People's Revolution, we can recognise the changes in the concept of exhibiting works of art in different historical periods and thus also the changes in the conception, treatment and quality of the art collection within a museum that is classified as a history museum. Depending on the arrangement, number and selection of artworks, we can also observe the different roles of artworks in exhibitions, evolving from the role of a document and scenic element to that of a work of art and cultural heritage in its own right. A look at the dynamics and genres of exhibitions also shows the great importance of curators and other personalities who, through exhibitions and other work on the collection, have contributed greatly to the visibility, credibility and quality of the art collection.

TINA FORTIČ JAKOPIČ graduated in 2012 and received her MA degree from the Department of Art History at the Faculty of Arts, University of Ljubljana in 2019. From 2017 to 2019 she worked at the Gallery and Auction House SLOART. Since 2020 she has been working as a curator of the art collection at the National Museum of Contemporary History of Slovenia.

Nicola Foster *Participatory Art as the Future: Szeemann's Epicenter Ljubljana (1997), and Blood & Honey (2003)*

Some five years after Slovenia gained independence (1991) and joined the United Nations (1992) Harald Szeemann curated *Epicenter Ljubljana* (Museum of Modern Art, Ljubljana, 1997). The exhibition included well-known artists, but no local artists. Having curated several exhibitions which sought to portray “the spirit of the nation” (Switzerland, Austria, Poland), Szeemann curated *Blood & Honey: Future is in the Balkans* (The Essl Collection, Klosterneuburg, Vienna, 2003). The exhibition was highly controversial. Rather than celebrating each of the new independent countries, it sought to exhibit the unity of “spirit” of a conglomerate of countries as “Balkan”. Raluca Voinea argues that Szeemann relied on an instantly recognisable Balkan “mentality”, on some existing myths and “eternal” European stereotypes, rather than allowing recent artworks from the newly formed countries, some of which were in the exhibition, to enter the international European arena as innovative works. The paper will discuss the gap between the local and international exposed by the two exhibitions.

NICOLA FOSTER is mentoring Visual Arts research students at two universities (Solent University and University of Suffolk, UK). Her recent publications include: *Contemporaneity as a Curatorial Approach: Black Models in New York, Paris and Guadeloupe* (2023); *Curators as Keepers and Makers: The British Museum's African Galleries* (2022); *Nushu in Translation: Visual Art and Dance* (2020); *Restaging Exhibitions, Journal of Curatorial Studies* (2019, eds. Davidson, J. and Foster, N.); *The Art Market and Politics: The Case of the Sigg Collection* (2019).

Nika Grabar *Yugoslav Architecture in Post-War Exhibitions*

Architectural exhibitions in Slovenia gained a new dynamic after the Second World War, as they also indirectly promoted the construction of the socialist future as part of the reconstruction of the state. The architects understood space as a not only socially effective category but also an artistic one, which was one of their main arguments in their commitment to the autonomy of the architectural profession. In their efforts they forged international links, including with the International Union of Architects (UIA). Through the presentation of projects at exhibitions within the framework of UIA congresses, the phenomenon of “Yugoslav architecture” became interesting from the perspective of the development and in the polemical context of the Cold War. The contribution deals with the interpretation of two architectural exhibitions at the Museum of Modern Art in Ljubljana: *Architecture of the Federal People's Republic of Yugoslavia* from 1949, which was first shown in Belgrade a year earlier, and *Architecture in Yugoslavia* from 1951, which was a repetition of the exhibition in Rabat, Morocco from the same year. The analysis of their conceptions and the context of their production speaks about the issues that are becoming relevant anew in the light of engineering measures in the contemporary landscape of environmental change.

NIKA GRABAR graduated from the Faculty of Architecture at the University of Ljubljana (2003). She worked as a Fulbright Visiting Scholar at Columbia University, GSAPP, New York (2007–2009) and completed her PhD at the Faculty of Architecture, University of Ljubljana (2009). In her work she deals with architectural heritage with a focus on the legacy of modernism, contextualised under international conditions. In her research she explores the possibilities of new critical approaches and methods in the field of architectural history and theory as key elements for understanding contemporary architectural issues.

Oskar Habjanič

Museological Interpretations of the Permanent Exhibitions of the Maribor Regional Museum from Its Foundation in 1903 to 1947

The contribution focuses on the exhibition policy of today's Maribor Regional Museum from its foundation in 1903 until 1947. Already at the beginning of the 20th century, permanent exhibitions took on the role of successful communication with the public and served as a medium between current politics, ideology and the social elite. Behind this was, of course, the idea of a nation, but it was also based on the bourgeois paradigm of the good, the beautiful and the true, which was also directly reflected in the collection policies. Beautiful objects strengthen the aesthetic sensibility and bourgeois spirit, while civic objects draw attention to the moral responsibility of the municipal authorities, which is at the service of the good and the just. The metamorphoses of the relationship of the profession and the public to recent history and its legacy are reflected in different ways in all socio-political systems and historical epochs. To paraphrase Althusser: the museum soon became part of the ideological apparatus of Cisleithania or, even more, the exhibition itself, according to Foucault, took on the function of discipline, control and spectacle.

OSKAR HABJANIČ works as a curator at the Maribor Regional Museum. He is co-author of the exhibition *The Golden Fifties* in cooperation with the Zagreb City Museum and the exhibition *Franz Liszt, Small European Tour*, as well as co-author of the exhibition and concept for The Oldest Vine Museum in Maribor and many others. As part of the international Museoeurope project, he has collaborated with the Bavarian National Museum in Munich, the National Museum in Warsaw, the Regional Museum of Burgenland in Eisenstadt, the National Museum of the Romanian Peasant in Bucharest, the Pontifical Swiss Guard, the Liszt Ferenc Memorial Museum in Budapest, the Alimentarium in Vevey, Switzerland and others.

Ljiljana Kolešnik

Role of Personal and Institutional Networks in Shaping the Concept of Authorial Curatorship in Socialist Yugoslavia: The Example of Zoran Kržišnik

The paper explores the concept of authorial curatorship, as it was defined by the practices of Yugoslav international cultural exchange in visual arts from the mid-1950s to the end of the 1980s, focusing on the curatorial strategies of Zoran Kržišnik and his contemporaries. It pays special attention to Kržišnik's professional social network – to the political and historical conditions and personal ambitions framing its construction – discussed in correlation with networks of artists, institutions and professional associations operating as key players of Yugoslav cultural exchange, as well as with important debates shaping European art at the time. Pointing to the political, social and economic aspects of Kržišnik's working practice, constitutive of his position of power on the national and international curatorial scene, the paper also examines Kržišnik's influence on the contents and objectives of Yugoslav exchange exhibitions and modalities of his involvement with Yugoslav foreign cultural policies in the observed period.

LJILJANA KOLEŠNIK is a senior research fellow at the Institute of Art History in Zagreb. In her work, she focuses on comparative research of post-war modern art in Central and South-East Europe, in particular on the relationship between art and politics, which runs parallel to her interest in the application of digital tools and techniques of quantitative and qualitative social networks analysis in art historical research.

Renata Komić Marn

“All the beautiful things that have been preserved in Carniola from the old times”: The Provincial Exhibition in Ljubljana (1883)

On the occasion of the 600th anniversary of Habsburg rule in Carniola, a so-called provincial exhibition was organised in 1883 in the building of the “Realka” polytechnic secondary school in Ljubljana. According to the *Laibacher Zeitung*, it was a cultural and historical exhibition the likes of which Ljubljana had never seen before. On display were “prehistoric”, “Roman” and “cultural-historical” artefacts, women's handicrafts and

“domestic crafts”, totalling over 800 pieces. Among the owners of larger private collections, Eduard Ritter von Strahl from Stara Loka, provided most of the artefacts for the cultural-historical section. The exhibition in Ljubljana was also visited by Emperor Franz Joseph who laid the cornerstone for the new building of the provincial museum (Rudolfinum). Based on provenance research of individual paintings and objects, it is possible to partially reconstruct the cultural-historical section of the provincial exhibition. A more detailed analysis of the structure of the exhibition, the selection of objects and the collecting practices of the individual owners provides an insight into the specific interpretations and reception of cultural and history of art in Carniola at a time when large (and rare) cultural-historical exhibitions aroused great public interest.

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 in Ljubljana. Her research focuses on the history and provenance of art collections (especially 19th and 20th century) and portrait painting. She presents her findings at international and domestic conferences and publishes in specialised journals and monographs. She has also received several awards for her work both as author and editor.

Meta Kordiš *Exhibitions at Ljubljanska banka*

Ljubljanska banka has regularly purchased and commissioned works of art to decorate its offices and branches in Slovenia, Yugoslavia and around the world. In addition, since 1973, some branches have occasionally organised art exhibitions. At the end of 1976, the bank began to systematically organise exhibitions in the lobby of its large office building on Trg republike 2 in Ljubljana, where its headquarters were located. The following year, the Art Council of Ljubljanska banka was established, a professional body that took care of the content and organisation of the exhibition programme and occasionally also advised on the acquisitions of artworks. The initiative to organise exhibitions and other cultural events in companies came directly from the League of Communists, both in practise and in principle, and was part of the broader political strategy of democratization of culture. The bank thus became a kind of cultural “cell” of the social system and, with its art collection and exhibition events, contributed to the promotion and presentation of contemporary, not exclusively Slovenian, visual art production at home and abroad.

META KORDIŠ is the curator of the NLB Art Collection and research associate of the project *Exhibiting of Art and Architecture between Artistic and Ideological Concepts. Case Study of Slovenia, 1947–1979* (J6-3137).

Lovorka Magaš Bilandžić, Ana Ereš *From National Representation to Self-Organised Exhibiting: Artists from the Kingdom of Serbs, Croats and Slovenes at the 1926 Sesquicentennial International Exposition in Philadelphia*

On the occasion of the 150th anniversary of the declaration of the independence of the United States of America in 1926, the *Sesquicentennial International Exposition* was organised in Philadelphia, Pennsylvania. In 1925, the Kingdom of Serbs, Croats and Slovenes had been invited to take part in the exhibition. The invitation was followed by a series of difficulties in organising the presentation, dispute over the involvement of Tomislav Krizman in the preparation of the Yugoslav pavilion and a conflict with the Belgrade artists. In the end, the government abandoned the idea of a national presentation due to financial reasons. Nevertheless, several Yugoslav artists participated in this major international exhibition, thanks to the initiative of the sculptor Ivan Meštrović and with the organisational support of the Yugoslav Circle from New York.

Using archival and periodical sources, the paper examines the organisational aspects and circumstances of the participation of Yugoslav artists in the *Sesquicentennial International Exposition* and the reception of this first joint presentation of Yugoslav art in the USA, in which works of numerous artists from Zagreb, Belgrade and Ljubljana were exhibited. The participation of Yugoslav artists will be considered in two ways: as a rare example of artistic self-organisation in the context of Yugoslav exhibition practices abroad and as an initiative that reveals the complex and dissonant infrastructure of Yugoslav exhibition and cultural policy in the interwar period.

LOVORKA MAGAŠ BILANDŽIĆ is an associate professor at the Department of Art History at the Faculty of Humanities and Social Sciences, University of Zagreb. She has prepared numerous exhibitions, e.g.: *Foto Tonka – Secrets of a Social Chronicler's Photographic Studio* (*Foto Tonka – Tajne ateliera društvene kroničarke*, 2015); *Sergije Glumac – Retrospective* (*Sergije Glumac – retrospektiva*, 2021). She has participated in a number of exhibition projects, e.g.: *The Sixties in Croatia – Myth and Reality* (*Šezdesete u Hrvatskoj*

– *Mit i stvarnost*, 2018), author of the part dedicated to graphic design; *On the Brink: Visual Arts in the Kingdom of Yugoslavia 1929–1941* (*Na robu: vizualna umetnost v Kraljevini Jugoslaviji 1929–1941*, 2019), author of the part dedicated to photography. She is researching topics from the field of modern and contemporary art, specially design, photography, scenography, graphic art and the history of exhibitions.

ANA EREŠ is a senior research fellow at the Department of Art History at the Faculty of Philosophy, University of Belgrade. She specialises in the study of modernism, the history of exhibitions and the Yugoslav art space in the 20th century. She has published: *Mrdjan Bajić: skulptotekstura* (2013); *Sculpture: Medium, Method, Social Practice 1 and 2* (*Skulptura: medij, metod, društvena praksa 1 i 2*, 2016 and 2021, co-editor with S. Vuksanović); *Marko Čelebonović* (2017 and 2018, co-author); *Yugoslavia at the Venice Biennale (1938–1990): Cultural and Exhibition Policies* (*Jugoslavija na Venecijanskom bijenalu (1938–1990): kulturne politike i politike izložbe*, 2020). She received the Lazar Trifunović Award for critical writing on art (2017) and the Pavle Vasić Award for a book on Yugoslav exhibitions at the Venice Biennale (2020).

Alice Němcová *Exhibition Activity of The Mánes Association of Fine Artists in Relation to Slovenian Modern Art in the 1920s*

This contribution discusses The Mánes Association of Fine Artists from Prague (S.V.Ú. Mánes: Spolek výtvarných umělců Mánes) and their exhibition activities related to Slovenian modern art. Specifically, it focuses on the travelling exhibition of Czech modern art (*Razstava češke moderne umetnosti*). This exhibition took place in Ljubljana in 1924 and was later repeated in Belgrade and Zagreb. Additionally, it explores the exhibition of Slovenian modern painting that occurred in Prague between September and October of 1927, which was organised by S.V.Ú. Mánes. This exhibition can be viewed as an effort to establish artistic connections between Slovenia and the former Czechoslovakia.

ALICE NĚMCOVÁ completed her PhD studies at the Catholic Theological Faculty of the Charles University in Prague, where – between 2017 and 2020 – she lectured on Modern and Contemporary Art in the Prague Context. In 2014–2015 she worked in the Bibliography department of the Institute of Art History of the Czech Academy of Sciences. In 2015–2020 she worked in the National

Gallery Prague as expert lecturer. As of 2020, she is curator of the Collection of 19th Century Art and Classical Modernism, specialising in Czech painting of the first half of the 20th century. In her ongoing research and publishing activity, she mainly focuses on Czech sculpture and art in the public space in the second half of the 20th century.

Hana Ostan Ožbolt *U3 – Triennial of Contemporary (Slovene) Art*

In view of the upcoming tenth edition of the U3 – Triennial of Contemporary (Slovene) Art (which, according to the established rules, will again be curated by a Slovenian curator or a curator from the region), this contribution draws attention to the exhibition manifestation that was established in 1994 as a three-year retrospective of Slovenian contemporary art production under the auspices of the Museum of Modern Art in Ljubljana. In her contribution to the symposium *Exhibiting in Slovenia I* (2019), the author focused primarily on the caesura between the first and second editions of U3. This time, she will try to show how the U3, which emerged primarily in response to the needs of the local space, was closely linked to the broader strategies of integrating the Museum of Modern Art into the globalised art system and the simultaneous affirmation (of concepts) of contemporary art in the Slovenian context through its transformation from a nationally representative exhibition into an international exhibition. It will emphasise some important considerations related to the almost thirty-year history of the exhibition, which still seems to be one of the central exhibitions in Slovenian space.

HANA OSTAN OŽBOLT is an independent curator living and working in Vienna. Between 2019 and 2023 she was director of the ULAY Foundation. In recent years, she has curated and co-curated numerous exhibition projects, including at the Gregor Podnar Gallery (Vienna, 2024), Dr. Éva Kahán Foundation (Vienna, 2023), Sector 1 Gallery (Bucharest, 2023), HOW Art Museum (Beijing, 2023), as part of the *Curated by* festival (Vienna, 2022) and at the Stedelijk Museum (Amsterdam, 2020–2021). She is currently a PhD student at Die Angewandte in Vienna and a critic for the magazine *Artforum*. She was nominated for the Prešeren Prize for Students of the University of Ljubljana for her master's thesis *Triennial of Contemporary (Slovene) Art – U3*, the results of which she will present at the symposium, and in 2020 she received the Nahtigal Award, the highest award of the Faculty of Arts, University of Ljubljana.

Alenka Pirman

The Exhibition as a Form of Social Practice: A Tool for Analysis

The contribution focuses on the methodological aspect of analysing exhibitions and addresses the question of how to analyse a specific exhibition comprehensively and comparatively. It proposes a combination of analysing the materiality of the exhibition and the institutional relationships between its makers. The materiality of the exhibition can reveal the inscription of positions of enunciation and the collaborative relationships between the artist and the institutional actors, but these must be placed in the context of the conditions of production. The exhibition is considered here as a medium, a semantic system and a cultural product. An original analytical model for examining exhibitions has been developed for the case studies of exhibitions that emerged in Slovenia as a result of collaboration between contemporary visual artists and museums in exhibiting contentious cultural heritage between 1994 and 2017. The model is divided into five sections: (1) topography, (2) ergonomics, (3) narration, (4) (post-)production and institutional relationships and (5) the configuration of cultural heritage. In the contribution, the individual clusters are presented and illustrated with concrete findings.

ALENKA PIRMAN is an artist, editor and writer. In the last decade, she has focussed on the theoretical investigation of the production of cultural heritage and research on the intersection of art and museums, often in the framework of the activities of the Domestic Research Society (Društvo za domače raziskave; f. 2004). She is a graduate of the Academy of Fine Arts and Design, University of Ljubljana, and holds a PhD in Heritology from the Faculty of Arts, University of Ljubljana.

Petar Prelog

On the Concept of Yugoslav Art: “Decade Exhibitions” of the Museum of Contemporary Art in Belgrade (1967–1985)

In the post-war Yugoslav state, an important goal was the construction of a common Yugoslav history of modern art, as part of a unifying cultural identity. Creating the idea of a “Yugoslav art space”, Miodrag B. Protić, the first and long-term director of the Museum of Contemporary Art in Belgrade, organised a series of exhibitions under the collective title

Yugoslav Art of the 20th Century (Jugoslovenska umetnost XX veka). He tried to recognise common thoughts and related artistic results within diverse and specific national arts – primarily Serbian, Croatian and Slovenian – that transcended different formative experiences and different circumstances of their creation. Eight so-called “decade exhibitions” were held between 1967 and 1985; it was the central and most influential exhibition and publishing project of the Museum of Contemporary Art. In this paper, the concept of Yugoslav art will be considered in the context of the “decade exhibitions” – an attempt will be made to look at the features of this concept, to recognise the way in which it was constructed at the exhibitions themselves and within the catalogues and to retrospectively determine its importance in the process of researching the history of Croatian, Slovenian and Serbian modern art. In this sense, the “decade exhibitions” and accompanying catalogues will also be evaluated as a place for important interpretations of national arts.

PETAR PRELOG is a senior research fellow at the Institute of Art History in Zagreb. His research focus includes themes related to Croatian modern painting in the Central European context, the reflexes of historical avant-gardes in Croatian art, the relationship between modern and national identity, geography of art and the history of art history. He is the author and editor of several books and anthologies as well as several exhibitions. He received the National Science Award for the book *Croatian Modern Art and National Identity (Hrvatska moderna umjetnost i nacionalni identitet, 2018)*.

Žaklina Ratković

Yugoslav Art Exhibitions: Models of Functioning (1904–1927)

Art exhibitions emerged in Yugoslavia at the very beginning of the 20th century and were organised until 1927, with the exception of the period of the First World War. They were conceived as a new exhibition model for the time and place and formed a cycle of six exhibitions in total with participating artists from Slovenia, Croatia, Serbia and Bulgaria. The initiative to exhibit and institutionalise art in this format was, among other things, an expression of political action, as the exhibitions were not only intended to present artistic achievements but also to take on the role of bringing the Yugoslav nations together. Slovenian artists participated in these manifestations as part of the art societies Sava, Vesna, Lada, Grohar and Fine Artists Society (also called Young Artists Society), as they recognised them as a platform to represent their own positions.

The contribution examines the context in which Yugoslav art exhibitions emerged, the founding objectives, the complex artistic and socio-political relationships that led to exhibition presentations by individual artists and art societies, and their reception. On the basis of archive and newspaper sources, it also sheds light on the functional models of these exhibitions as a means of cultural policy.

ŽAKLINA RATKOVIĆ is an art historian and museum consultant at the Museum of Contemporary Art in Belgrade. She has authored and co-authored several monographic and research exhibitions. Her research focuses on Yugoslav art of the 20th century, particularly the art of the first half of the century, with a special emphasis on historical avant-gardes and a keen interest in the medium of graphics and drawing. She has actively participated in numerous scientific and professional conferences.

Giovanni Rubino

“What Is It That Makes Yugoslav Houses So Different, So Appealing?”

Grounded in the insights from the exhibition entitled *Cold War Modern: Design 1945–1970* (Victoria and Albert Museum, London, 2008), this paper considers the two earliest shows of the Biennial of Industrial Design Biennial (BIO) in Ljubljana, which occurred in 1964 and 1966.

This analysis moves forward with the Italians who attended both editions, such as artist and designer Enzo Mari and art critic Gillo Dorfles. It considers some comparative shows, such as the Milan Triennial, referring to the same time frame under consideration.

The purpose of this study will be to gather an overview of the way Yugoslav and Italian industrial design objects were presented to foreign audiences, above all in terms of propelling the legacy of the European schools of design, such as the Ulm School of Design (HfG Ulm), into a new technological dimension. And, finally, thereby identifying the key factors by which Yugoslav modernist design line became appealing to Italian eyes.

GIOVANNI RUBINO holds a PhD in art history and is a fellow of Scuola Normale Superiore in Pisa. In 2019–2022, he worked as a researcher and lecturer in contemporary art history at the Roma Tre University. He wrote contributions for the exhibition catalogues *Lucio Fontana: Ambienti/Environments* (2017) and *Inside Other Spaces: Environments by Women Artists 1956–1976* (2024). He is researching 20th century painting, sculpture and design, focusing on its relations with Eastern Europe.

Sanja Sekelj

Negotiating “Collective Yugoslav Actions”: Two Exhibitions of Contemporary Yugoslav Art in the 1980s

It is a well-known fact that in 1974 Yugoslav Republics and Autonomous Provinces gained more power in a number of areas, including therein questions concerning international cultural exchange. Nevertheless, a significant number of exhibitions intended for abroad still had to pass through a complex negotiating process, which involved both federal and republican as well as individual cultural institutions. This contribution focuses on two such “collective Yugoslav actions”, i.e., two exhibitions of contemporary Yugoslav art that were proposed for the United States of America and France by the Gallery of Contemporary Art in Zagreb in the 1980s. Since both of these exhibitions were worked on and reworked for almost the entire decade, the reconstruction of the negotiating process sheds light on a number of interconnected issues of the “decade of crisis”: “the republic quotas”, the financial crisis, transformations of dominant exhibition models and changes in the international reputation of Yugoslavia.

SANJA SEKELJ is a postdoctoral researcher at the Institute of Art History in Zagreb. Her research focuses on the art production of the second half of the 20th and the beginning of the 21st century, with a specialisation in the research of cultural dynamics and networking practices at the turn of the millennium.

Irena Šimić

What Is the Image When the Image Is All: On the Exhibition(s) of the Photographer Nenad Gattin

The paper focuses on the first retrospective exhibition of the photographer Nenad Gattin (1930–1988), held in the Art Pavilion in Zagreb in 1969. The author, then already established in the field of cultural heritage photography, presented his work through the selection of around fifty photographic enlargements. It gathered segments of his photographic studies originally created for photo monographs published in 1960s (e.g., *Juraj Dalmatinac*, 1963; *Diocletian's Palace*, 1968; *Frano Kršinić*, 1968) and within the publishing series *Ars Sloveniae*, as a result of collaboration with renowned Slovenian art historians (e.g., *Gothic Sculpture*, 1967; *Baroque Architecture*, 1969). The paper complies with preserved

archival materials and relevant art critical texts, implying the function of the photographic image within its primary context and purpose. The aim is to create relation of this event to the overall photographer's exhibition activities that had impact in art history and art scene from early 1960s to late 1980s, corresponding the author's endeavor to establish the authentic photographic corpora in the service of interpretation and valorisation of the works of art, public monuments and built heritage.

IRENA ŠIMIC graduated in art history from the Faculty of Humanities and Social Sciences, University of Zagreb (2009), where she enrolled postgraduate doctoral studies in Art History, Cultural Heritage and Visual Culture in 2022. As an expert associate, she works at the Institute of Art History in Zagreb on managing the collections (Photo Archives; Architectural Plans, Drawings and Records Collections; Archival Collections, etc.). She is member of ICARUS Croatia and board member of the Croatian Society of Art Historians.

Nadja Zgonik

Group 69: Autonomous Exhibition Policies of the Art Elite under Socialism

In 1969, a group of Slovenian artists founded Group 69. The members of the group were not connected by a common art programme, school, orientation or generational affiliation. They defined themselves as a working group united by “the eagerness to work and the will to compete nobly with each other”. Nevertheless, the founding members, Riko Debenjak, Gabrijel Stupica, Andrej Jemec, Janez Bernik, Slavko Tihec, Adriana Maraž and others, had one thing in common. They were an elite group of Slovenian artists who began, with organizational support of Zoran Kržišnik, to win important international prizes and achieve international renown in the 1960s. They also included established Yugoslav artists, such as Dušan Džamonja and Jagoda Buić, in their exhibitions. Their strategies, such as exhibitions in touristic attractive locations, like Bled, during the Ljubljana Biennale of Graphic Arts, the publication of bilingual, French-Slovene catalogues and participation in the network of contacts that Zoran Kržišnik had successfully established with the graphic biennial, were aimed at integrating artworks shown at individual successful international exhibitions into the system of museums and private galleries around the world, monetising them appropriately, controlling sales and integrating Yugoslav art into the global museum-gallery network beyond political ideological interests. The group has ceased to operate in 1980.

NADJA ZGONIK is associate professor of art history at the Academy of Fine Arts and Design, University of Ljubljana. As a researcher, she focuses on the history and theory of modern and contemporary Slovenian art, publishes reviews, essays and discussions, and also works as a guest curator and prepares exhibitions in Slovenia and internationally. She is a member of AICA, PEN Slovenia, and since 2023 she has been president of the Slovenian Association of Art Critics (SDLK).

Bogo Zupančič

Exhibitions and Promotion of Le Corbusier's Ideas in Slovenia

At the end of the 1920s and in the 1930s, ten Slovenians worked in Le Corbusier's atelier in Paris. In Slovenia, the first to be impressed by the guru of modern architecture were the students of Jože Plečnik, who later also collaborated with Juraj Neidhardt, an architect from Zagreb, who worked for Le Corbusier for three years. However, the mass fascination with modernism did not begin until the early 1950s. The travelling exhibition entitled *Le Corbusier*, which was prepared by the Institute of Contemporary Art (ICA) in Boston in 1948 and shown at the Museum of Modern Art in Ljubljana from 8 to 19 May 1953, played an important role in this. On display were Le Corbusier's paintings, architecture and urban planning projects as well as sketches and other works. The exhibition was organised with the help of the Architects' Society of Ljubljana and several guided tours were led by Professor Edvard Ravnikar. Of all other cities of the Yugoslav republics, the exhibition in Ljubljana was seen by the most visitors, namely 3,048. The contribution deals with the exhibition and the events related to the dissemination of Le Corbusier's ideas in Slovenia.

BOGO ZUPANČIČ is a museum consultant at the Museum of Architecture and Design in Ljubljana. He graduated in 1987 and received his doctorate from the Faculty of Architecture, University of Ljubljana in 2000. In the academic year 1989/90 he was *l'étudiant libre* at the ENSBA in Paris. He has published nine books, written many scientific, professional and popular articles in domestic and foreign magazines, and written as a journalist on urban issues. He has prepared several solo and group exhibitions, the most important of which include *Plečnik's Students in Le Corbusier's Atelier (Plečnikovi študenti pri Le Corbusieru, 2007 and 2017)* and *The B Course – Reforming Design (Smer B – Reforma oblikovanja, 2012)*, which have also been shown abroad. In 2006 he received the Plečnik Medal and, in 2018 and 2022, also as a member of a group.

Rea Zupin

The Collection of Yugoslav Art in the Neue Galerie in Graz

The collection of the Neue Galerie in Graz, Austria, comprises over eighty paintings by Yugoslav artists that were systematically added to the collection in the 1960s, 1970s and 1980s. The collection was created in parallel with the *International Weeks of Painting (Internationale Malerwochen)* in Styria, a month-long painting colony organised by the gallery every year from 1966 to 1992. In return for the invitation, the artists were expected to contribute a work that they had created at the colony. The programme was intended for young artists from Austria, Italy and Yugoslavia. Ideologically, it was based on the idea of the so-called *trigon*, which insisted on maintaining the connections and common heritage of the former inner-Austrian lands, and significantly determined the cultural programme and connections that the city of Graz established in the second half of the 20th century. Reading the collection in this context can provide an insight into the interweaving of artistic expression, political motives and regional dynamics that characterised the decades in question.

REA ZUPIN is a second-year student of the MA programme in Art History at the Faculty of Arts, University of Ljubljana.

Razstavljanje na Slovenskem III

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

11.–12. april 2024, Mestni muzej Ljubljana

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Jakopičev paviljon, 1961. Vir: arhiv Mestne galerije Ljubljana / MGML

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

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