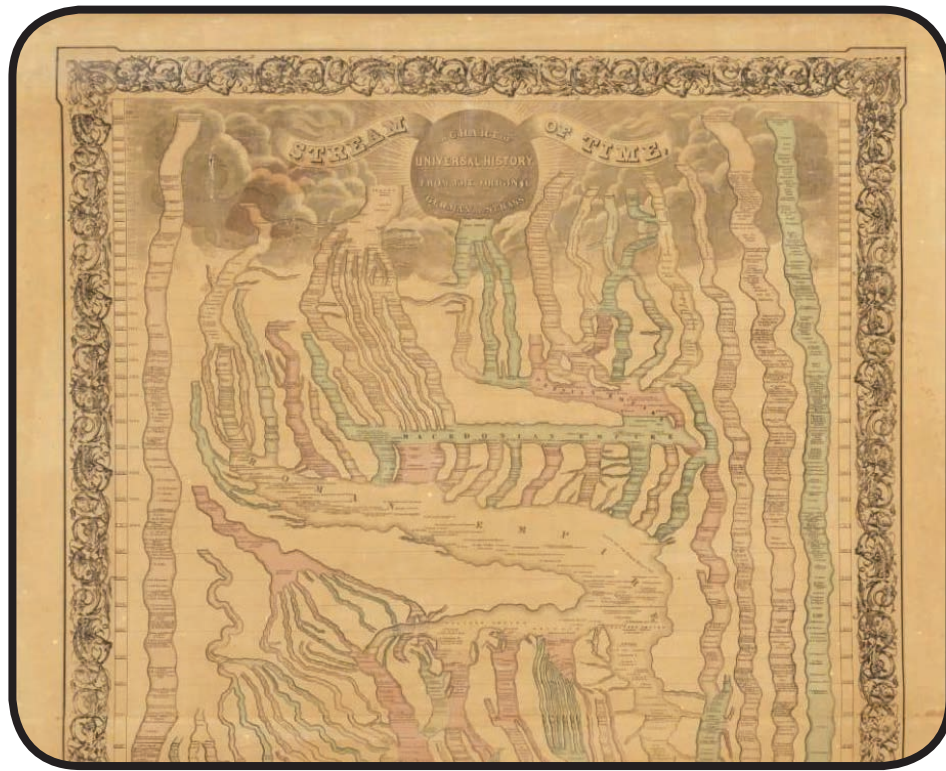


Questions of Periodisation in the Art Historiographies of Central & Eastern Europe



**29.Nov.
— 01.Dec.
2019**

**New Europe
College — Institute
for Advanced Study
• 21 Plantelor street,
Bucharest**

ArtHistCEE

Friday, 29.11.

17:00h Welcome and introduction, Ada HAJDU,
New Europe College and National University
of Arts, Bucharest

17:20h Keynote speaker: Matthew RAMPLEY,
Masaryk University, Brno
1918 as Beginning and End in Art History

18:00h Discussions

18:30h Buffet

Saturday, 30.11.

Session I

Chair: Juliet SIMPSON (Coventry University)

09:30h Anita PAOLICCHI, University of Florence
*The Quest for a National(istic) Art History:
Some Implications in Balkan Historiographies*

09:50h Anna ADASHINSKAYA,
New Europe College, Bucharest and
Central European University, Budapest
*Renaissances in Byzantium and Byzantium in
Renaissance: The Development of Terminology and
Ideology in Art History*

10:10h Timo HAGEN, University of Bonn
*Canonisation/Nationalisation of Regional
Variations in Byzantine Style Art and Architecture
in South-Eastern Europe*

10:30h Andrey SHABANOV, European University,
St. Petersburg

*To Remain or to Leave? The European Question
in the Historiography of Russian Art*

10:50h Discussions

11:20h Coffee

Session II

Chair: Wojciech BAŁUS

(Jagiellonian University, Kraków)

11:40h Magdalena MŁODAWSKA,
Jagiellonian University, Kraków

*“Nuances of the Romanesque”: The Definition
and Periodisation of Romanesque Art in the
Publications of Władysław Łuszczkiewicz*

12:00h Kristina JÕEKALDA,
Estonian Academy of Arts, Tallinn

*A View from the “Margins”: Periodising Architec-
ture in the Histories of Estonian (and Baltic) Art,
1880s–1930s*

12:20h Aleksandar IGNJATOVIĆ,
University of Belgrade

*Encumbrances of Chronologisation: The Histo-
riography of Medieval Serbian Architecture in the
19th and Early 20th Centuries*

12:40h Discussions

13:10h Lunch

Session III

Chair: Shona KALLESTRUP

(St Andrews University and New Europe College, Bucharest)

- 15:00h Lucila MALLART-ROMERO,
Pompeu Fabra University, Barcelona
*Historiographical Encounters Across Europe`s
Borderlands: The Place of Moldavian Architecture
in Josep Puig i Cadafalch`s History of Romanesque
Art*
- 15:20h Mihnea MIHAIL, New Europe College and
National University of Arts, Bucharest
*1241 – Disaster and Renewal. The Transition
from Romanesque to Gothic in the Historiography of
Medieval Art in the Hungarian Kingdom*
- 15:40h Dóra MÉRAI,
Central European University, Budapest
*Periodisation and Style in the Art History of Early
Modern Transylvania*
- 16:00h Dubravka BOTICA, University of Zagreb
*Periodisation of Architecture in Croatian Art
History: Renaissance and Baroque Architecture*
- 16:20h Discussions
- 16:50h Coffee
- 17:30h Keynote speaker: Juliet SIMPSON,
Coventry University
*Migrating Idols: Towards a Transnational Gothic in
the Cultural Memory of Central and Eastern Euro-
pean Art*
- 18:10h Discussions

Sunday, 01.12.

Session IV

Chair: Ada HAJDU

(New Europe College and National University of Arts, Bucharest)

- 09:30h* Ruxandra DEMETRESCU,
National University of Arts, Bucharest
Between Languages: Oscar Walter Cisek`s Literature and Art Criticism
- 09:50h* Shona KALLESTRUP, St. Andrews University and New Europe College, Bucharest
Countering Periodisation: Vernacular Art, Atemporal Models and Cultural Politics in Early 20th-Century Romanian Art History
- 10:10h* Fani GARGOVA,
University of Vienna
Early Bulgarian Art? Arguing the Need for Cultural Heritage Preservation in Bulgaria, 1900-1920
- 10:30h* Nikolai VUKOV, Institute of Ethnology and Folklore Studies with Ethnographic Museum, Bulgarian Academy of Sciences
The Search for a 'National Style` through Sites of 'National Memory`: East-West Influences and Stylistic Approaches in Bulgarian Monumental Art (Late 19th – Early 20th Centuries)
- 10:50h* Discussions
- 11:20h* Coffee

Session V

Chair: Matthew RAMPLEY

(Masaryk University, Brno)

11:40h Magda KUNIŃSKA,
Jagiellonian University, Kraków and
New Europe College, Bucharest
Sztuka. Zarys jej dziejów [Art. A Survey of its History] (1872): The Disciplinary and Political Context of Józef Lepkowski`s Survey of Art History

12:00h Robert BORN
Leibniz Institute for the History and Culture
of Eastern Europe (GWZO), Leipzig
*Doing Research at the Portes of the Orient. Karl
A. Romstorfer and Ludwig Reissenberger and the
Greek-Orthodox Ecclesiastical Architecture in Bu-
kovina and Wallachia*

12:20h Cosmin MINEA, University of Birmingham
*Definitions of Romanian Art in the Second Half
of the 19th Century*

12:40h Discussions

13:10h Lunch

Session VI

Chair: Magda KUNIŃSKA

(Jagiellonian University, Kraków and New Europe College, Bucharest)

15:00h Natalia KOZIARA,
Jagiellonian University, Kraków
*“A glance at the history of painting in Poland...”
or about Creating a Language in the Periodisation
of Polish Painting and Painters in the 19th Century*

- 15:20h Nikita BALAGUROV,
National Research University Higher School
of Economics, St. Petersburg
*Counting the Years of National Art in Imperial
Context: A Comparative History of the Grand Nar-
rative of Russian Art*
- 15:40h Irina CĂRĂBAȘ,
National University of Arts, Bucharest
*Modernism versus Modernism. Socialist Realism
and its Discontents*
- 16:00h Esra PLUMER BARDAK, Arkin University of
Creative Arts and Design, Girne
*Belt of Venus: Looking for Emerging Approaches
Beyond Generations and Across Periodisation*
- 16:20h Discussions
16:50h Coffee
- 17:30h Keynote speaker: Wojciech BAŁUS,
Jagiellonian University, Kraków
Turning Points, Crises and Evolutions
- 18:10h Discussions
18:40h Closing Remarks

• ABSTRACTS

Welcome and introduction:

Ada Hajdu

Matthew Rampley

*1918 as Beginning and End in
Art History*

Histories of European modernism often see the year 1918 as a defining moment, a borderline between two phases in twentieth-century art. On the one hand, there is an obvious logic to this practice: the First World War was a cultural watershed, prompted by the disruption of social and cultural networks, the deaths of numerous artists, and the challenges that new political realities presented. Yet while it provides a means of conveniently periodising modern art into discrete phases, there are also grounds for questioning its aptness. As Robert Gerwarth has recently argued in *The Vanquished* (2017), the First World War was not the neat historical boundary event it has often been taken for. In many places in Europe (not to mention the wider world) conflict and social upheaval continued. How might this insight apply when translated to the topic of art history? Was 1918 the moment of radical rupture that has been assumed? Using a variety of case studies, this lecture explores the meaning of 1918 for art history, but it also addresses a wider methodological question: when it comes to periodisation in art history, what role should be attributed to political events? When is it relevant to use them as markers of art historical change, and when is it questionable?

Friday, 29.11.

Anita Paolicchi

The Quest for a National(istic) Art History: Some Implications in Balkan Historiographies

During my postgraduate and doctoral research, developing a comparative analysis of Byzantine and Post-Byzantine religious silver vessels, I had to face a major problem: 'Balkan' bibliographies of the 20th century were often affected by nationalistic propaganda which aimed at establishing the idealised existence of specific national styles since the Middle Ages, while arguing that more contoured national styles only appeared in the 19th century.

In my opinion, three main weak points can be observed in such art historiographies, which aimed at showing – or, rather, 'creating' – an organic narrative around an allegedly existing 'national art history'.

The most conspicuous one is that South-Eastern European historiography did not benefit from the same centuries-long development as Western historiography. Instead of developing a framework based on local premises, they imported one from Western Europe, adapting it to an obviously different context, characterised, for example, by undeniable Byzantine and Slav-Byzantine cultural components. A side effect of the adoption of Western historiographical methodologies, categories and periodisation to the Eastern context is that this severely affected its narrative, giving the impression that the introduction of 'Western' styles was somehow passively experienced in Eastern Europe, with a delay proportional to the distance from the innovative centre: the centre-periphery paradigm, implicit in this rather uncritical adoption of that framework, automatically implied a self-imposed subordinate position.

The second point is that art historiographies in the 20th century were often developed on a geographical ground, intentionally overlooking the common cultural background shared by all the nations in the Balkan peninsula, while emphasising the differences in order to highlight the individual peculiarities.

The last point is that the religious pluralism of the region, which accompanied a plurality of visual cultures, has not been highlighted at all, therefore disregarding the important role played by artisans of different religions in the introduction of themes and iconographic schemes belonging to their own religious visual background. Interestingly enough, Italian art historiography is similarly biased: from the 16th century to very recent times, religious art has been investigated only from a Catholic point of view, neglecting any non-Catholic contribution.

My presentation will outline the political reasons behind the pressing need for art historiographies in the 20th century and the critical points derived from the adoption of Western art historiography. I will also highlight how the same critical points can be detected in different contexts, including in the West, and show the reasons behind this.

Anna Adashinskaya

Renaissances in Byzantium and Byzantium in Renaissance: the Development of Terminology and Ideology in Art History

Traditional 20th-century histories and art historical narratives point to a series of renaissances or revivals in Byzantine art and literature in the 9th, 10th, 12th, and 14-15th centuries, thus representing Byzantine culture as a constant sequence of deaths and re-births motivated by its internal 'Hellenistic' or 'classical' component. Moreover, for a long time the primary merit of Byzantium was seen to be the transmission of ancient artistic forms – whether in visual arts, texts or applied arts – to Italian Humanism. I would argue that these two concepts are interconnected and were developed in the first half of the 20th century in order to 'insert' Byzantine art into mainstream Art History, studying the development of art on the basis of Wölfflin's "Fundamental Principles" and interchanges of Baroque and Classicisms.

Thus, starting from Ch. Diehl's review of G. Millet's *Recherches sur l'iconographie de l'Évangile* entitled "La dernière renaissance de l'art byzantin" (1917) the Byzantinists adopted the term 'Palaiologan Renaissance'. Later, K. Weitzmann (*The Joshua Roll: A Work of the Macedonian Renaissance*, 1951 and *Greek Mythology in Byzantine Art*, 1951) supplemented it with the notion of the 'Macedonian Renaissance' and developed the 'revival of Antiquity' concept in the artistic media unifying arts and texts, namely in manuscripts. These Renaissances were developed around the conscious use of 'classical' features and 'Hellenistic' style in general by major Byzantine artists and writers. Moreover, the entire development of 'Oriental' Christian Art was seen, following Ch. Diehl and G. Millet, as an interplay of two traditions: the 'Hellenistic', "inclining toward idealism, more concerned with nobility, design, sobriety" and "the Eastern tradition, born in the hinterland of Syria, Mesopotamia, Cappadocia, more realistic, more eager to express the passions" (Ch. Diehl). Thus, every 'Renaissance' was a return to the Classical component reappearing and being revived until the very end of the 'Byzantine civilisation' and the transmission of its selected values to 'Europe' through the Italian *Rinascimento*.

Similar ideological implications, i.e. determination of the right to exist for Byzantium due its merits for the preservation of classical culture for later European use, can be found in works of Serbian, Russian, and Greek art historians. These scholars (N. Okunev, G. Soteriou, D. Ainalov, S. Radojčić, V. Petković, J. Pervan, A. Xyngopoulos) discussed the Byzantine and Balkan artistic tradition as a forerunner of the Italian *Rinascimento*. They constantly tried to find in the Balkan tradition painters comparable with such grand European figures as Giotto or Masaccio and, this way, rescued from oblivion such names as Manuel Panselinos or Michael and Eutychios. Moreover, representing Palaiologan art in the above-mentioned context helped them to insert it into the European art historical narrative, and to attract attention to the research and restoration of such monuments as Nerezi, Mileševa, St. Clement's Church in Ohrid or the *katholikon* of Protaton.

Timo Hagen

Nationalisation of Regional Variations in Byzantine Style Art and Architecture in South-Eastern Europe

Early research campaigns heading for what are considered today the major centres of Byzantine style architecture, were – as a rule – undertaken by architects and historians from the West. In the mid-nineteenth century, John Ruskin of London went to Venice, Wilhelm Salzenberg of Berlin travelled to Constantinople and Theophil Hansen studied Byzantine style church architecture in Greece before he went to Vienna, just to mention a few. Through publications, academic teaching and prominent Byzantine Revival structures based on their travel experiences, these men contributed to what would soon become a normative image of Byzantine architecture.

In contrast, Byzantine style architecture in south-eastern European border regions between 'Orient' and 'Occident' was first studied by architects and researchers living and working in these peripheral regions. Men like Ștefan Emilian, Ludwig Reissenberger and Carl Romstorfer received their professional training in the West before engaging with the architecture of Transylvania, Wallachia and Moldavia.

In times of profound social change and diversification, a search for new holistic concepts had its repercussions also in the emerging discipline of art history. The newly established system of artistic epochs and styles favoured stylistic purity and separated Golden Ages from times of decay. Byzantine art and architecture were clearly associated with the latter by the vast majority of early commentators, who stressed the superiority of a western culture informed by classic tradition. From this Orientalist perspective, Byzantine art was decadent as well as alien.

In this paper, I will shed light on the way protagonists in the south-eastern parts of the Habsburg Monarchy dealt with local artistic heritage in the Byzantine style. Their work often tries to reconcile an acquired western gaze with the needs of (local) identity discourses aimed at canonising/ nationalising regional stylistic modes.

In particular, I will look closely at a text on Romanian Orthodox church architecture, decoration and iconography published in 1905 to accompany the erection of Sibiu cathedral in Transylvania, which can be considered the most important Byzantine Revival church building project in Hungary before World War I. In his book *Iconografia și întocmirile din interiorul bisericeii răsăritene*, Elie Miron Cristea, a leading figure in the Romanian Orthodox Church of Transylvania, who would later become patriarch and eventually prime minister of Greater Romania, developed a decorative programme for the new cathedral. This programme was based on extensive research into regional ecclesiastic art in a transregional context, taking into account not only the established major centres of Byzantine style art, but also the heritage of neighbouring regions such as Moldavia and Wallachia.

The publication, as well as the cathedral itself, bears witness to the struggles to appropriate a stylistic concept derived from German, French and English literature for the promotion of a Romanian Orthodox identity. This endeavour was further complicated not only by the negative implications of the style in general, but also by the nature of the local artistic heritage. The latter did not fit easily into the established periodisation system and – showing different artistic influences – bore the danger of being understood as a sign of transculturation: something most unwelcome in times of growing nationalism in the late Habsburg Empire.

Saturday, 30.11.

— Session I

Andrey Shabanov

To Remain or to Leave? The European Question in the Historiography of Russian Art

The historiography of the Russian school of painting emerged with two bold and yet contradictory claims to its relationship to Europe. The first, thanks to Alexandre Benois, saw Russian art within the broader European history: Benois contributed a chapter to the major academic survey of western art, Richard Muther's *History of Painting in the Nineteenth Century* (1893-4). Yet almost simultaneously, the entire collection of Russian paintings moved from the Hermitage Museum, where it had enjoyed the company of other major European schools, to a new home, the Russian Museum of Alexander III, founded in 1895. There, the Russian art school followed general chronology, but was effectively and manifestly cut off from its original legitimising European tradition and context. Thus, at the end of the nineteenth century, the leading scholar and the influential institution answered the question whether the Russian art should 'remain or leave' Europe in significantly opposing ways. If the 'remain campaign' was fairly consistent with centuries-old Russian aesthetic and institutional integration with Europe, the new 'leave campaign' yearned for self-isolation – and ultimately impacted subsequent Soviet historiography of Russian art. But to what extent was this latter campaign unique or productive for emerging Russian art historiography at the time? This presentation will investigate the roots and significance of the European question in the contradictory historiographic patterns. It will do so by examining the role of scholars, critics, and institutions such as the Academy, national and international exhibitions, and museums in this long-term and often contentious process.

Magdalena Młodawska

'Nuances of the Romanesque': The Definition and Periodisation of Romanesque Art in the Publications of Władysław Łuszczkiewicz

The early years of the discipline of art history in Poland are inextricably linked with Władysław Łuszczkiewicz (1828–1900), one of the leading scholars in Kraków's academic circles of the latter half of the 19th century. Educated as a painter, he was a professor of drawing and art history at the School of Fine Arts (later Academy) in Kraków. He was also the director of the National Museum in Kraków, was active in other academic institutions, and participated in conservation commissions. In addition, he worked to popularise art as a journalist and sought-after lecturer. Most significant from the perspective of my research is his study of medieval art. The aim of my paper is to reconstruct Łuszczkiewicz's definitions of the Romanesque style through an analysis of his terminology and the aesthetic concepts he addressed in selected texts. Łuszczkiewicz studied, recorded, and described most of the Romanesque buildings in Poland (those that were known in the 19th century) using documentation that he prepared by himself: precise measurements, plans, and drawings. The texts also make it possible look at the issue of the origins of different styles in medieval art, as conceived by Łuszczkiewicz. An important aspect of my paper will be the presentation of the architecture study manual (for Romanesque Architecture) that he created for his students at the School of Fine Arts in 1883. The manual is an important example of Łuszczkiewicz's approach to Romanesque architecture and the style's development through the evolution of building construction.

Kristina Jõekalda

A View from the “Margins”: Periodising Architecture in the Histories of Estonian (and Baltic) Art, 1880s–1930s

Not wanting to feel inferior to German culture, the Baltic German authors were constantly haunted by the opposition between the universal canon and the local heritage, or, more provocatively, the grandeur of the architecture in Western metropolises and the (poor) aesthetic value of Baltic architecture, along with its belatedness, ever since the first professional writings on art history. In 1900 the leading Baltic German art historian Wilhelm Neumann opened his programmatic article “700 Jahre baltischer Kunst” (aimed at introducing such a phenomenon) with the statement that “the art here appears to be humble, like wild flowers by the path that leads to the neighbour’s rose garden. But wild flowers also have their certain charm”. How was this ‘gap’ between the local and the international (or Western) addressed in the first longer overviews of local art history? And how did Estonian scholars respond to these overviews during the interwar independent republic of Estonia?

In my paper I aim to look at the general histories and handbooks of Estonian art and architecture from the 1880s to the 1930s (and beyond): Wilhelm Neumann in 1887 (*Grundriss einer Geschichte der bildenden Künste und des Kunstgewerbes in Liv-, Est- und Kurland vom Ende des 12. bis zum Ausgang des 18. Jahrhunderts*), Alfred Vaga in 1932 (*History of Estonian Art*, vol. I: *Middle Ages* – in Estonian), and his brother Voldemar Vaga in 1937–1940 (*General History of Art, and Estonian Art: The History of Arts in Estonia from the Middle Ages to the Present Day* – both in Estonian), comparing these with some contemporary Latvian publications. I am interested, firstly, in their structural similarities with the first international architectural history surveys (most essentially Franz Kugler’s) that had comprised mostly monuments from Germany, England, France, Italy, classical Greece, and not much else.

Secondly, I intend to consider to what extent the late-19th-century Baltic German positions and periodisations were still reflected (or opposed) in the later writing of Estonian architectural history. The narrative of the inferiority of Baltic German culture was certainly suitable for the post-WW I generations of Estonian art historians who sought – now from the perspective of a nation-state – to overcome the previous narrative of German dominance. This act was again carried by the belief that everything has to be referred back to an existing narrative, not allowing any stepping outside of the evergreen centre-periphery dialectics either.

Saturday, 30.11.
— Session II

Aleksandar Ignjatović

Encumbrances of Chronologisation: Historiography of Medieval Serbian Architecture in the 19th and Early 20th Centuries

Since the formative time of Serbian art history, the problem of how to structurally and stylistically organise the remarkably diverse architecture of medieval Serbia was a great challenge to nineteenth and early-twentieth century historians. They were all preoccupied with employing the positivist method and the paradigm of cultural evolution which led to the interpretation of medieval architectural heritage through a series of successive chronological stages. This common approach was the consequence of national historiography's continuous encounters with the well-established interpretive patterns of mainstream Western art history, which established certain periodisations and successive chronological stages of development of architecture in the past. Yet at the same time, Serbian historians were establishing the predominant stylistic-typological approach by which architecture in medieval Serbia was subdivided into two or, more frequently, three distinctive groups. Although initially proposed by Mihailo Valtrović (1839-1915) and Dragutin S. Milutinović (1840-1900), the early pioneers of the discipline, this subdivision became a firmly entrenched interpretive model only when the French archaeologist and art historian Gabriel Millet (1867-1953) invented a triad of distinctive architectural 'schools' of medieval Serbia in 1919. His view of three particular 'schools', namely *L'école de Rascie*, *L'école de la Serbie byzantine* and *L'école de la Morava*, had an unexpectedly vivid and profound afterlife in decades to come. Thus, a key problem of Serbian architectural history became cantered around adjusting the chronological and stylistic calibrations and positioning the national medieval heritage in a wider historiographical context. What historians saw as an evolution from one phase of development to another, from one 'school' or 'group' to another, was simultaneously interpreted through the timeframes. Consequently, the stylistic-typological triad paralleled that of three basic chronological phases of development, causing a strong sense of dynamics in relation to time-style arrangement of the architectural past.

Nevertheless, this dynamic had a series of flaws. The unsustainability of the interpretive model provoked many historians who tried to solve apparent gaps in the stylistic-chronological narrative, because some of the major church buildings in medieval Serbia evidently resisted the established framework. The most conspicuous examples of this incompatibility were some of the most prominent monuments of the 'Raška school' which had been built during the second architectural period, paralleling the 'Serbo-Byzantine school'; or, in some cases, even in the midst of the third and final phase that was consistently equated with the 'Morava school'. While the majority of historians struggled to explain these deviations, rare individuals – with the archaeologist Miloje M. Vasić (1869-1956) being the most prominent example – challenged the predominant paradigm by employing the so-called cultural method of interpretation, encouraging more a context-sensitive approach to medieval monuments. Yet the problem of chronological structuring of medieval Serbian heritage and its synchronicity to that of European remained, clearly testifying not only to the methodical domestication of Western scholarship on Serbian historiography, but also to the ideological economy of these encumbered interpretive patterns.

Saturday, 30.11.
— Session II

Lucila Mallart

Historiographical Encounters Across Europe`s Borderlands: The Place of Moldavian Architecture in Josep Puig i Cadafalch`s History of Romanesque Art

In the 1920s, the Catalan architect, politician and art historian Josep Puig i Cadafalch (1867-1956) became prominently interested in Moldavian architecture. Following his encounter with Nicolae Iorga (1871-1940) and his participation in the First International Congress of Byzantine Studies in Bucharest (1924), he wrote a series of articles and book chapters on the evolution of artistic styles in the painted churches and monasteries of Moldavia. He was particularly interested in the resemblances with the evolution of early Romanesque art in Catalonia during the 11th and 12th centuries. Puig argued that the similarities in the evolution of the two styles were not caused by actual contacts between the two countries or through cultural transmission over the centuries. Rather, those geographical and chronological distances proved that artistic styles evolved following 'fundamental laws'. Ultimately, the encounter with Romanian architecture allowed Puig to 'scientifically' prove that his reading of Catalan medieval art was correct. This paper will analyse Puig's works on Moldavian architecture in relation to his intellectual exchanges with Iorga and other Romanian historians such as Constantin Marinescu (1891-1970). This draws on recent archive work in Barcelona and in Bucharest. At the same time, the paper will read Puig's contributions in the context of early-twentieth-century European historiography, from French positivist history to the neo-positivism of Karl Lamprecht, Iorga's master.

Saturday, 30.11.

— Session III

Mihnea Mihail

1241 – Disaster and Renewal. The Transition from Romanesque to Gothic in the Historiography of Medieval Art in the Hungarian Kingdom

The beginnings of art historical periods and styles have always been a concern for the Grand Narrative of art history. Because history was conceptualised as a series of successive events leading to the emergence and ending of different periods, particular years, sometimes marked by major events, were assigned the role of change, rupture and renewal, so as to justify the development through the ages with milestones that became signifiers of new beginnings. For Imre Henszlmann, one of the founding fathers of Hungarian art history, the advent of Gothic art in the Hungarian Kingdom was identified in close connection with the year 1241, a landmark in the history of St. Stephen's realm. The Mongol invasion represented, at the same time, a historical and art historical disaster, many of the important monuments built in the 11th and 12th centuries being either destroyed, or seriously damaged. Nonetheless, the invasion offered the perfect opportunity for identifying a renewal of Romanesque architecture with Gothic elements. The interest in finding beginnings and endings seems to echo other 19th-century debates, especially those in France, regarding the emergence of Romanesque art around the year 1000. However, both in French, as well as in Hungarian historiography, historically-based milestones were relativised by conceptualising a style that extended beyond them, and that was perceived as describing more accurately a gradual movement from the Romanesque toward the Gothic. This intermediate phase was named *transitional style*, and Henszlmann introduced it into Hungarian art historiography, probably as a consequence of his relationships with French architects. A particularly interesting case is the historiography of the Cistercian monastery in Cârța. Because its building was refashioned with early Gothic elements after the Mongol invasion, scholars were able to connect a major historical date, the year 1241, with the Cistercian monks as heralds of Gothic architecture, and with the emergence of the Gothic style in medieval Transylvania.

Saturday, 30.11.
— Session III

Dóra Mérai

Periodisation and Style in the Art History of Early Modern Transylvania

Historiography of art history in Transylvania has largely been determined by a specific situation in the region: the buildings and objects constitute a part of the heritage of various communities in this multi-ethnic area that have belonged to a range of state formations in the past centuries. Romanian, Hungarian, and German scholarship has produced parallel, often conflicting art historical narratives, and has offered interpretations that supported national and regional political agendas. Stylistic categories, origins, and phases identified within medieval and early modern art history have served to support these national narratives. Political frameworks and national agendas have influenced the scholarship up to now, also due to the different German, Romanian, and Hungarian language of the publications and conferences, and they have resulted in an artificially segmented image of every aspect of the medieval and early modern Transylvanian world. The paper will analyse the development of this fragmented scholarship and its effects on the image of Transylvanian art history by focusing on the decades between 1540 and c. 1700, when Transylvania was a semi-independent principality. In terms of styles, this period is characterised by the co-existence of Late Gothic, various versions of Renaissance, and later also some Baroque trends. Art historical monographs published since the 19th century have discussed these one and a half centuries as a distinct art historical period in the area defined on the basis of political events, and these stylistic phenomena have been interpreted as a result of different influences and connections depending on the national historiographies. Transylvania serves as a useful case study to understand how the art history of the multi-ethnic territories in Central and Eastern Europe evolved and how these layers of interpretation need to be incorporated into any new art historical analysis.

Saturday, 30.11.
— Session III

Dubravka Botica

Periodisation of Architecture in Croatian Art History: Renaissance and Baroque Architecture

The main factors for the development of Croatian art in the Early Modern Period were the changing historical conditions, marked by the intrusions and conquests of Ottoman forces and various sources of influence: of Mediterranean or Italian origin in Adriatic Croatia, or Hungarian in inland Croatia and strongly Habsburg-related from the 16th century onward. These circumstances have largely affected art-historical scholarly research as well. In the first period of the rise of art history as a discipline, in the 'age of the founders' corresponding to the last decades of the 19th century, research was focused on the creation of the corpus of works of art, with emphasis on the study of the monumental heritage of the Adriatic coast and artwork belonging to earlier periods (I. Kukuljević Sakcinski, 1816-1889). The art of inland Croatia and more recent artistic periods would come into focus only with the expansion of the influence of the Viennese School of Art History, first with the survey written in 1902 by Iso Kršnjavi (1845-1927) and especially with the activity of Gjuro Szabo (1875-1943) and Artur Schneider (1879-1946).

Besides the key issue of identifying national features in the history of art, many scholars devoted their attention to problems of periodisation, with two distinct and parallel approaches or views of the topic. On one hand, scholars emphasised the contemporary appearance of artistic phenomena, which corresponded to current trends in Western art. On the other hand, Ljubo Karaman's (1886-1971) reflections on art of the periphery and on the delayed adoption of styles would prove to have a profound effect on the art-historical discourse of the 20th century. The applied methodology and periodisation reveal different approaches to the research of artwork in Adriatic and inland Croatia. While the periodisation of Dalmatian art was primarily based on formal characteristics and morphological features, especially decoration, an entirely different approach was introduced in the study of the art of inland Croatia, with emphasis on context in discussing individual works of art.

These theses will be considered through several examples. For the periodisation of Dalmatian art, an important element was the distinction between Gothic and Renaissance and efforts to define the 'mixed Gothic-Renaissance style' in discussions between Cvito Fisković (1908-1996) and Ljubo Karaman. For the study of art in inland Croatia, it was important to determine the beginning of the Baroque period, which coincided with the arrival of the Jesuit order and the construction of its church in Zagreb, as well as the construction of new types of castles (Anđela Horvat, 1911-1985). In particular the research of A. Horvat would abandon the traditional narrative of the chronological sequence of styles and embrace the notion of pluralism of stylistic phenomena (*Between Gothic and Baroque*, 1975).

Juliet Simpson

Migrating Idols: Towards a Transnational Gothic in the Cultural Memory of Central and Eastern European Art

This paper explores key narratives of European art history in creating new national and transnational identities from the early 1900s to the 1920s, focusing on the significance of Germanic pre-modern and Renaissance reception and reinventions – pivotally, of Gothic visual cultures. It considers significant ways their revivals, displays and migrating reinventions in *tournant de siècle* Europe to the 1920s were to shape amplified ideas of cultural patrimony and its alterities. These would give developed prominence to German, Nordic and Central European engagement with medieval pasts construed as disruptive, uncanny and border-crossing, and as shadow cultural modernities of the present. Indeed, discussion is framed by two key concerns. First: a substantial questioning of boundaries of ‘medieval’ and ‘Renaissance’ art (by Wilhelm Lübke and Louis Courajod in the late nineteenth century; and by Wilhelm Worringer and Karl Scheffler in the early twentieth), shifting emphasis away from Burckhardt’s treatment of the Italian Renaissance as a unifying and progressive narrative of artistic modernity, towards a new interest in the cultural potency of what Jacques Le Goff terms ‘un Gothique noir’ – an ‘unseen medieval’ (a conception which also problematizes Johan Huizinga’s binary of a ‘Decadent’ Middle Ages of endings as beginnings). Second, is ways in which such interests become amplified in the panoramic medieval and Renaissance displays of 1899-1910, their trailblazers, the 1899 Dresden Lucas Cranach exhibition and 1902 Bruges ‘Les Primitifs Flamands’. These contexts are starting-points for examining three interconnected ideas. First, in the light of the 1902 Bruges exhibition and less-known routes of cultural transfer within a Central European reception nexus, to consider the suggestiveness of the construct of the medieval artist as so-called ‘primitive’ as a potent emblem of re-energized spiritual (and nationalist) purpose (Worringer), *yet also* as a migrating figure of embodied difference, highlighted by Matthias Grünewald’s pivotal implication as an uncanny modern, pre- and post-First World War. Second, is the emergence of a ‘Gothic Modernity’ which connects apparently divergent medieval art and reception interests and loci of artistic activity as a set of fluid, entwined encounters between West-East, Nordic and Central Europe. This emerges not only in terms of Scheffler’s idea of a ‘Gothic Spirit’ – which links such ostensibly different expressions as Käthe Kollwitz’s *Totentanz*, Mikhail Vrubel’s *Demonic Gothic*, Kupka’s *Gothic contrasts* – but to stimulate narratives of shadow community and alterity – as in the case of Ernst Barlach’s artist as engaged ‘mystic’. The paper’s final part will thus redress a tendency for historiographical and geo-cultural narratives of this period’s art to be construed as binaries: from dark (pre-modern) to light (modern); infancy to progress; naïveté to sophistication; periphery to centre, colony to Empire, proposing instead, engagement with ‘Gothic’ as pivotal to an enlarged conception of the period’s most turbulent cultural tensions, strung between the ‘primitive’ and ‘progressive’; reason and enchantment.

Ruxandra Demetrescu

Between Languages: Oscar Walter Cisek`s Literature and Art Criticism

In the first half of the twentieth century, Romanian culture underwent a continual process of recuperating the national sentiment and its roots. Along with the attempt to construct a critical vocabulary, art criticism was dominated by the generic-cultural dimension, concretised in the problem of tradition, the Romanian soul and the national specific. Politics and aesthetics merged in a nationalist ethos that brought with it a multitude of cultural revivals: writers and artists turned to historical and religious themes, to the rural world and the representation of landscape as a stamp of national identity. Symbols, traditions and myths were called upon to define the unique content of the national identity, shaped from cultural values that lent authenticity by a return to roots, in a society experiencing modernism as an effect of the industrial civilisation that was on the way to eroding native traditions and values.

Oscar Walter Cisek, native German author, born and raised in Bucharest, addressed these concepts in his lecture *The Romanian Soul in the Plastic Arts* (1928). Inspired by Max Dvorak, Cisek proposes that "we should begin not with form, but with that spiritual raw material, with the psychical structure that bears ... the name: the Romanian soul". Influenced to a large degree by Lucian Blaga, he will reaffirm *dor* (longing) and *myth*: "in our folk beliefs and the artistic creed of our folk, the myth lives on and will not easily allow itself to be demolished by the din of the railroad, by the roar of aeroplane engines". In this discourse marked by all the spiritual clichés of the time, I have identified a single element that might be integrated into the critical vocabulary: the criticism of imitation through the example of Cézanne, who is sympathetically evoked as being somewhere between folk art and Brâncuși: "the peasant manifests himself in the sense of Cézanne's wonderful saying to the effect that art can be nothing other than a harmony that develops parallel to nature. Therefore, not imitation, but creation anew".

Shona Kallestrup

Countering Periodisation: Vernacular Art, Atemporal Models and Cultural Politics in Early 20th Century Romanian Art History

This paper explores how Romanian art historians of the early twentieth century used discussion of peasant art to confront and circumvent the hierarchical problems inherent in the western temporal model of art history. The periodisations of the latter, held to represent the 'universal' development of art, were ill-suited to the Romanian (and more widely south-east European) context and tended to explain difference in terms of temporal belatedness and cultural retard. In thus defining the 'alterity' of such regions, western discourse imposed qualitative hierarchies of centre and periphery, universal and local, major and minor, original and derivative.

In the first decades of the 20th century Romanian art historians, like those from other 'peripheral' regions, began to 'flip' the centre-periphery dynamic and argue that the 'periphery' in fact offered a source of renewal for the artistic 'losses' of urban modernity. By reclaiming Romania's own artistic traditions, both Byzantine and vernacular, the negative connotations of 'belatedness' were replaced by positive assessments of 'atemporality', mapping a different artistic cosmos whose value didn't depend solely on its uncomfortable relationship with western criteria of 'art'. But there remained the problem of how to communicate such ideas to the West, and of how to use them to nuance long-standing art historical assumptions.

By focusing on a number of key accounts written for a western readership, this paper will probe the efforts of Romanian art historians to encourage a fresh reassessment not just of the art produced in the Romanian territories, but also the frameworks for its discussion. Some commentators were more diplomatic in this process than others: while the ever-argumentative Alexandru Tzigara-Samurcaş openly criticised accounts of Romania by western art historians like Charles Diehl, others, like George Oprescu, were more subtle. In the 1920s and '30s, influenced by his friendship with Henri Focillon, he attempted to decouple peasant art from conventional notions of 'civilisation' and explain it as something 'universally human'. In this way he not only found an explanation for the anomaly of why Romanian folk art flourished during the 'destructive' period of Phanariot occupation, but also cleverly tapped into the attempt by European cultural politics of the post-war years to transcend political geographies of nation or race and embrace folk art within a unifying vision of humanity.

Fani Gargova

Early Bulgarian Art? Arguing the Need for Cultural Heritage Preservation in Bulgaria, 1900-1920

In Bulgaria, the late 19th and early 20th centuries were marked by the search for a 'national identity'. In the realm of architecture, it was first and foremost the practising architects educated in Western Europe that sought to establish a canon of vernacular heritage which could serve as the basis and inspiration for a modern Bulgarian 'national architecture'. This quest, which was mainly debated in the journal of the Bulgarian architectural and engineering association, *BIAD*, eventually led to the initiative to establish a code for cultural heritage preservation in Bulgaria, once again spearheaded by the architectural practitioners rather than the academic art historians or archaeologists.

The 1910 adoption of cultural heritage preservation guidelines, however, had a profound impact on the later theorisation and periodisation of the local and supposedly 'national' cultural heritage. As such, it also played a major role in the exploitation of cultural heritage to serve political agendas. Such telling instances were the expeditions undertaken in the occupied territories during the Balkan Wars by the then director of the Bulgarian National Archaeological Museum, Bogdan Filov. The documentation gathered during these expeditions served as material proof in constructing the narrative of a greater Bulgaria. The academic canonisation of this narrative in the realm of art history was in 1919 fulfilled by Bogdan Filov himself in his seminal study *Early Bulgarian Art*. There, though following a historical frame of reference that acknowledges change, foreign sovereignty, and limited influence, Filov operates with the understanding of a Bulgarian ethnic and religious 'Kunstwollen' that would stay largely unchanged over the period of a millennium.

This paper will trace the development of the Bulgarian establishment of a periodisation of its vernacular cultural heritage from the late 19th century onwards. It will show the enormous influence of Western architectural and art historical concepts on the local academics and practitioners, and will argue for their conscious negation, most obvious in Bulgarian historiography's treatment of Byzantine or Ottoman vernacular heritage. Ultimately, the Bulgarian alternative periodisation served a double political agenda: to help establish cultural heritage preservation and to claim and legitimise a possible territorial expansion of the Bulgarian state.

Nikolai Vukov

The Search for a 'National Style' through Sites of 'National Memory': East-West Influences and Stylistic Approaches in Bulgarian Monumental Art (Late 19th – Early 20th Centuries)

The re-emergence of the Bulgarian state on the European map in 1878 formed a dividing line that put a closure to the five centuries of Ottoman rule and opened new venues of political, economic and social development within a separate national state. As clear-cut as it was, the historiographic seizure was, however, bridged by continuing and persisting legacies of the Ottoman period, as well as by various influences from East and West to which the state and its institutions were exposed from the first years of its autonomous existence. The first decades after liberation at the end of the 19th and beginning of the 20th centuries were marked by vehement efforts to establish the new state's administrative structure and catch up with the ranks of more developed European nations. In the field of art, this found expression in the borrowing of various styles and patterns (mostly of previous epochs) and adopting them to the local context for creating examples of high culture. Gradually, visible attempts to coin a 'national style' and subdue the imported patterns to the profile of 'national traditions' appeared. All these gained specific projections in public monuments, which became a testing ground both for the contestations between European trends and Russian influence, and for the search for 'nationally specific' representations.

This paper is dedicated to the European and Russian influences in Bulgarian monumental art in the late 19th and early 20th centuries and the search for a national approach in memorial representation, within the context of the emerging national pantheon and new secular forms of commemoration. The paper will focus on the first monuments and memorials built after the national liberation of Bulgaria and will discuss how the search for a national profile in public monuments and memorials reflected, on the one hand, the East-West divide and, on the other, the periodisation of Bulgarian art in that period. A special emphasis in the paper will be on the two major periods elaborated in the new Bulgarian state after 1878 – that of the Bulgarian Revival (mid-18th – late 19th C.) and the period after national liberation in 1878, when the main commemorative forms dedicated to figures of the national Revival and fighters for national liberation were elaborated.

Sunday, 01.12.
— Session IV

Magda Kunińska

Sztuka. Zarys jej dziejów [Art. A Survey of its History] (1872): The Disciplinary and Political Context of Józef Łepkowski's Survey of Art History

The mechanisms of constructing art-historical surveys are always a sign of the time in the development of the discipline. In the 19th century, as Michael Schwarzer has argued, surveys “embodied the [...] vision of history to unify the art of the past into a coherent and relevant story for the present”. My presentation will deal with the survey of art history published by Józef Łepkowski, appointed to the first academic chair of archaeology in Poland at the Jagiellonian University in 1866.

Łepkowski's survey offers a good starting point, both for investigating his narrative strategies and historical presuppositions, and as a focal point for the history of the discipline in Poland. Throughout his career, Łepkowski adopted a specific strategy of transferring or 'self-translating' the methodological and factual achievements of Western art history to Poland. One of his primary goals seems to have been the repositioning of Polish art within a re-written universal history of art, expanding the territory previously covered by German surveys. As Stefan Muthesius and Matthew Rampley have argued, this was a typical strategy of the time. In fact, it was also an act of political engagement, because early Polish art history had two main tasks: showing the distinctiveness and uniqueness of Polish art, thus proving the autonomous status of the Polish nation, while at the same time maintaining its relationship with Western Europe, assessed in terms of the current Hegelian historiosophy as the dominating civilisation.

Of course, creating a survey means selecting a particular type of historiosophy and applying a chosen concept of periodisation to the history of art. Łepkowski's outline is no exception. The author divided art history into the most generally defined periods of development, whose rhythm was determined by stylistic changes. This approach proved to be problematic, especially with regard to the proper positioning of, among other things, Islamic, Byzantine and Post-Byzantine art. Łepkowski shared his perspective with handbooks of the so-called *Allgemeine Kunstgeschichte* by Schnaase, Kugler, Springer and Lübke, which were his main reference points. Importantly, his was the first and only Polish survey of this kind, as the next generation of academic art historians discarded surveys in favour of monographs of particular monuments. Łepkowski's work also remains a document of the history of the discipline: published in 1872, at a time when German surveys were enjoying considerable popularity and multiple editions, it marked a significant development from the previous period in former Poland, which had been dominated by Józef Kremer's Hegelian philosophy of art history, as well as by the attempts of patriotically oriented dilettantes like Franciszek Sobieszczkański or Józef Kraszewski. As such, reflecting on *Sztuka. Zarys jej dziejów* can shed new light on the history of entangled art history methods and on ways of conducting art historical research.

Robert Born

Doing Research at the Portes of the Orient. Karl A. Romstorfer and Ludwig Reissenberger and the Greek-Orthodox Ecclesiastical Architecture in Bukovina and Wallachia

In 1892, in his review of the exhibition "Oriental Carpets and Bukovinian Work of Domestic Diligence" displayed at the State School of Design in Chernivtsi (Czernowitz), Alois Riegl presented the Habsburg Monarchy as "as a guard at the Porte of the Orient and a scholarly pioneer in South Eastern Europe". The planned presentation will take a close look at the art historical discourses and categories coined in the pioneering research into the church architecture of the Greek-Orthodox populations at the peripheries of the Monarchy as well as beyond its borders, against the backdrop of the *mission civilisatrice* referenced by Riegl.

The presentation will focus on the activities of two researchers coming from different professional backgrounds: Karl A. Romstorfer (1854–1917), a trained architect and headmaster of the *Staatsgewerbeschule* in Chernivtsi, who published a remarkable amount of studies on the churches of Bukovina. The second figure is Ludwig Reissenberger (1819–1895), a grammar school teacher from Hermannstadt (Sibiu) in Transylvania, who studied the church of Curtea de Argeş in Wallachia, during the Austrian occupation of this region in 1857.

The research activities of Romstorfer and Reissenberger took place within the framework of the *Central Commission für Erforschung und Erhaltung der Kunst- und historischen Denkmale* (The Imperial and Royal Central Commission for the Investigation and Preservation of Monuments), which together with the *Institut für Österreichische Geschichtsforschung* (Institute of Austrian Historiographical Research) were promoted to the rank of central institutions in order to safeguard the empire through the idea of a common cultural heritage.

The planned presentation will discuss the categories and evolutionary models employed by the two authors in their interpretation of the hybrid architectural forms of the churches in Bukovina as well as Curtea de Argeş, taking into account the coeval positions of the research on Byzantine architecture as well as the evolutionary models disseminated within the framework of the *Central Commission*.

Sunday, 01.12.
— Session V

Cosmin Minea

Definitions of Romanian Art in the Second Half of the 19th Century

The proposed paper critically analyses the concepts and periods used to define the artistic heritage of Romania in the second half of the 19th century. It will describe a diverse artistic landscape, in which various actors interpreted or reacted in innovative ways to the Western ideas about the art history of the region.

The period is generally seen in the literature as marked by the rapid Europeanisation process and by the prominent role of foreign artists that worked in the new nation-state of Romania. But at the same time, local and foreign intellectuals attempted to categorise and define a specific 'Romanian' art and culture, together with its artistic periods. The very first writings after the formation of the Romanian state classified its heritage as 'Byzantine' and defined it according to already formed Western perceptions about Byzantine art. These perceptions included the idea that Byzantium did not have a chronological evolution but was characterised by stagnation, repetitiveness, and decline. Some local art historians embraced this attitude and rejected the very idea of a Romanian art history. However, others rose against what they saw as an essentialist view about the local material heritage. They shaped unique artistic periods, theories about the originality of Romanian art and wrote the first chronological narratives about it. One of the newly proposed artistic periods, covering the reign of Prince Constantin Brâncoveanu (between 1688-1714) in Wallachia, was not only revaluated in writings but also used as a main source of inspiration for a contemporary 'national' Romanian architectural style.

The paper will also consider in comparative perspective the Habsburg region of Bukovina, that had a very similar artistic heritage, due to its shared history with the neighbouring Moldavia. In this case, the example of two art historians show how the same heritage was seen as part of Habsburg or Romanian art history.

The paper will focus equally on the proposed artistic identities and periods, and on the reasons for using them. It argues that Western ideas or concepts were not authoritative models but were actively shaped and used for various purposes by both local intellectuals and foreigners who wrote about the artistic heritage of Romania.

Natalia Koziara

“A glance at the history of painting in Poland...” or About Creating a Language in the Periodisation of Polish Painting and Painters in the 19th Century

In the first decades of the 19th century, we can see a clear change of attitude among the Polish 'antiquarians' and historians or writers outlining the history of painting in Poland. They attempted to create a descriptive language related not only to the works of art as such, as had been done earlier for example in Izabela Czartoryska's amateur papers describing the items from her collection, but also related to the artist standing behind them. One of the consequences of this process was the necessity of new notions and definitions useful for the painters' profiles, both their biographies and the styles in which they were working.

The main aim of this paper is to show the linguistic mechanisms that governed the Polish writings about old painting in the first half of the 19th century. Particular attention will be given to the synthesis and dictionaries of painters and Polish artists written at that time by Franciszek Maksymilian Sobieszczkański, Józef Ignacy Kraszewski, Gwałbert Pawlikowski, Edward Rastawawiecki and others. In the initial phase of material recognition, we can notice the phenomenon of antiquarians, historians or writers ('researchers') recalling the Vasarian tradition taken from the German reception of this Italian historiographer. This perspective placed emphasis on presenting the individual profiles of Polish painters in the convention of mythological biographies (gaining patterns from legends about Italian painters like Giotto) or simply comparing them to well-known European artists (for example Czechowicz as a 'Polish Maratta'), with the parallel and very interesting attempt to capture what was the essence of so-called Polish school of painting (comparable to e.g. the Sienese School or Florentine School). What is also important, as a result of this, is that these researchers wanted to define the features which were also supposed to characterise painters contemporary to themselves.

Nikita Balagurov

Counting the Years of National Art in Imperial Context: A Comparative History of the Grand Narrative of Russian Art

My paper addresses discursive impacts of the 1882 All-Russian Art and Industry Exhibition in Moscow. Not only was this show instrumental in promoting the idea of a national art museum to Emperor Alexander III, but it also influenced the grand narrative of Russian art — *Twenty-Five Years of Russian Art* by Vladimir Stasov. First published in *The Herald of Europe* in 1882-1883, this piece was later republished in the late imperial and Soviet periods, and is broadly believed to have had a formative effect on the narrative of Russian art in the Soviet and even Post-Soviet eras.

As the title of the piece suggests, Stasov seemingly subscribed to 19th-century Russian historiography's traditional 'rule-by-rule' pattern of periodisation of (art) history, thus echoing the Art Section's agenda to celebrate the achievements of Russian art during the 25-year rule of Alexander II. As artificial as it might seem today, this anniversary made a strong case for Stasov's and subsequent attempts to narrate the history of Russian art. The development of what Stasov welcomed as 'the New Russian art' with *realism* and *narodnost'* (nationality) as its key characteristics, was put in the context of the modernisation of the Russian Empire under the rule of Alexander II, popularly known as the Liberator. In this respect, I would like to investigate the role of narratives of 'national' art in the 'nationalising empires', and try to compare those to establish whether there were other Eastern and Central European narratives of 'national' art that follow similar 'rule-by-rule' patterns, and what was the role of national or international/world exhibitions in shaping these narratives.

In his narrative, Stasov also made an attempt to outline the key 'milestones', that is seminal works of art, on the path towards 'the New Russian art'. In doing so, however, he violated the chronological framework he himself suggested in the title. The reign of Alexander II extended from 1855-1881, but Stasov referred to pictures that had been executed several years or even decades before 1855. I would like to discuss the role of these 'precursors' or 'harbingers' in various national narratives to establish whether they always signal the teleological character of the narrative and/or the invention of a tradition, or whether it is their 'structural', or 'anachronic', quality that earns them this status.

Irina Cărbăș

Modernism versus Modernism.

Socialist Realism and its Discontents

Dividing 20th-century art history into two time spans – before and after World War II – constitutes a common trait of Eastern and Western European historiography. In Romania and in the entire Eastern Bloc alike, the split between these two periods has been reinforced by the takeover of the communist regime in the aftermath of the war and the infliction of the Soviet model on the cultural field. These two superimposed political events seem to have determined not only an almost perfect temporal separation of the two halves of the past century but also their radical antagonism which continues to drive many historical approaches and to shape some of their addresses even today. Such an attitude is fully justified when one acknowledges the institutional transformations, the displacements of former hierarchies, and the imposition of more rigid artistic criteria – all of them connected with the political sphere – that took place in Romania after 1944. Moreover, socialist realism – imported from the USSR and adjusted to the Romanian context by means of the aforementioned strategies – was subsequently considered as radically anti-modern and alien to the supposedly natural evolution of the local artistic sphere. However, the all too clear-cut cleavage between the art from before and after the war brought about a curtailed image of certain artists whose post-war careers fell into oblivion or were intentionally shoved into the shadow. Many artists established by the interwar canon, both modernists and avant-gardists, carried on their activities and developed various ways to adapt within the new artistic institutions founded by the communist regime. The paper proposes to look at how art historiographies from the 1950s shaped the periodisation of art in Romania and, furthermore, how they integrated or competed with individual careers and biographies.

Sunday, 01.12.

— Session VI

Esra Plumer Bardak

Belt of Venus: Looking for Emerging Approaches Beyond Generations and Across Periodisation

This paper considers how art writing and historiography have developed in the Turkish Cypriot community in relation to the narrative of 'modernisation' in the West. Western European influence, especially engraved during the colonial period of Cyprus, was interrupted by the 1963 intercommunal conflicts and subsequent division of the island in 1974. The North has since been under the strong influence of Turkey, splintering identity politics, and the social and economic development in a non-European direction.

The artistic activities of the community (the second largest ethnic group of Cyprus) are recorded in alternative forms of documentation such as mono-lingual newspapers, short-lived journals and recorded television programmes that are fragmentary and polyvocal. These sources, which evolved as a way of adapting to the island's political strife, are reviewed as attempts to build alternative narratives which have developed outside of the canonical narratives of Cypriot art history.

Playing on the term 'kuşak', used to identify social generations (which is translated from Turkish to mean either 'generation' or 'belt'), the paper will critically discuss how identity politics, in relation to the sociology of 'modernism' together with unregulated state spending can have a negative impact on art historiography and canon-formation. Due to the lack of systematic art historical scholarship in the north, contemporaneous artists are often grouped together and classified under a theory of generations, in reference to Karl Mannheim, which supposes that people of similar ages are influenced by the socio-political environment and notable historical events within a set period of time. The paper will discuss how the classification system sought to build a nationalistic local historiography, by resisting Western and Hellenistic predecessors. By offering a comparative account between local, regional and international examples, the paper will highlight how generational approaches can be problematic, and will attempt to propose alternative routes to rethinking the place of Turkish Cypriot artists within the context of Cypriot art historiography.

Wojciech Bałus

Turning Points, Crises and Evolutions

When Aristotle asked, how do we know that an army is fleeing – because, obviously, it is not when the battlefield begins to be deserted by individual soldiers – he posed a problem that, in the field of art history, has not lost its relevance today, namely: do critical moments in the history of art exist? With regard to individual artists, turning points are associated with crises and related to overcoming an impasse, that is, to finding again a route that leads to accomplishing a goal. Often, this finding of a route occurs suddenly, in a special moment, which the Greeks called *kairos*. Transformations in art, considered *en bloc*, also happen because they are based on a set of values and because artistic creation has a particular objective to be achieved. Such turning points may result either from overcoming a crisis, or recovering after a fall or reversing a decline – that is, always a state that is assessed unfavourably. A separate case is, obviously, a change which is conditioned by politics, and which always bears an indication of being an assault on culture. Finally, in academic art history, a turning point must not necessarily be associated with a crisis, but rather with an evolution. It is relative. And this is precisely why history can be re-written over and over and over again.

This conference is organised within the research project *Art Historiographies in Central and Eastern Europe. An Inquiry from the Perspective of Entangled Histories* (ArtHistCEE StG-802700, 2018-2023), funded by the European Research Council under the European Union's Horizon 2020 research and innovation programme, and hosted by New Europe College – Institute for Advanced Study in Bucharest.

The core members of the project are:

- Ada Hajdu (Principal Investigator)
- Shona Kallestrup (Senior Researcher)
- Magda Kunińska (Senior Researcher)
- Anna Adashinskaya (Postdoctoral Researcher)
- Mihnea Mihail (Research Assistant).

Our project proposes a fragmentary account of the art histories produced in Central and Eastern Europe in the second half of the 19th and first half of the 20th centuries, from an entangled histories perspective. We are looking at the relationships between the art histories produced in the region and those produced in Western Europe. But more importantly, we are investigating how the art histories written in present-day Poland, Hungary, Slovakia, Romania, Bulgaria, Serbia and Russia resonate with each other, either proposing conflicting interpretations of the past, or ignoring uncomfortable competing discourses. Central and Eastern European art historians did not simply replicate various theories, nor did they work independently of larger developments in the discipline. Therefore, our goal is constantly to relate their writings to the writings of other historians, from a non-hierarchical perspective.

We focus on the period 1850-1950 because we are interested in how art history contributed to nation-building processes. Researching the conceptualisation of a theoretical framework that can accommodate the artistic production of the past shows the difficulties of dealing with a complex reality without essentialising it along the lines of various political ideologies. We are focusing on two main issues:

- How do Central and Eastern European art historians adopt, adapt and respond to theories and methodologies developed elsewhere?

- What are the periodisations of art produced in Central and Eastern Europe; what are the strategies for conceptualising local styles; and how was the concept of influence used in establishing hierarchical relationships?

Analysing the complex relationships between these art histories will question received knowledge about the region. But more importantly, it will contribute to a better understanding of the foundations and developments of art history as a discipline, and its transformations in a globalised world.

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New Europe College (NEC) is an independent Romanian institute for advanced study in the humanities and social sciences founded in 1994 by Professor Andrei Pleșu (philosopher, art historian, writer, Romanian Minister of Culture, 1990–1991, Romanian Minister of Foreign Affairs, 1997–1999) within the framework of the New Europe Foundation, established in 1994 as a private foundation subject to Romanian law. Its impetus was the New Europe Prize for Higher Education and Research, awarded in 1993 to Professor Pleșu by a group of six institutes for advanced study (the Center for Advanced Study in the Behavioral Sciences, Stanford, the Institute for Advanced Study, Princeton, the National Humanities Center, Research Triangle Park, the Netherlands Institute for Advanced Study in Humanities and Social Sciences, Wassenaar, the Swedish Collegium for Advanced Study in the Social Sciences, Uppsala, and the Wissenschaftskolleg zu Berlin).

Since 1994, the NEC community of fellows and alumni has enlarged to over 500 members. In 1998 New Europe College was awarded the prestigious Hannah Arendt Prize for its achievements in setting new standards in research and higher education. New Europe College is officially recognised by the Romanian Ministry of Education and Research as an institutional structure for postgraduate studies in the humanities and social sciences, at the level of advanced studies.

Focused primarily on individual research at an advanced level, NEC offers to young Romanian scholars and academics in the fields of humanities and social sciences, and to the foreign scholars invited as fellows appropriate working conditions, and provides an institutional framework with strong international links, acting as a stimulating environment for interdisciplinary dialogue and critical debates. The academic programs NEC coordinates, and the events it organises aim at strengthening research in the humanities and social sciences and at promoting contacts between Romanian scholars and their peers worldwide.

New Europe College has been hosting over the years an on-going series of lectures given by prominent foreign and Romanian scholars, for the benefit of academics, researchers and students, as well as a wider public. The College also organises international and national events (seminars, workshops, colloquia, symposia, book launches, etc.). An important component of NEC is its library, consisting of reference works, books and periodicals in the humanities, social and economic sciences. The library holds, in addition, several thousand books and documents resulting from private donations. It is first and foremost destined to service the fellows, but it is also open to students, academics and researchers from Bucharest and from outside.

