

Art for the
Community:
Artworks
Commissioned
for Public
Institutions,
1945-1989



**UMETNOST
ZA SKUPNOST**

Likovne umetnine za
javne ustanove v Sloveniji
1945-1991

Art for the Community:
Artworks Commissioned for Public Institutions, 1945–1989

International conference

September 26th–27th 2024, ZRC SAZU, Ljubljana, Slovenia
Atrij ZRC, Novi trg 2, Ljubljana

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PROGRAMME



DAY 1 Thursday, September 26th

9.00–9.30: Arrival and coffee

9.30: Welcome and Introduction

- Oto Luthar, Director of ZRC SAZU
- Katarina Mohar, ZRC SAZU, Project leader of *Art for Community. Registration and Assessment of Artworks Commissioned for Public Institutions in Slovenia, 1945–1991* (J6-50206)

COMMISSIONING PUBLIC ART

10.00

Barbara Vodopivec

„Percent for Art“: Legal and Cultural-political Aspects of the Selection and Awarding of Public Art Commissions in a Regional and Global Comparative Perspective

Jakub Banasiak

State-commissioned Art in the Period of Socialist Individualism:
The Case of Lubelskie Spotkania Plastyczne [Lublin Art Meetings]

Oscar Svanelid, Marta Edling

Restraint and Resistance: State-Commissioned Art in Swedish Governmental Agencies

Nicolas Heimendinger

Postmodern Art as Democratic Culture? Public Art and the Federal Government in the United States

Panel discussion

11.40 Coffee break

ARTISTS AND PROJECTS: Part I

12.00

Nataša Ivanović

Naval Design after the Second World War in Italy: Zoran Mušič's Tapestry
The Tale of Marco Polo

Gregor Dražil

Ivan Seljak – Čopič and his 1950's Mural Projects

Irina Cărăbaș

Jules Perahim's Mosaics and the Politics of Built Environment in Romania in the 1960s

Panel discussion

13.30 Lunch break

MURAL PRODUCTION: LOCAL, NATIONAL, AND INTERNATIONAL SCOPE

15.00

Mojca Štuhec

Maribor Murals

Helena Seražin

Architectural Sculpture for Slovenian Public Institutions 1945–1991

Burcu Selcen Coşkun

The Dialogue between Artworks and Architecture in the Postwar Period:
The Case of Istanbul

Marilena Negulescu, Dragos Alexandru Negulescu

Artistic Representations in Public Spaces in Romania between 1965 and 1989

Gregor Taul

From Enthusiastic Monumentalism to Routine Decorativism.
Monumental-decorative Art in Late Soviet Estonia, Latvia and Lithuania

Panel discussion

DAY 2

Friday, September 27th

9.00–9.30: Arrival and coffee

MONUMENTAL PAINTING AND LEISURE

9.30

Tereza Johanidesová

The Artistic Decoration of Sports Facilities in Socialist Czechoslovakia:
The Case of the Strahov Complex in Prague

Gertrud Olsson

The Valhalla Public Baths in Gothenburg

Patricia Počanić

Preparing for the Tourist Season: Artworks Commissioned for Hotels in Istria
and Kvarner in the 1960s

Nadja Zgonik

The Introduction of the Woven Tapestry as an Art Form for Public Spaces in
Yugoslavia: Marij Pregelj's Tapestries for the First Fashion Boutique in Ljubljana
1966–1967

Panel discussion

11.00 Coffee break

ARTISTS AND PROJECTS: Part II

11.30

Andreja Rakovec

Ive Šubic's Artworks for Public Institutions

Franziska Rauh

Between Anti-fascist Solidarity and Reform Efforts:
Chilean Murals at the University of Bremen in 1976

Annette Tietenberg

Ed Kienholz's Proposal for a Berlin Fountain (1983): An Artistic Commentary on Cold War Sculptures in East and West Berlin

Panel discussion

13.00 Lunch break

MURALS: RESEARCH AND PRESERVATION

14.30

Blaž Šeme

Inventory of the Condition and Risk Analyses of Wall Paintings and Mosaics from the Socialist Era in Slovenia

Alen Hausmeister, Sabina Dolenc, Katja Malovrh Rebec

The Role of BIM in the Documentation, Evaluation and Maintenance of Wall Decorations: The Case of Sgraffito in the Entrance Hall of the Alpine Sanatorium at Slivniško Pohorje, Slovenia

Begoña Farré Torras

Prometheus' Trials and Tribulations: Heritage Challenges and Digital Approaches for Murals Produced during Portugal's *Estado Novo* Dictatorship (1933–1974)

Svitlana Linda, Olha Mykhaylyshyn, Violetta Radomska

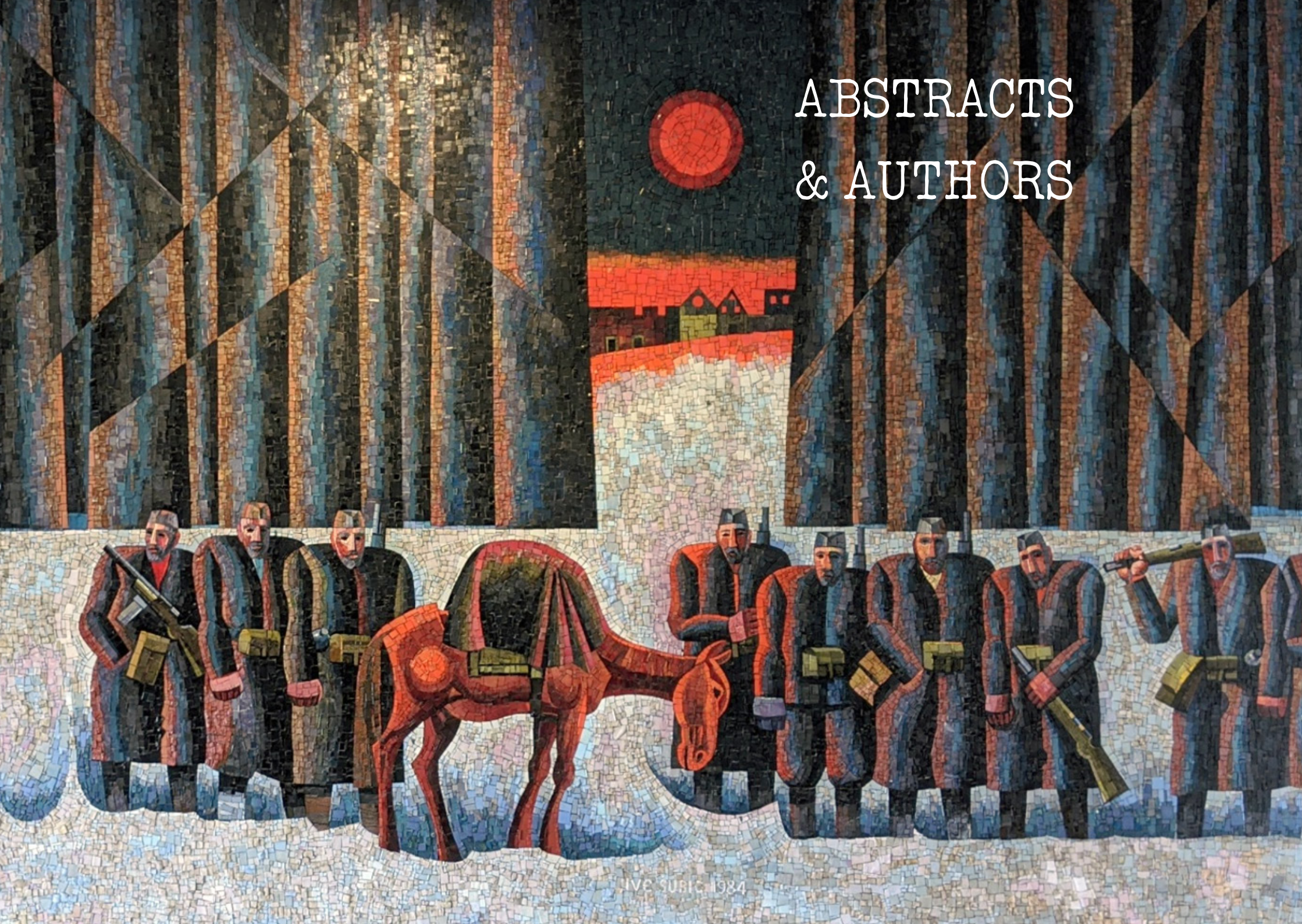
The Lviv Mosaics of the Socialist Period: The Problems of Research and Protection

Panel discussion

Final discussion



ABSTRACTS & AUTHORS



UVE ŠUBIC, 1984

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State-commissioned Art in the Period of Socialist Individualism: The Case of Lubelskie Spotkania Plastyczne [Lublin Art Meetings]

The Lublin Art Meetings (1976–1979) were an unprecedented event in the Polish People's Republic. The project's aim was to introduce a wide range of state-commissioned art to Lublin Housing Association neighbourhoods. These included *inter alia* sculptures, monumental paintings, mosaics, playgrounds. In total, seven neighbourhoods covering an area of 200 hectares and inhabited by 40,000 people were involved. The event was organized in collaboration with the most prominent institutions in the socialist state art system. A total of 72 proposals by artists from all over Poland were qualified for implementation. Due to economic reasons, only about half of the projects were completed.

The paper examines the Lublin Art Meetings in the context of the transformations in state socialist ideology. In the 1970s, the Polish People's Republic was moving away from a model of society based on working-class hegemony, top-down planning and forced industrialization. The new model of society was to be much more pluralistic, composed of active, innovative individuals who were to modernize the system "from below." The working class was to be supplemented by a socialist middle class.

The model of commissioned art for institutions and public spaces also changed. The previous one was based on cooperation between artists and workers. As a result, stylistically homogeneous works (e.g. metal abstract sculptures) were incorporated into existing architectural and urban structures. The Lublin Art Meetings were already oriented towards the "individualization" and "humanization" of public spaces. The objective remained the same: to shape the environment of socialist society. However, the approach shifted from more or less utopian projects to a focus on making neighbourhoods more "friendly." In the case of Lublin Art Meetings, the effects were to come "from below," as a result of discussions with residents and substantive analysis, rather than top-down ideological directives or a homogenized vision of art. The artists were to integrate their art harmoniously into the landscape and urban structure of the neighbourhoods, emphasizing the distinctiveness of individual areas. The project was primarily of a practical nature.

Jakub Banasiak is an assistant professor at the Warsaw Academy of Fine Arts Faculty of Artistic Research and Curatorial Studies. His research focuses on the state art system in the socialist period as well as on art of the post-communist transformation era. He authored the monograph *Proteous Times. The Decay of the State Art System 1982–1993* (2020), for which he was nominated for the Jan Długosz Award. He is a member of the editorial board of the academic journal *Miejsce* and is editor-in-chief of the *Szum* art magazine. He has also published in the fields of art criticism and academic writing. He curated the exhibition *Tectonic Movements* at the Łódź Museum of Art (2022/2023, under director Jarosław Suchan), where he presented the results of his research on art of the post-communist transformation period.



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Republic of Poland



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Jules Perahim's Mosaics and the Politics of the Built Environment in Romania in the 1960s

My paper focuses on the intersection of Socialist Modernism, on the one hand, and cultural politics and diplomacy in Romania in the 1960s, on the other, taking as a starting point the work of Jules Perahim. From the beginning, his art was marked by political engagement with his anti-fascist drawings in the 1930s, though his work took on various forms in different media during the postwar period. Despite being well-known at the time of their production, his works are still little researched, controversial, or even the subject of legends. His public artworks from the 1960s are his most neglected part. After a brilliant career as a graphic artist during the period of Socialist Realism, when he attained key positions in the socialist artistic system, Perahim reoriented his focus towards public art, in particular mosaics, which became an almost ubiquitous architectural decoration for public institutions and apartment blocks. He participated in large-scale projects that became local sites for experimental encounters between Modernist architecture and town planning and socialist art in the 1960s, such as the resorts on the Black Sea coast or the Țiglina district in the steel city of Galați. Together with the painter Ștefan Constantinescu, he was also commissioned to design a mosaic panel for the inner decoration of the World Intellectual Property Organization building in Geneva. Perahim's case is significant for the transformation of the artistic professions, hierarchies and forms during the socialist period which contributed to the modernisation of the Romanian's regime's image in the 1960s. At the same time, his public works may suggest another way of reappraising the role of art in the built environment in both East and West.

Irina Cărăbaș is assistant professor in the Department of Art History and Theory at the National University of Arts in Bucharest. Her research interests include the historical avant-garde, Socialist Realism, transnational relations in the Eastern Bloc, and the survival of Modernism in the postwar era. She authored the book *Realismul socialist cu fața spre trecut. Instituții și artiști în România 1944-1953* ("Socialist Realism facing the past. Institutions and artists in Romania 1944-1953", Cluj-Napoca, Idea Design&Print, 2017) and has also co-edited several volumes. Since May 2022, she has been a team member of the project *Transnational Encounters: Romania's Cultural and Artistic Relations within the State-Socialist World (1950s-1980s)* at Bucharest University.



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The Dialogue Between Artworks and Architecture in the Postwar Period: The Case of İstanbul

Following the founding years of the Turkish Republic in the 1930s, the Democrat Party became the ruling party in the early 1950s and introduced a new approach to politics. The political climate of the postwar period in the world provided a desired setting for the new government to determine the direction of its politics in the country. İstanbul, which continued to play a major role in Turkish intellectual and social life in the 1930s and 1940s, gained a new momentum thanks to government's strategy of using the city as a stage for displaying the government's cultural achievements.

In another respect, though, these political changes put new pressure on Turkish artists, who until then had mostly relied on state commissions. They needed to find new means of expressing their creativity besides canvas painting in order to be able to continue their artistic production. Modernist buildings in the city commissioned through architectural competitions offered new opportunities for artists. Starting from the first half of 1950s, artworks including mosaic, ceramic or glass wall panels, reliefs or murals commissioned by the state or by private companies started to be installed in buildings, such as İstanbul City Hall, the Başak Reassurance Building, the İstanbul Drapery Market, cinemas, hospitals, banks and swimming pools. The artworks essentially reflected a dichotomy between the local and the universal, a hesitation between identity and modernity. At the same time, the artworks reflect the industrialization of new materials in the country, such as ceramics, glass and paint during the post-war era.

This paper explores the synthesis of artworks and architecture in İstanbul from the 1950s to the 1970s, examining cases where the works of Turkish artists, such as Ferruh Başağa, Bedri R. Eyüboğlu, Füreyâ Koral and Şadi Çalık were installed in different locations in public buildings. It will highlight the current state of these artworks and shed a light on the complex issues relating to their protection and conservation.

Burcu Selcen Coşkun graduated with a BA in architecture from Mimar Sinan Fine Arts University in İstanbul, where she later, in 2012, earned her PhD degree in the Heritage Conservation Department. In 2014–2015, she was a visiting academic at the University of York, in the UK. In 2017, she conducted a state-funded project with children in İstanbul to raise the cultural heritage awareness of the local school children. She has been teaching architecture at Mimar Sinan Fine Arts University for 17 years and is an associate professor. Her research areas include the theory and educational promotion of heritage conservation, the conservation of recent artistic heritage as well as children and heritage. She is a member of ICOMOS and Docomomo International.

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Ivan Seljak – Čopič and his 1950s Mural Projects

Most mural painting in Slovenia after World War II was created by artists who worked only sporadically in this type of production. There were only a handful of artists who created a relatively large opus of murals. One of them was Ivan Seljak – Čopič (1927–1990). Born in the town of Idrija, Čopič joined the Slovene partisan resistance during World War II as a 16-year-old and soon discovered his talent for drawing. He received his first unofficial training from fellow partisan fighters and, immediately after the end of the war, enrolled at the newly established Ljubljana Academy of Fine Arts in 1945. After graduating and completing his post-graduate studies in the early 1950s, he travelled to Italy, where he admired historic painting, and, perhaps even more importantly, went to Paris where he studied with the famous French artist André Lhote. Čopič dedicated much of his creative focus to working on large-scale painting projects using different techniques (fresco, sgraffito, mosaic, ...), creating an oeuvre that spans four decades. Čopič's first mural projects go back to the late 1940s and early 1950s. This was followed by a very productive 1950s period in which Čopič established himself and received, among others, a prestigious commission for one of the mosaics in the Slovenian parliamentary building, which was inaugurated in 1959. The paper addresses the stylistic shifts that we can observe in Čopič's murals of the 1950s and other aspects of his production of this early period and place it in the broader context of contemporary Slovenian art.

Gregor Dražil completed his master's degree in Art History at the University of Ljubljana, Faculty of Arts, and is currently working on his PhD thesis at the same department. He has been employed at the International Centre of Graphic Arts (MGLC) since 2018, and as a part-time researcher at the France Stele Institute of Art History ZRC SAZU since 2023. He is researching the history of Slovenian modern art, with focus on printmaking and mural painting, and the Slovenian art system since 1945. Since 2019, Dražil has co-taught a course in the Art History Department at the Faculty of Arts, University of Ljubljana

Begoña Farré Torras, PhD

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Prometheus' Trials and Tribulations: Heritage Challenges and Digital Approaches for Murals Produced during Portugal's *Estado Novo* Dictatorship (1933–1974)

Artworks commissioned by public institutions during Portugal's *Estado Novo* dictatorship (1933–1974) constitute an often problematic and generally neglected part of the country's artistic heritage. As Portugal celebrates the 50th anniversary of the April Revolution that brought democracy, there is a growing awareness, both in academia and society at large, of the need to address this legacy. Its presence in public venues across the country, often in poor conservation conditions, calls for a debate on the pertinence of intervention, be it with the aim of restoring, removing or contextualising it in ways that engage today's society.

This paper will address this issue through the case study of a 1953 mural created by Dordio Gomes (1901–1976), a key figure in Portugal's mid-20th century art scene and a professor at the Porto School of Fine Arts. The mural, depicting the myth of Prometheus, was commissioned for that school as a masterclass in fresco painting. Initial appreciation for this work gave way, over the decades, to periods of neglect and oblivion as well as active rejection, leading to an episode of ideologically motivated vandalism/intervention. Today, the school's community is conducting a fresh debate on its fate. Tracing the reception history of this mural to the present, the discussion will examine the ways in which digital technologies can support efforts to register, document, preserve, study and display this heritage. The paper will consider the use of technology from a critical standpoint, reflecting on how its use can both help resolve and understand the issues at hand in all their complexity.

Begoña Farré Torras is an FCT-CEEC researcher at the Art History Institute (Instituto de História da Arte), FCSH Universidade Nova de Lisboa. Her research focuses on mural painting theory and practice in Portugal and Spain between the turn of the 20th century and the 1970s, taking a transnational approach to the problem of the mural in modernism in Europe, while paying particular attention to the Iberian countries' connections to Latin American muralism. She is currently developing a project exploring the use of computational technology and digital display strategies for preserving and exhibiting 20th century murals, and for engaging non-academic audiences in the study and public discussion of this form of heritage.

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The Role of BIM in the Documentation, Evaluation and Maintenance of Wall Decorations: The Case of Sgraffito in the Entrance Hall of the Alpine Sanatorium at Slivniško Pohorje, Slovenia

Wall art is unlike artworks such as paintings, prints, or sculptures, as it is often intentionally permanently attached to the space it occupies. In today's digital age, and with the requirements of the 2021 Slovene Building Act, where project documentation must be produced using BIM (Building Information Modelling) tools, it is important to categorize wall art. Indeed, wall art is just as integral to the understanding of a building's context as its structural and functional building elements. It should, therefore, be included as an integral part of project documentation as a digital twin. Artworks like the sgraffito in the entrance hall of the alpine sanatorium at Slivniško Pohorje require a different approach due to a lack of basic information. In cases where information was probably deliberately hidden by the commissioner (State Security Administration), generative AI models can play a crucial role in detecting similarities in style, technique of related artworks and identifying the artist. These artworks are often commissioned and designed in prominent public areas of buildings that change ownership over time and may not always remain publicly accessible. Creating digital twins from point cloud data collected in virtual galleries helps document and evaluate these

artworks with minimal interference. More robust proposals for conservation-restoration and maintenance can be developed using data collected on the materials used and on the condition of the wall art, such as micro-sampling and microclimate information. Periodic updates of the digital twin enable optimal management. A significant portion of wall artwork is located on the exterior of perimeter walls, which are currently undergoing intensive treatment to improve the energy performance of buildings. Despite the exemptions granted, buildings listed as monuments should be treated similarly to other unprotected buildings in terms of built environment and energy efficiency. Innovative solutions must encourage owners to maintain interest in their use, conservation-restoration, and maintenance, preventing irreparable damage.

Alen Hausmeister is a researcher at the Department for Building Physics at the National Building and Civil Engineering Institute (ZAG). He is affiliated with the Slovenian and German architectural chambers and is a member of the Slovene Art History Society. With over a decade of experience in designing and managing public construction projects in Swiss, Danish, German and Slovenian architectural practices, he has specialized in healthcare, educational, and office buildings. As a recipient of the Likar Foundation scholarship, he pursued advanced studies in Technical Philosophy and Contemporary Timber Buildings at TU Munich. At ZAG, he participates in various research projects in Building Physics, BIM, Fire Safety, and LCA, and will commence his doctoral studies next year, focusing on sustainable architecture, BIM, building performance enhancement, and passive strategies for indoor comfort.

Sabina Dolenc is an assistant professor and researcher at the Laboratory for Cements, Mortars and Ceramics at the Slovenian National Building and Civil Engineering Institute (ZAG), and a lecturer at the University of Ljubljana Faculty of Natural Sciences and Engineering. She is active in many international and national associations and co-founder of Global Heritage Stone, president of SIST CAA-Mineral Binders and Masonry, and a member of ICOMOS. As a mineralogist, her professional and research interests are mainly in the development and characterisation of cementitious materials, as well as historical materials such as mortars and ceramics. She is the leader of ZAG's Horizontal Research Group Sustainable Built Heritage. In 2020, she was awarded the national Mirko Šubic Award by the Slovenian Society for Conservation-Restoration.

Katja Malovrh Rebec is an assistant professor and leads the Department and Laboratory for Building Physics at Slovenia's National Building and Civil Engineering Institute (ZAG) and teaches Energy Efficient Building Design in the Sustainable Built Environments programme at the University of Primorska. She serves on the boards of siBIM society and Slovenian Lighting Society and represents Slovenia in Division 6 of the International Commission on Illumination. Since 2016, she has led ZAG's BIM/Digitalization research group and contributed to SIST's BIM standards. Her research output includes numerous scientific articles, book chapters, conference papers and a BIM dictionary. She is currently supervising two doctoral students and participates in various national and international research projects, focusing on sustainable design, digitalization, heritage buildings, human well-being, energy use and lighting effects.



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Postmodern Art as Democratic Culture?

Public Art and the Federal Government in the United States

Distrust towards federal interventionism and a puritan suspicion of the arts has long hindered public art commissioning in the United States. The first federal public art program was only established in the mid-1930s within the Works Progress Administration, part of Roosevelt's New Deal. This program, which gave rise to a short-lived American social realism, only lasted a few years. It wasn't until 1965 that a federal agency dedicated to the arts, the National Endowment for the Arts (NEA), was established for the first time. One of its first initiatives was the "Works of Art in Public Places" program, which initially funded modernist sculptures by well-known artists. These choices seemed to continue the official promotion of depoliticized abstract art, which, as Serge Guilbaut has shown, served American propaganda during the Cold War by opposing the USSR's official socialist realism.

In the 1970s, however, the "Works of Art in Public Places" program began to support more recent and experimental trends, such as Land art or postminimalism. These were understood as a break from modernism, which was then criticized for producing an art disconnected from its social environment. Public officials, therefore, granted the postmodernist site-specific artworks the power to reintegrate art into social life and thus to disseminate it to a wider audience. However, this ambition, coherent from the point of view of the art criticism of the time, was more of a theoretical postulate than an effective strategy. This aesthetic was favored less for its observable effects than for the fact that it made it possible to (superficially) resolve a major contradiction faced by any arts policy in a liberal-democratic regime, between a necessary recognition of the autonomy of the artist and a desire to improve access to the arts. Based on archival research conducted in the United States, my presentation examines the new types of official public art that emerged in the second half of the 20th century, a period of unprecedented transformation in the relationship between states and the visual arts.

Nicholas Heimendinger is a lecturer at Paris Cité University and an associate member of the research unit *Arts des Images et Art Contemporain* ["Visual Arts and Contemporary Art"] at Paris 8 University Vincennes-Saint-Denis. He is a member of the editorial board of the journal *Marges* (Presses Universitaires de Vincennes). He obtained a PhD in Art History in 2022 from Université Paris 8 Vincennes-Saint-Denis on *L'État contre la norme. Le tournant des institutions publiques vers l'art d'avant-garde, 1959-1977 (Allemagne de l'Ouest, États-Unis, France* ["The State Against the Norm: The Turn of Public Institutions Towards Avant-Garde Art, 1959-1977 (West Germany, United States, France)"]. He received the Best PhD thesis Award *Valois* from the French Ministry of Culture. His PhD thesis will soon be published by CNRS Editions (Paris). His recent publications include "Avant-garde or Democracy? Transformations and Dilemmas of the U.S. Public Art Programme in the 1970s", *Cultural Trends*, November 2023, <https://www.tandfonline.com/doi/pdf/10.1080/09548963.2023.2276946>; "From the Avant-garde to Contemporary Art: More or Less Autonomy for Art?", *Perspective. Actualité en histoire de l'art*, May 2024, <https://journals.openedition.org/perspective/30380>.

Nataša Ivanović, PhD

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Naval Design after the Second World War in Italy: Zoran Mušič's Tapestry *The Tale of Marco Polo*

After the end of the Second World War, the devastation faced by the Società Italia di Navigazione's fleet was profound, posing a significant setback for Italian naval operations. The loss impacted two key shipyards in Europe – located in Trieste and Monfalcone – known for their expertise in building both merchant and passenger ships. With the backing of the Allied Military Government and support from IRI, a reconstruction initiative was launched, heralding a period of rejuvenation for the shipyards, which attracted significant commissions. The refurbishment of the interiors of ocean liners exemplified cutting-edge naval design principles. Departing from convention, the renewal of these spaces was a collaborative effort involving multiple architects and artists. Two such remarkable ocean liners – the *Giulio Cesare* and the *Augustus* – were completed in 1948 and 1949. The latter, launched in November 1950 in Trieste and christened by Francesca De Gasperi, spouse of the Italian Prime Minister, operated on the Genoa to Rio de Janeiro route in South America. Built using a blend of traditional and modern materials such as wood, steel, rubber, crystals and fluorescent lighting, the *Augustus* was a fusion of artistic brilliance. Designed by well-regarded artists from Trieste, the ship's interiors displayed some remarkable works of art. Noteworthy contributions were made by the Italian sculptors Marcello Mascherini and Ugo Carà and the Slovenian painter Zoran Mušič (1909–2005). Of particular significance was Mušič's creation, in collaboration with his spouse Ida Barbarigo, of a monumental, embroidered panel entitled *The Tale of Marco Polo*.

This presentation will delve into Mušič's integral role in this state-commissioned project, exploring his approach to the commission and the profound influence of his artistic legacy on the creation of this monumental masterpiece.

Nataša Ivanović has since 2015 been the head of the research centre and artistic collection at the Muzej Lah, Bled. Her primary focus is preparation of a catalogue raisonné of Zoran Mušič's paintings (1909–2005) and curating the museum collection. In addition to her role at Muzej Lah, she has also been since 2017 an assistant professor of Art History at the Academy of Fine Arts and Design and Department of Landscape Architecture, BF, which are both part of the University of Ljubljana. Prior to this she worked as an assistant researcher at the France Stele Institute of Art History in Ljubljana from 2008 to 2013.



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The Artistic Decoration of Sports Facilities in Socialist Czechoslovakia: The Case of the Strahov Complex in Prague

Sports complexes in socialist Czechoslovakia represented one of the most prominent types of public spaces, the construction of which was generously supported by the state for political reasons. These complexes were also liberally adorned with artistic decorations. Political propaganda and educational policy in socialist society went hand in hand in the case of the artistic decoration of sports facilities, which, moreover, had been a mandatory component since the introduction of the law that required every state building to give between 1 and 4% of its total budget to "artistic decoration".

The Strahov Sports Complex in Prague, including the largest stadium in the world as a venue for major national and international sport events and especially for the spectacular *Spartakiads*, was no exception. What is more, the complex served as a key platform for the regular holding of important political rituals (such as the *Spartakiads*), which significantly contributed to the dissemination of the regime's political values.

Although the most visually impressive component of the complex was the disciplined body of *Spartakiad* practitioners displaying perfect synchronisation and coordination of movement, the entire site was naturally complemented by a number of works of art that further underlined its importance as a showcase of the socialist state in terms of its support for and promotion of sporting activities. These objects included sculptures, reliefs and mosaics that decorated both the interiors and exteriors of the entire complex.

The paper will discuss the iconography of these works of art (e.g. their sport, peace, solidarity motifs), their symbolic location within the complex, and their role as key vehicles of meaning in the promotion of state ideology. Where available sources allow, these works will be analysed in the context of the system of commissioning and approval of art contracts at the time. These works of art have largely disappeared quietly and unnoticed from the present-day Strahov complex, as part of the complex has fallen into a state of disrepair and part has been insensitively rebuilt. The paper is therefore also an attempt to draw attention to this loss of artistic heritage and to draw broader conclusions from it.

Tereza Johanidesová studied art history at the Faculty of Art, Charles University where she received her PhD. Between 2011 and 2018, she worked as an archivist, librarian and bibliographer in the Václav Havel Library archive. Since 2018, she has been working at the General Headquarters on the National Heritage Institute in Prague where she is editor-in-chief of the journal *Zprávy památkové péče*. In 2019, she joined the Czech Academy of Sciences Institute of Art History as a researcher in the Department of Historiography and Theory of Art. Her research focuses on the historiography of Czech art history and heritage conservation during the period of state socialism, with an emphasis on theoretical and methodological issues and their interconnection to the contemporary ideological and political context.

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The Lviv Mosaics of the Socialist Period: The Problems of Research and Protection

Works of monumental art, which include mosaics, became an integral part of the urban landscape of the socialist period in Ukraine. Mosaics were part of official Soviet propaganda, but at the same time, it is recognized that many of them have artistic value. The process of interpretation of objects of Soviet artistic heritage is, therefore, both complex and controversial, and the Ukrainian policy of decommunization of urban space of cities did not have a clear position regarding mosaics.

The purpose of this presentation is to demonstrate the problems of researching and protecting the surviving mosaics from the socialist period using the example of Lviv, a city in the western part of Ukraine. Currently, there are 137 mosaics located on building facades and in public spaces in Lviv. Of these, 33 mosaics were created during the Soviet era (1939–1991), although this number is constantly decreasing due to their destruction. Awareness of the need to preserve the mosaics of the socialist period was not an immediate priority: the impetus for their preservation came from the destruction, during reconstruction, of the large mosaic panel of the *Ocean* shopping mall in Lviv in 2019, which gained significant public resonance. Under public pressure, the mosaic panel was reconstructed, but it became clear that the problem of preserving artistic heritage is an acute one and, unfortunately, far from being resolved.

The problems associated with the research and protection of works of monumental art of the socialist period are multiple: the shortcomings of the legislation, which does not clearly state what constitutes a "work of art" that is subject to protection, the traumatic social experience of the period of socialism and, accordingly, the complete rejection of the culture of that time in wider public consciousness, and ultimately a lack of education. This creates problems both for the study of mosaics from the time and for their preservation. Currently, Lviv City Council is compiling a register of Soviet era works to determine their artistic value, assess their condition, and further preserve them. Representatives of professional communities are also making efforts to ensure that these artifacts are officially recognized as monuments and receive state protection or are at least transferred to museums if they are dismantled.

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Olga Mykhaylyshyn has a doctorate in architecture and is Professor of Architecture and Chair of Environmental Design at the Ukrainian National University of Water and Environmental Engineering as well as a professor at the University of Agriculture Hugona Kołłątaja in Krakow, Poland. Since 2000, she has been working in the history and theory of architecture and the restoration of architectural monuments. Her research focuses on the modernist town planning and architecture of Western Ukraine and the historical Ukrainian region of Volyn in the 20th century in the context of wider European architectural processes. She has authored three monographs and over 120 research papers published in scientific journals in Ukraine, Italy, Poland, and Slovenia. She obtained her BA and DSc (2016) at the Lviv Polytechnic National University Faculty of Architecture.

Violetta Radomska is an assistant professor in the department of Design and Fundamentals of Architecture at the Lviv Polytechnic National University Institute of Architecture and Design. Her research focuses on the subject-spatial arrangement of sacred and public interiors, on works of art in object-spatial design and artistic practice as well as on the preservation and use of cultural heritage. She graduated in the theory and history of Art from the Kyiv State Art Institute. From 1985 to 2010 she was an artist-restorer at Lviv Art Gallery and obtained her PhD in 2021.



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Artistic Representations in Public Spaces in Romania between 1965 and 1989

The transition from monarchy to communism represented a total change of political ideologies, a change that was also reflected in art during the Romanian communist era (1945–1989). Following the Soviet example, the main purpose of art during this period was to serve state propaganda purposes. Politicized art, reflecting socialist realism, was thus considered progressive compared to bourgeois, decadent art, previously represented by currents such as expressionism or surrealism, which were considered to be subversive.

Although the period 1965–1989, during the rule Nicolae Ceausescu, was considered a time of relative relaxation in the artistic world, in public institutions, there were requirements such as the obligation to have the portrait of the "Supreme Leader" and the state coat of arms in any interior space. Works commissioned for these institutions were awarded only to artists who supported the regime and had to meet a certain criteria stipulated by the authorities. The themes represented were typically agricultural and industrial scenes typical of the times, showing, for example, healthy and happy workers or peasants.

Decorative artworks adorn public spaces and attract the viewer's attention by their size: they had to be as large and imposing as possible, taking pride of place at the main entrances to buildings. The subject-matter, as propagandistic as possible, had to reflect the ideals of the "New Man" such as the power of sacrifice, work and equality, and the representation also had to be as realistic as possible, so that it could be understood by anyone.

Artists such as Balasa, Piliuta, Anghel, Ionel, Ionita, Pop Negresteanu, Ionescu, Constantin, Nitescu, Palade and Rotaru were considered official painters and were authorized by the Central Committee to make portraits of the country's leader, to worship him and to contribute to the development of his personality cult.

Marilena Negulescu is an interior architect specialised in interior design and fine arts, focusing on sensorial spaces. She teaches the first year interior design course at the Faculty of Interior Architecture and has developed numerous projects, workshops and exhibitions dedicated to students. In her professional work she has contributed to a number of architecture and interior design projects.

Dragos Alexandru Negulescu has, since his graduation in 1999 worked in architecture, town planning and the teaching of architecture. He practises the first two fields, as an architect in-charge, in his own architecture company *837 Atelier de Arhitectură*, which was established in 2003, and also teaches in the Basics of Architectural Design Chair at Ion Mincu University of Architecture and Urban P.

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The Valhalla Public Baths in Gothenburg

A Swedish contribution to the art field for public institutions can be seen in the Valhalla Public Baths in Gothenburg (Valhallabadet) dating from 1956. The swimming pool has its two gable walls covered with glass mosaics. The floor-to-ceiling mosaic fresco by the Swedish artist Nils Wedel (1897–1967) extends over 700 square metres. The style of the fresco is abstract, but at the same time it's possible to distinguish interwoven fish shapes and wave patterns in a gentle earthy colour scale. Wedel discovered the Cubist style during his art studies in Paris and executed it in his own poetic way. The building was, in turn, designed by architect Nils Olsson (1891–1951) in a modernist style. Sports arenas were something new. On an experimental level, the architect strove to design beautiful recreational environments with high architectural quality and modern technology. Thus, Valhallabadet became Sweden's largest, and one of Europe's most modern bathhouses. The bathhouse is part of the concept of *Folkhemmet*, literally meaning "people's home" and representing the Swedish vision that society as a whole ought to be like a family; this, in turn, entailed a form of democracy where class assembly halls would exist naturally. In line with this, the bath turned out to be the first democratic bath in Sweden which did not divide bathers into classes: everyone would swim and bathe together. In Sweden, we do not have direct propaganda in art, but educational messages can be seen to have a clear social character. Caring for the family, healthcare, housing and work were important topics. As far as art commissioning is concerned, Sweden has a One Percent Rule, a model that involves financing public art where 1% of the costs of publicly funded construction projects should be earmarked for art. The monumental mosaic walls were restored in 2021 to repair loose mosaic pieces as well as cracks that had arisen as a result of settlement and, sadly, the bath will be demolished next year to make room for the reconstruction of a larger sports complex.

Gertrud Olsson has a PhD in architecture from the School of Architecture at KTH Royal Institute of Technology, Stockholm, and is a designer, architect and senior lecturer in the Design Unit at the University of Gothenburg HDK-Valand Academy of Art and Design, and also a visiting scholar at the Swedish Research Institute in Istanbul and member of the SRII Research Collegium. Her research interests lie at the intersection of architecture, art, design and crafts and include perception and materialities; investigations of mosaic, tile and colours from ancient times to contemporary structures; mediation and intermediaries between different cultures; the examination of social, historical and architectural perspectives, and the complex relationship between modernity and vernacular heritage.

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Preparing for the Tourist Season: Artworks Commissioned for Hotels in Istria and Kvarner in the 1960s

The rise of mass tourism in Istria and the Kvarner Gulf took place decades before the Second World War, but the golden period of Croatian and Yugoslav tourism took off in the post-war years with the state regulation of workers' leisure time. In Istria and the Kvarner Gulf, tourism was one of the most important economic activities which, during the 1950s, 1960s and 1970s, led to the construction of numerous workers' resorts (during the period of social tourism) and tourist settlements, complexes, camps and hotels (with the rise of commercial tourism). The establishment of tourist infrastructure coincided with the reforms of Yugoslav foreign and domestic policy, specifically the decentralization and debureaucratization of the state apparatus, as well as market liberalization and the gradual acceptance of consumer culture. Consequently, the newly built facilities had to reflect the modern achievements of the young state and socio-economic progress. Yugoslav tourism, and therefore tourist architecture, thus brought together economics, consumer culture and political ideology.

In parallel with the socio-political and economic development of the country, the synthesis of all arts (architecture, painting, sculpture and applied arts/design) was advocated at all levels of governance, as well as in professional art associations, especially for the newly constructed, socially owned buildings. Hotels and other tourist facilities were also affected by these initiatives, which led to an intensive collaboration of architects and artists in an effort to create a total work of art. Considerable investments also shaped the development of leisure architecture in Istria and the Kvarner Gulf, where architects and artists similarly applied a synthetic approach. Based on archival and field research as well as an analysis of contemporary periodicals, the paper explores the socio-historical circumstances of tourism and tourist architecture in the 1960s in Istria and the Kvarner Gulf. Through several case studies of hotels such as the Adriatic in Umag (1964), the Neptun (1967–1968) and the Parentium (1967) in Poreč, the Istra (1969) and the Eden (1969–1971) in Rovinj, the Lanterna in Rabac (1965) and the Ambassador in Opatija (1966), the paper will draw attention to the relationship between art and architecture, as well as the role of investors and the state in the selection of works of art.

Patricia Počanić received her MA in Art History and Comparative Literature from the Faculty of Humanities and Social Sciences, University of Zagreb. She is currently an assistant and PhD candidate at the Postgraduate Doctoral Programme of Art History at the same Faculty. Her research interests include the art of the second half of the 20th century, state acquisitions of artworks for public institutions as well as intervention practices in the public space.

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Ive Šubic's Artworks for Public Institutions

Ive Šubic (1922–1989) is the author of several artworks in public space in Slovenia, some of which were also produced for public institutions. His works can be found in important national institutions (such as the Slovenian parliament) and in various companies, bodies and other institutions such as the Poljane primary school, banks, businesses, cooperative buildings, the Gorenja vas hunting association building, and the fire station and former local shop in Poljane. The techniques of his works vary from fresco, mosaic, sgraffito, prints to oil on canvas. He created most of the artworks on his own, though some of them were produced in cooperation with other artists, such as Floris Oblak, Ivan Seljak – Čopič and Zoran Didek. Most of his motifs are connected to the Slovenian national liberation struggle during WWII, which he pursued until the end of his artistic career. In majority of works, he did not take a propagandist view of the war and partisans. On the contrary, he focused on the human dimension of the partisans' struggle: their suffering, famine, solitude, fear and death, which he himself experienced after joining Slovenian partisans in December 1941 as a student of the Zagreb Academy of Fine Arts. Together with other Slovenian artists, he collaborated in the production of artistic printed materials in the partisan press. Witnessing combats, devastation, life in partisans' bunkers and the movements of partisan troops, he depicted partisan scenes, first in his sketchbooks and, after the war, in his more elaborate artworks. After finishing his studies at the Academy of Fine Arts in Ljubljana in 1950, he developed a new artistic style, influenced by cubism, surrealism and above all by Marc Chagall. Besides partisans, he depicted other motifs for public institutions, such as literary heroes from books by his fellow countryman, writer Ivan Tavčar, in Poljane primary school. In contrast, he chose an abstract composition for the National Assembly in Ljubljana, which drew on elements from Slovenian traditional rural architecture. Some of his artworks were carried out as commissions, others, mostly in his native village and its surroundings, were donated by artist himself to his local community. His fresco the *Poljane uprising*, was also the subject of considered conservation solution, since it was transferred from the façade of the local shop in Poljane to the national liberation struggle monument in Poljane. Ive Šubic's opus of artworks for public institutions has not to date been a subject of detailed scientific research.

Andreja Rakovec obtained an MPhil at the department of Art history at Faculty of Arts at the University of Ljubljana (2008). She has worked as a curator at Maribor Art Gallery and from 2015 at the Research Centre of the Slovenian Academy of Sciences and Arts. Her field of research includes art heritage, public monuments, sacred art, contemporary art and photography. She is editor of the *Umetnostna kronika* ("Art Chronicle") magazine. As an editor of 20th century photography, painting and sculpture, she is also contributing to the *Novi slovenski biografski leksikon* ("New Dictionary of Slovenian Biography"). She is the author of numerous scientific articles and other publications. Since 2014, she has been working as independent curator. She has curated over 30 exhibitions of contemporary art.



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Between Anti-fascist Solidarity and Reform Efforts: Chilean Murals at the University of Bremen in 1976

As part of so-called Chile Solidarity Week, three murals by the exiled Chilean artist group Brigada Luis Corvalán were created at the University of Bremen in 1976. Only one of them still survives today. Formerly positioned in a central location, it is now weathered at the edge of the campus grounds. "Terror and Resistance in Chile", the title of the mural, addresses the fight against Pinochet's fascist dictatorship in Chile and forms a visual bridge to fascism in Germany.

Starting with a brief examination of the content of the picture and the political significance of the mural in Chile, the lecture will focus on the context in which the mural was first created and perceived. It was created at the intersection of the solidarity movement in West Germany after the coup in Chile in 1973 and two Bremen models of the 1970s: the reorientation of the cultural-political program Art in Public Space, in which Bremen took on a pioneering role nationwide, and the newly founded Reform University Bremen. Both models arose from similar democratization and participation efforts in education and cultural policy. How are these circumstances reflected in both political decision-making processes and in artistic work processes and how did they combine with the Chilean activist-artistic tradition? What does the realization of the mural say about the relationship between education and cultural policy at the time – in particular about the role of university members as a specific form of art audience? And how does this position the university within the Chile solidarity movement? At this point, it is also interesting to take a brief look at the differences with the solidarity movement in the GDR and the artistic measures implemented there.

In view of how the mural has been dealt with over the last nearly 50 years, conclusions can be drawn about changing requirements of cultural and educational policy and the university's supposedly anti-fascist self-image. At the same time, the current condition of the artwork poses significant challenges not only for conservation and but also in terms of its potential role in remembrance culture.

Franziska Rauh has been a lecturer in the Department of Art Studies at the University of Bremen since 2018. Before that, she worked in projects on concrete and visual poetry as well as radio art at the Centre for Artists' Publications at the Weserburg Museum of Modern Art in Bremen. In her PhD dissertation (2022), she examined the political potential of the radio artwork "Three Weeks in May" (1977) by the feminist artist Suzanne Lacy. Based on Foucault's sexuality dispositive, she undertook a power-critical analysis of the production of knowledge on sexualized violence in activism, (public) art and media of the 1970s. The relationship between (public) art and activism, feminist (performance) art as well as forms and institutions of artistic publishing continue to be focal points in her research. She also researches and teaches postcolonial and gender studies and ecological issues in artistic practice.

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Architectural Sculpture for Slovenian Public Institutions 1945–1991

This paper will attempt to draw attention to the problem of the inclusion of sculpture in the buildings of public institutions in Slovenia after the Second World War. Many Slovenian architects active in the period covered by this paper began their professional careers in the interwar period and incorporated sculpture into projects that continued the tradition of pre-war modernism within the so-called Ljubljana School of Architecture under the influence of Jože Plečnik and Ivan Vurnik. These tendencies also fitted the requirements of the post-war communist regime well in terms of public heroic architecture and sculpture, which, straight after the Second World War, celebrated the national liberation struggle and the representatives of the working class. Initial research shows that architects incorporated sculpture into their public institutions' building projects in the early post-war period until the early 1960s. Later, this trend in modern Slovenian architecture gave way almost completely to "minimalist" two-dimensional painting, sgraffito or mosaic, which were easier to integrate into functionalist architecture. It was only during the postmodern period in Slovenian architecture in the 1980s and 1990s that architectural sculpture was revived to a certain extent, but examples of the planned inclusion of sculpture in architectural projects of public institutions remained rare.

Helena Seražin works as Principal 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 mostly focuses on 16th to 18th century Venetian sculpture and architecture, on 16th–17th century fortifications and also on Slovenian modernist architecture. She leads the research programme *IMAGE – WORD – KNOWLEDGE. The Transmission and Transformation of Ideas on the Territory Between the Eastern Alps and the North Adriatic 1400-1800* and the project of Slovene topographical artistic inventories. She also co-led the EU project *Women's Creativity since the Modern Movement – MoMoWo*.



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Restraint and Resistance: State-Commissioned Art in Swedish Governmental Agencies

Since 1937, the Swedish cultural policy of investing in state-funded public art has resulted in the commissioning of 2,000 permanent works of art for state institutions such as prisons, universities and defence facilities. Our presentation will discuss how this public art relates to the democratic mission of the Swedish welfare state. Although Sweden has a strong state, its cultural policy values artistic freedom as a primary factor in the development of cultural democracy and the formation of educated citizens. In reality, the relationship between art and the state is more complex. Our pilot study shows that in military and prison institutions, for example, there are cases where the authorities have actively regulated the visual content of artworks. However, we have also observed artistic strategies used to respond critically to the policies or mandates of the state institution in which they are located. To explore the strategies of both restraint and resistance, we propose a theoretical model based on Thomas Lemke's notion of the 'government of things' to focus on art's own agency and how it responds to, interacts with, and potentially resists its placement in the state space. Our pilot study has uncovered cases of artworks complying with their state context, as well as several examples of their non-cooperative or even defiant agency. For example, in a fighter aircraft hangar used by the Swedish Air Force, military personnel encounter large-scale acrylic paintings on the wall, depicting symbols of peace and non-aggression. At the government offices in the capital, Stockholm, a wooden relief has been installed at the entrance depicting protesters with placards from the 1970s feminist peace movement marching past suit-clad bureaucrats.

Oscar Svanelid is a postdoc researcher in art history at Södertörn University in Sweden and Oslo University in Norway and grant-holder from the Swedish Research Council. His project *Public Art in Restricted Space: Rethinking Art and Democracy in Sweden and Norway 1940-2023* investigates the role of permanent art commissioned for restricted government spaces such as military facilities and prisons. Svanelid's recent publications include "Safety Art: On Art as a Security/Safety Measure for Public Spaces" in *Renegotiations* (Södertörn University Press, 2023), "The Stories of the Victims: The Planalto Riots from the Perspective of Terrorized Art" in *The Planalto Riots* (Institute of Network Cultures, 2024) and "Structuring of the Self: Lygia Clark and the Therapeutical Trajectory of Brazilian Modernism" in *Modernism, Art, Therapy* (Yale University Press, 2024).

Marta Edling is professor in art history at Södertörn University. Her recent research focuses on artistic positions and collaborations in the Nordic region 1945–1989, focusing on the role of national and regional artistic networks and cross-border contacts inside and outside of the Nordic region. In 2022, she was guest editor of the *Art@s Bulletin* Volume 11, Issue 2 (2022) *Nordic-Baltic Cross-Border Connectivity* <https://docs.lib.purdue.edu/artlas/vol11/iss2/>, including the article "Art for All! Nordic Art and Cultural Democracy, 1945–1959".

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Inventory of the Condition and Risk Analyses of Wall Paintings and Mosaics from the Socialist Era in Slovenia

Slovenia has many surviving wall paintings, mosaics and other architectural decorations of buildings and monuments created by Slovenian and foreign artists during the socialist era. These artworks have a certain value and are therefore deserving of physical preservation. From a sustainable heritage protection perspective, it is important to make the best possible use of the resources available for protection and conservation. Timely and regular preventive action is generally more sustainable than often delayed curative interventions. The cornerstone of sustainable prevention is record-keeping, regular monitoring of the condition and endangerment of artworks, together with the environment in which they are located.

Based on a literature study and other sources, the first output of the research presented in this paper is an inventory of preserved and destroyed artworks created in the period from 1945 to 1991. The inventory of the artworks records their basic identification data and historical information concerning past conservation-restoration and other interventions on the buildings and their artworks. This was followed by a visual inspection of the condition of the artworks in situ. Risk factors were also identified, including an assessment of their likelihood and impact. After obtaining this information as well as visual documentation of the deterioration and risk factors, a suitable model was devised for both a qualitative and semi-quantitative analysis of the risk to the art heritage studied.

The first results of the risk analysis are presented in this paper, though these are not necessarily the definitive results, since the inventory of artworks is continually being updated and improved. However, the results of this preliminary survey provide a clear insight into the general state and endangerment of the wall painting and mosaic heritage of public buildings and monuments from the socialist period in Slovenia.

Blaž Šeme is assistant professor at the University of Ljubljana Academy of Fine Arts and Design, where he obtained his PhD on The Method of Determining the Degree of Preservation and the Endangerment of Wall Paintings on Exteriors in Slovenia. In 2006, he was a postdoctoral research fellow at the New Europe College in Bucharest and at ICCROM in Rome. He has served for several years as vice president of the ICOMOS International scientific committee for Mural Paintings. He is also member of the SEE Mosaics survey team. He is also a painter and conservator-restorer, and his research focuses on the preservation and conservation-restoration of artworks.

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Maribor murals

The urban space of the city of Maribor is characterised by various artistic genres. We will focus on murals, whose aesthetic components and substantive messages complement public institutions dedicated to education, culture, healthcare, sports facilities, banks, retail and catering establishments, as well as administrative buildings in industrial areas. This architecture was mostly constructed between the 1950s and the 1970s. Unlike today's practices, the buildings' interior design of that period was planned to include art. The art used to be installed at the locations where people often met: lobbies, corridors, staircases, reception areas, meeting rooms, and multi-purpose halls.

The mural research was organised in the framework of the project of inventorying public art in the Municipality of Maribor under the auspices of the Maribor Art Gallery (UGM). During the field and archival research and the inventorying of such visual art, 48 examples have been discovered. According to the findings, the most commonly used techniques included mural painting and sgraffito, followed by wall mosaics and forms that do not directly require a wall as a base – like tapestry and marquetry, and special compositions made of metal or wood. Most authors were local artists from Maribor: Janez Vidic, Ivan Čobal, Slavko Kores, Slavko Tihec, and Oton Polak. The two exceptions included the Slovenian modernist painters Janez Bernik and Marij Pregelj, who had been invited to design the art furnishings for the building *Dom političnih organizacij* (House of Political Organisations) erected in 1964. While inventorying the murals, we discovered that some examples had unfortunately been lost over time, as they had been removed due to various construction interventions or changes in the area. By selecting twenty-one examples of the highest quality presented in the UGM promotional leaflet, we wanted to draw attention to their existence and significance and call for their proper preservation.

Mojca Štuhec graduated in 2008 and obtained her master's degree in art history at the University of Ljubljana in 2015. She gained her first professional experience at the Institute for the Protection of Cultural Heritage and has passed the professional examination in conservation. Since 2009, she has cooperated as a curator with the Maribor Fine Artists Society (DLUM) and organised more than 25 exhibitions there. Between 2017 and 2020, she worked at the Maribor Art Gallery. In the meantime, she has acquired the professional title of curator and has independently curated three exhibitions at the UGM Studio. Since June 2023, she has been a self-employed professional in culture at the Ministry of Culture. In addition to curating exhibitions, she lectures art history at the Third Age University in Maribor.

(Translated by Borut Praper)

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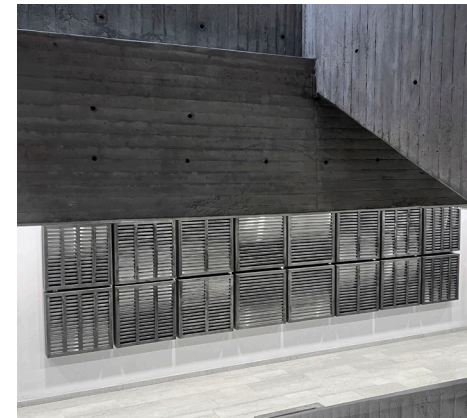
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From Enthusiastic Monumentalism to Routine Decorativism. Monumental–decorative Art in Late Soviet Estonia, Latvia and Lithuania.

During the late Soviet years, monumental art was an ever-present genre and a significant political tool in the Soviet Union and in its occupied territories of Estonia, Latvia and Lithuania. Besides party political posters spanning the whole length of buildings, innumerable public monuments dedicated to revolutionary leaders and celebrated cultural figures, a considerable amount of energy and funding was invested into what was then called monumental-decorative art: mural paintings, sgraffiti, frescoes, mosaics, stained glass windows and decorative sculptures. This concept was inherent in Soviet philosophical discourse and implied a dialectical relationship: while the term 'monumental' referred to the size and public functions of such works, the term 'decorative' emphasized that this type of art confronted privatized, individualistic aesthetics.

On the one hand, murals were supposed to add socialist content to modern architecture and hence incorporated ideological messages. On the other hand, many artworks focused on aesthetic and architectural details, and many also had a direct connection to the critical art scene, with some murals managing to convey critical messages about Soviet rule. Moreover, the official commissioners managed to rid public art of direct ideological exhortations and turn the creative opportunities to artists' advantage. This suggests that the division between official policies and the transgressive aspect of everyday life, and the relationship between socialist ideology and artists' individual aspirations were far from straightforward. In my presentation I give an overview of the transnational research conducted for my PhD thesis *MONUMENTALITY TROUBLE. Monumental–Decorative Art in Late Soviet Estonia, Latvia and Lithuania* (Estonian Academy of Arts, 2024). I will focus on the period from the 1960s to the late 1980s and present some typological examples (e.g., cafes, educational facilities, collective farms) from each decade to give a general outline of the phenomenon in the Baltics.

Gregor Taul is a lecturer in the department of Interior Architecture at the Estonian Academy of Arts. Taul studied semiotics at Tartu University and art history and visual culture at the Estonian Academy of Arts. Since 2010, he has been active as an art critic writing on visual art and architecture. His principal research interest is art in public spaces. Besides monuments and murals of the Soviet era, he focuses on contemporary public art commissions.



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Ed Kienholz's Proposal for a Berlin Fountain (1983): An Artistic Commentary on Cold War Sculptures in East and West Berlin

Ernst-Reuter-Platz in West Berlin was given an important urban planning function in the 1950s. It was planned as a counterpart to Strausberger Platz in East Berlin, which was the crowning glory of the former Stalin Avenue. Ernst-Reuter-Platz emerged from an urban planning competition held in 1955. Surrounded by solitary high-rise buildings, the car-friendly square is characterized by a traffic circle with a green central island and water features. In 1963, a four-and-a-half meter tall bronze sculpture designed by the German artist Bernhard Heiliger was erected in front of the architecture faculty of the Technical University. Heiliger had studied under the Nazi sculptor Arno Breker. Heiliger's bronze sculpture is entitled *Flame*. It is interpreted as a symbol of hope and freedom, but also as a memorial. On a plaque in front of the flame sculpture, the words „Peace can only exist in freedom“ commemorate Governing Mayor Ernst Reuter. On September 9, 1948, Reuter had used those words to appeal on the world public not to abandon the western part of Berlin, which had been cut off from the outside world by the Soviet blockade.

The American artist Ed Kienholz, who came to Berlin on a DAAD scholarship in 1973, responded to these Cold War metaphors with anarchic humor. In 1983, he won a competition organized by the TU Berlin. His proposal was entitled – with an ironic reference to Marcel Duchamp – *The Berlin Fountain*. Ed Kienholz suggested building a car wash in the middle of the Ernst-Reuter-Platz. This car wash would be in operation day and night until the white Mercedes sprayed and brushed inside – a status symbol of West German economic power – was scrubbed to scrap. The city council of Charlottenburg and the then Senator of the Interior of Berlin forbade its execution. In my presentation, I would like to deal with the two sculptures – the realized and the planned one – their aesthetics, their political references and their history.

Annette Tietenberg has been teaching art history at the HBK Braunschweig since 2007. Her focus is on the 19th and 20th centuries. She has been vice president for research and artistic development at the HBK since 2023. After completing a degree in art history and modern German philology at the TU Berlin, she was a research assistant at the Institute for Art Studies and Aesthetics at the UdK Berlin. She then worked as an art critic and curator. After completing her doctorate on the construction of the feminine using Eva Hesse as a case study, she took on teaching assignments and guest and substitute professorships at universities and art academies. In her publications she deals primarily with transcultural curating, history of art exhibitions and aesthetic orders of living. Currently she is focusing on the domestication of houseplants, thereby drawing connections to plant studies.

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„Percent for Art“: Legal and Cultural-political Aspects of the Selection and Awarding of Public Art Commissions in a Regional and Global Comparative Perspective

This paper investigates the aspects of the selection and awarding of art commissions to public institutions between 1945 and 1991, focusing on the cultural policy measure “Percent for Art”. This policy aims to promote the inclusion of public art in new construction and renovation projects, financed from public funds. Despite numerous public art commissions in Slovenia and Yugoslavia during this period, Slovenia only formally enshrined this measure in law in 2017. Yugoslavia and the Austro-Hungarian Monarchy had not created a legal framework for this area either. In some Western European countries and the US, public art has been supported for many years by laws or recommendations that provide for a mandatory or recommended percentage of public investment in art, with some dating back to the interwar period. In contrast, in most Eastern European countries there is no systematic legal provision for such an approach prior to 1991. In the Soviet Union, for example, although the “Percent for Art” was not formally codified, the state actively promoted and controlled the incorporation of art into the public space, allocating significant resources to it as part of the socialist cultural and ideological agenda.

The aim of this paper is to present an overview the development of the “Percent for Art” scheme in selected countries, highlighting the differences between them and assessing the impact of the various projects, funded by this scheme. The elements to be compared include those resulting from the action itself (e.g. the financial framework, implementation method such as calls for proposals, selection committees, criteria, monitoring mechanism, decision-making bodies, public participation) and those resulting from the current situation (e.g. public access to art, the maintenance and preservation of artworks, proclamation of cultural heritage, and reception of art). The study, the results of which are presented in this paper, seeks to deepen our understanding of the effectiveness and limitations of the “Percent for Art” policy in countries with different practices. By comparing countries with systematic and normative regulations with those that follow a project-based approach more dependent on the fluctuations of constantly changing political dynamics, this study expands on previous research.

Barbara Vodopivec, a historian and sociologist of culture, is a research associate at the France Stele Institute of Art History of the Research Centre of the Slovenian Academy of Sciences and Arts. Her research interests include the post-war restitution of cultural heritage objects, the historical development of the preservation of cultural heritage, and related topics such as legal frameworks, gender perspectives, and decision-making processes (MCDM). She graduated in History from the University of Ljubljana in 1993, obtained an MA in Contemporary History from the Central European University in Budapest in 1994, an MPhil in Sociology of Culture in 1999, and a PhD in Cultural Heritage Preservation in 2015, both from the University of Ljubljana.

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The Introduction of the Woven Tapestry as an Art Form for Public Spaces in Yugoslavia: Marij Pregelj's Tapestries for the First Fashion Boutique in Ljubljana 1966–1967

The painter Marij Pregelj (1913–1967) mastered the practice of monumental painting in all areas, ranging from fresco and sgraffito to mosaic and tapestry. In the field of mosaics, he executed one of the most monumental public commissions in Yugoslavia, a 5 m x 14 m mosaic with the motif of the *Battle of Sutjeska* in 1963 in the Palace of the Federal Executive Council in Belgrade. In the 1960s, he was also caught up in a new wave of interest in tapestry, triggered by the founding of Atelje '61, an artistic weaving workshop for tapestries. This was founded in 1961 by Boško Petrović together with Etelka Tobolka in their studio in the Petrovaradin fortress overlooking Novi Sad. The first tapestry for Pregelj was woven there in 1962. This was followed in 1964 by a monumental commission, the 400 cm x 750 cm tapestry entitled *White City* for the House of Social Organisations in Maribor, Slovenia. In 1966, he received a special commission. At a time when Western influences and class differences were completely tolerated by the socialist regime of the time, the Koteks Tobus company planned to open one of the first haute couture boutiques in Yugoslavia in Ljubljana. In 1966, the architect Oton Jugovec was invited to participate in the project and had the idea of furnishing the boutique's interior with tapestries by Marij Pregelj. Pregelj designed eight tapestries measuring 118 cm x 255 cm which depict female beautification and narcissistic ostentation, and irreverently treat consumerist mentality. In the tapestries, couples or individual figures follow one after the other like the changing poses in editorial photography. In the figures, Pregelj links modernity to the Roman cults of antiquity, as depicted in the Villa of the Mysteries in Pompeii. Pregelj handed over the designs for weaving at the end of 1966, but died in March 1967, so that he did not live to see them completed and could no longer influence their installation in the boutique. The tapestries were inappropriately stretched on the underframes and installed as a screen in front of the dressing room, but should have been hung instead. They remained in place for only two years, were then covered with polyvinyl and stored until 1996, when their gradual restoration began. This remarkable example of socialist cultivation of Western consumer culture was saved when the entire cycle was acquired for the collection of the Ptuj-Ormož Regional Museum in 2022.

Nadja Zgonik is an art historian and art critic. Her research focuses on the history of modern art in the post-war period, the politics of national ideology, intercultural exchange and contemporary art. She also works as a guest curator in Slovenian and international galleries and has been a member or president of international juries. She is currently an associate professor of art history and theory at the University of Ljubljana Academy of Fine Arts and Design. She is a member of the International Association of Art Critics AICA and the Slovenian section of PEN.



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