



**Oton Iveković,
Smrt Petra Svačića**

Oton Iveković,
Death of King Petar Svačić
(1894)

Moderna galerija,
Zagreb / Modern Gallery,
Zagreb

Istraživanja likovnih umjetnosti 19. i 20. stoljeća

**Ivanka
Reberski**

Istraživanjima likovnih umjetnosti 19. i 20. stoljeća na Institutu za povijest umjetnosti prethodili su prvi incijalni istraživački naponi istraživača pri Odsjeku za povijest umjetnosti Filozofskog fakulteta u Zagrebu. Prof. Grgo Gamulin pokrenuo je na katedri za povijest umjetnosti novoga vijeka već u prvim poratnim godinama istraživanja novije i moderne umjetnosti, doslovce na posve neobrađenom polju. Da je bila doista riječ o kretanju od nulte točke, dovoljno govori činjenica da osim jedne nepotpune monografije Artura Schneidera o *Miroslavu Kraljeviću*, kratkog pregleda Ljube Babića *Umjetnost kod Hrvata u XIX. stoljeću* (1934.), uz raspravu o *Vjekoslavu Karasu* (Kassovitz-Cvijić) iz 1928. te jedne ozbiljne monografije o *Robertu Frangešu* s kulturnohistorijskim prikazom epohe (Z. Marković), uz još nekoliko gotovo zanemarivih studija i likovnih kritika pretežno na kroničarskoj razini, o tom umjetničkom razdoblju nisu postojale relevantne znanstveno utvrđene spoznaje. Pokušaj prevladavanja goleme zaostalosti, hvatanja u koštac s nerasvijetljenom novijom likovnom prošlošću i to u ondašnjim, za nacionalnu huma-

The Studies of the Fine Arts of the 19th and 20th Centuries

Ivanka Reberski

The studies of the fine arts of the 19th and 20th centuries, carried out at the Institute of Art History, were preceded by initial research efforts at the Department of Art History of the Faculty of Humanities and Social Sciences in Zagreb. Already during the early post-war years, Prof. Grgo Gamulin (at the Department of History of Art of the Modern Era) began research into recent and modern art on a field that was literally uncultivated. This meant starting from scratch, as is evidenced by the fact that there were simply no relevant, scholarly established insights into this artistic period, aside from: one incomplete monograph by Arthur Schneider on *Miroslav Kraljević*; a short overview by Ljubo Babić

on *The Art by Croats in the Nineteenth Century* (1934); a discussion on *Vjekoslav Karas* (Kassovitz – Cvijić) from 1928; one serious monograph on *Robert Frangeš* containing a cultural and historical depiction of the epoch (Zdenka Marković); along with a few almost insignificant studies and art critiques, which were mainly on the level of chronicles. The attempt to overcome the immense backwardness, and tackle the uncharted area of recent art history, revealed that the circumstances of such an undertaking would be relatively inappropriate for national studies in humanities. As such, these endeavours not only preceded the research and determined its subsequent course, but also demonstrated the necessity of the Institute's establishment.



**Vlaho Bukovac,
Gundulićev san
(Gundulić zamišlja
Osmana)**

Vlaho Bukovac,
Gundulić's Dream
(1894)

Moderna galerija,
Zagreb / Modern
Gallery, Zagreb

nistiku posve nepriličnim okolnostima, ne samo da je pret-
hodio istraživanjima i određivao njihov kasniji tijek, nego
je predodredio neophodnost osnivanja Instituta.

Osamljeni napori prof. Gamulina, koji je već 1946. godi-
ne započeo s prikupljanjem dokumentacije za nekoliko mo-
nografskih zahvata, dali su prve rezultate još prije osniva-
nja Instituta objavljenim monografijama o *Jurju Plančiću*
(1953.), *Marinu Tartaglii* (1955.) i *Ignjatu Jobu* (1961.), ko-
jima je uspostavljen metodološki model za sustavni mono-
grafski prikaz života i djela umjetnika 19. i 20. stoljeća. Ga-
mulin je ubrzo postao istinski "spiritus movens" i pokretač
istraživanja, neumorno okupljajući povjesničare umjetno-
sti iz cijele Hrvatske oko male znanstvene jezgre, prvotno
na Odsjeku, a kasnije na Institutu za povijest umjetnosti.
Osim Grge Gamulina u istraživanjima su s različitim inten-
zitetom sudjelovali drugi znanstvenici i profesori s Odsje-
ka za povijest umjetnosti, koji su se bavili umjetnošću 19. i
20. stoljeća: Radoslav Putar (kraće vrijeme), Vera Horvat
Pintarić i Božidar Gagro, a potom i Zvonko Maković. Njima
se pridružio znatan broj vanjskih suradnika u Zagrebu i u
regionalnim središtima, ponajprije Osijeku, Rijeci i Splitu.

The solitary efforts of Professor Gamulin, who begun collecting documentation for several monographs already in 1946, produced the first results even before the founding of the Institute. The publication of the monographs on *Juraj Plančić* (1953), *Marin Tartaglia* (1955) and *Ignjat Job* (1961) established a methodological model for a systematic monographic overview of the lives and works of the 19th and 20th century artists. Gamulin soon became a truly “moving spirit” and the driving force of the research, tirelessly uniting art historians from all of Croatia around a small core of scholars: initially in the Department and, later, at the Institute of Art History. Apart from Grgo Gamulin, other scholars and professors from the Department of Art History were also involved in the research concerning the art of the 19th and 20th century, with varying levels of intensity: Radoslav Putar (for a shorter period); Vera Horvat Pintarić and Božidar Gagro; and, later, also Zvonko Maković. They were additionally joined by a significant number of associates from Zagreb and regional centres, especially Osijek, Rijeka and Split.

I
From the very beginning, the general situation with the lack of previous solid knowledge imposed the main strategic directions of the research program. The first priority was given to the fundamental research, i.e., the critical monographs concerning the individual artists. As a matter of fact, the 19th century and the first dec-



ades of the 20th century served as another time-based priority criterion in the process that sought to lay, step-by-step, the foundations for the future history of art.

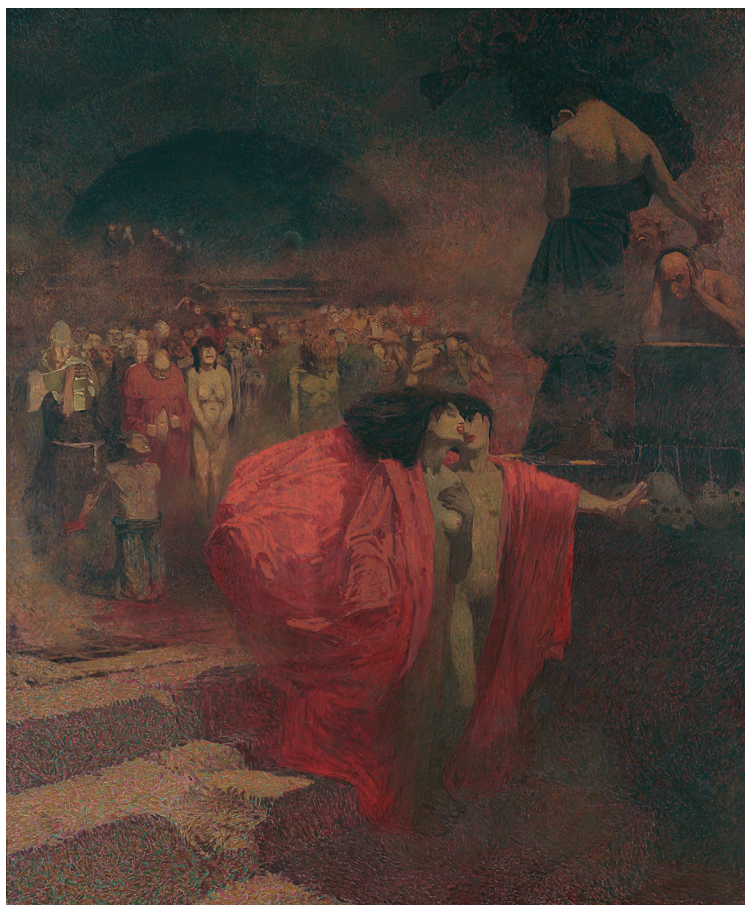
From his position as a university professor and the director of the Institute, Gamulin gradually expanded and organized the research program; as a doctoral theses mentor, he assigned the still-unexplored topics to his students. Professor Gamulin’s encouraging energy led to a con-

Bela Čikoš Sesija,
Oplakivanje Krista
Bela Čikoš Sesija,
Lamentation of Christ
(1897)
Moderna galerija,
Zagreb / Modern
Gallery, Zagreb

I.

Od samog početka opće stanje (ne)obrađenosti diktiralo je glavne strateške pravce istraživačkog programa s prioritetom fundamentalnih istraživanja na monografskoj obradi pojedinih umjetnika, a razdoblje 19. i prvih desetljeća 20. stoljeća bio je drugi, vremenski odreditelj prioriteta, kako bi se korak po korak zidali temelji za buduću povijest umjetnosti.

Iz svoje pozicije sveučilišnog profesora i direktora Instituta Gamulin je postupno širio i organizirao istraživački rad te kao mentor svojim doktorandima raspoređivao neobrađene teme. Poticajna energija prof. Gamulina dovela je do koncentracije povjesničara umjetnosti, od doajena struke do perspektivnih mladih istraživača, koji su postali znanstveni oslonac u idućoj fazi dinamične istraživačke



Mirko Rački,
Francesca da Rimini
(Francesca i Paolo)
Mirko Rački,
Francesca da Rimini
(Francesca and Paolo)
(1908–1909)
Moderna galerija,
Zagreb / Modern
Gallery, Zagreb



centration of art historians at the Institute, from the doyens of the profession to promising young researchers who, in the subsequent stage of the dynamic research evolution, became a backbone of the Institution's scholarly work. In this way, during a relatively short period of about fifteen years, the monographs were completed and retrospective exhibitions of important protagonists of the Croatian art scene from the 19th and the first half of the twentieth century held - from Vjekoslav Karas and Mihael Stroy to Milivoj Uzelac and Vilko Gecan. At the same time, the affirmation of

Naïve Art of the so called "Hlebine School" also began.

The research program gradually expanded to include the first analyses of the overall art development, which resulted in more complex, regionally-based overviews of fine art production. Studies on the Classicist painters of Dalmatia were published (Kruno Prijatelj, 1964) as well as those on the painting of the 19th century in Rijeka (Boris Vižintin, 1992). Research into the painting of the 19th century in Varaždin (Ivy Lentić) and the Osijek School of Painting (Oto Švajcer) also commenced. Moreover, some

**Vladimir Becić,
Ženski akt s**

novinama

Vladimir Becić,
Female Nude with
Newspaper
(1907)

**Moderna galerija,
Zagreb / Modern
Gallery, Zagreb**

Vlaho Bukovac,
Moje gnijezdo
Vlaho Bukovac,
My Nest
(1897)
Moderna galerija,
Zagreb / Modern
Gallery, Zagreb

evolucije. Na taj način, u relativno kratkom razdoblju od petnaestak godina, dovršene su monografije ili održane retrospektive značajnih protagonista hrvatskog slikarstva s kraja 19. i prve polovice dvadesetog stoljeća, od Vjekoslava Karasa i Mihaela Stroya do Milivoja Uzelca i Vilka Gecana. Istodobno je započela i afirmacija naivnog slikarstva tzv. "hlebinske škole".

Program istraživanja postupno se širio na prva "sondiranja" umjetničkog razvoja, koja su urodila prikazima kompleksnijih regionalno obuhvaćenih pregleda likovnog stvaralaštva. Objavljene su studije o klasicističkim slikarima Dalmacije (Kruno Prijatelj, 1964.) i o slikarstvu 19. stoljeća u Rijeci (Boris Vižintin, 1992.). Započela su također istraživanja varaždinskog slikarstva 19. stoljeća (Ivo Lentić) i osječke slikarske škole (Oto Švajcer). Neka od opsežnijih istraživanja Instituta već su tada sretno povezana s uspješno realiziranim izložbenim projektima, poput *Slikarstvo 19. stoljeća u Hrvatskoj* u Galeriji suvremene umjetnosti





of the Institute's extensive investigations were already then conveniently associated with successful exhibition projects, such as: *The Painting of the 19th Century in Croatia*, held at the Gallery of Modern Art (Anka Simić-Bulat, Boris Kelemen, K. Prijatelj, R. Putar and B. Vižintin, 1961); and *The Medal in Croatia*, held at the Strossmayer Gallery (Vinko Zlamalik, 1965).

II

After the early retirement of Prof. Grgo Gamulin in 1972, the research continued along well-established lines. Meanwhile, the thematic fields of study constantly expanded; the results were more complex overviews and historical reviews. Through the process of "rejuvenation" and the training of younger scholars, the Institute gradually began to stand on its own feet. Although after the political events of 1971 the social and political climate was generally unfavourable for the Institute, through the recruitment of young researchers, the research nucleus of this part of its program increasingly strengthened. In this context, significant event was the "recruiting" of Tonko Maroević (who came from the Department of Art History) - one of the most eminent contemporary Croatian art historians and theorists of the painting and sculpture of the 19th and 20th century.

During the seventies, Ivanka Reberski became involved in the scholarly research and, from 1991 to 1995, was the leader of the projects and programs in this area. However, it was only to-



▲
Josip Račić,
Pont des Arts
 Josip Račić,
 Pont des Arts
 (1908)
 Moderna galerija,
 Zagreb / Modern
 Gallery, Zagreb

◀
Bela Čikoš Sesija,
Atena i Psiha –
Nadahnuće
 Bela Čikoš Sesija,
 Athena and Psyche –
 Inspiration
 (1989)
 Moderna galerija,
 Zagreb / Modern
 Gallery, Zagreb

(A. Simić-Bulat, B. Kelemen, K. Prijatelj, R. Putar i B. Vižintin, 1961.) i *Medalja u Hrvatskoj* u Strossmayerovoj galeriji (Vinko Zlamalik, 1965.).

II.

Nakon prijevremenog umirovljenja prof. Grge Gamulina 1972. godine istraživanja su nastavljena dobro utrtim tokovima. Pritom su se neprestano širila tematska polja znanstvenog proučavanja, a rezultat su bili kompleksniji prikazi i povijesni pregledi. Institut se procesom pomlađivanja i osposobljavanja mladih znanstvenika postupno osvoio na vlastite noge. Iako nakon sudbonosne 1971. godine društveno-politička klima nije bila tomu najnaklonjenija, zapošljavanjem mladih istraživača istraživačka jezgra ove programske dionice na Institutu sve je više jačala. U tom smislu značajan je bio prelazak s Odsjeka na Institut Tonka Maroevića, danas jednog od najminentnijih povjesničara i teoretičara slikarstva i kiparstva 19. i 20. stoljeća.

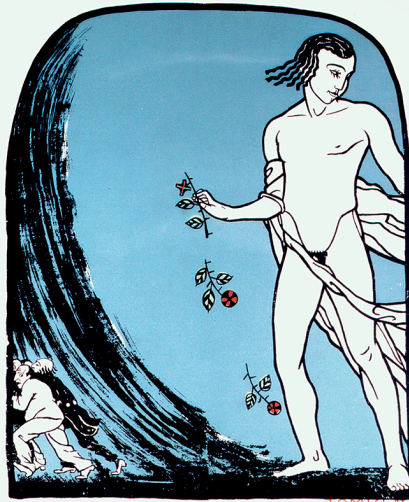
Sedamdesetih se godina u znanstvena istraživanja uključila Ivanka Reberski, koja je od 1991. do 2005. godine vodila znanstvene projekte i programe s tog područja. No, tek potkraj razdoblja, dolaskom perspektivnih mladih istraživača – Ljiljane Kolečnik, Sandre Križić Roban, Pe-

Hrvatski proljetni salon, plakat, litografija Tomislava Krizmana

Tomislav Krizman, poster for the exhibition of the Croatian Spring Salon (1916)

Grafička zbirka Nacionalne i sveučilišne knjižnice, Zagreb

The Print Collection of National and University Library, Zagreb



16.III.-1.IV.1916

ULAZNINA 50F.

HRVATSKI
PROLJETNI SALON
IZLOŽBA
MLADIH UMJETNIKA
ILICA 54
U KORIST DRUŠTVA SV. VIDA I DO
MA HRV. INVALIDA U OSIJEKU

ward the end of this period, with the arrival of promising young researchers – Ljiljana Kolečnik, Sandra Križić-Roban, Petar Prelog and Irena Kraševac – that the conditions created for the Institute to carry out the research program on its own, with the increasingly rare involvement of external experts. Based on the already advanced results in the field of fundamental research, the series of monographic studies and well-developed art criticism

and essay writing, it became possible to undertake the first historical retrospections as well as the systemic interpretation of fine art phenomena and groups within the realm of modern and contemporary painting and sculpture. Furthermore, innovative artistic discourses beyond the traditional concepts of painting or sculpture also started posing a new challenge to researchers.

After his retirement, Grgo Gamulin was able to fully con-



**Zlatko Šulentić,
Čovjek s crvenom
bradom**

Zlatko Šulentić,
Man with Red Beard
(1916)

Moderna galerija,
Zagreb / Modern
Gallery, Zagreb



**Ivo Režek, Portret
slikara Vene Pilona**

Ivo Režek, Portrait
of Painter Veno Pilon
(1925)
Gradski muzej
Varaždin / City
Museum Varaždin

tra Preloga i Irene Kraševac – stvorene su pretpostavke za izvođenje istraživačkog programa vlastitim snagama, uz sve rjeđe sudjelovanje vanjskih suradnika. Na temelju već podmaklih rezultata fundamentalnih istraživanja, niza monografskih studija i dobrano uznapredovale likovne kritike i esejistike, bilo je moguće u domeni modernog i suvremenog slikarstva i kiparstva pristupiti prvim povijesnim retrospekcijama i sustavnijoj interpretaciji likovnih pojava i grupacija. Kao istraživački izazov otvaraju se i novointonirani umjetnički diskursi izvan tradicionalnog slikarskog ili kiparskog koncepta.

Grgo Gamulin, koji se nakon umirovljenja mogao u potpunosti posvetiti znanstvenom radu, dovršio je veliku seriju *Hrvatsko slikarstvo 19. i 20. stoljeća* u četiri knjige (1987.–1995.) i *Hrvatsko kiparstvo 19. i 20. stoljeća* (1999.), prvi sustavni povijesnoumjetnički pregled slikarstva i kiparstva novije epohe s prikazom svih imalo značajnijih slikara, kipara i likovnih pojava na hrvatskoj likovnoj sceni 19. i prve polovice 20. stoljeća. Nadalje, nizom kritičkoteorijskih studija u knjizi *Itaka koja traje*, Gamulin je rasvijetlio i valorizirao osobne poetike suvremenog hrvatskog ki-



centrate on his academic work and, consequently, completed a large edition in four volumes: *The Croatian Painting of the 19th and 20th Century* (1987-1995) and *The Croatian Sculpture of the 19th and 20th Century*. These publications represented the first systematic art-historical overview of the painting and sculpture of the recent era, which depicted every painter, sculptor and fine art phenomenon of any significance that existed as part of the Croatian art scene of the 19th and the first half of the 20th century. Furthermore, through a series of critical theoretical studies in the book *The Lasting Ithaca*, he clarified and

evaluated the personal poetics of contemporary Croatian sculpture. By using the same essayistic style in the editions *Glosses to Ithaca* and *On Ithaca - the World Sacred*, he morphologically resolved and enmeshed significant contributions of contemporary artists into a layered system of painting idiomatics of the second half of the 20th century. His work was followed by that of Tonko Maroević who wrote the first anthological review of 19th and 20th century sculpture in Croatia (in *Thousand Years of Croatian Sculpture*, ed. Igor Fisković, Zagreb, 1997).

With the intention of promptly exploring and publicly present-

Ivo Režek,
Kupačice s djetetom
Ivo Režek, Women
Bathers with a Child
(1926)

Zagreb, privatno vl. /
Zagreb Private
property, Zagreb

Marino Tartaglia,

Češljanje

Marino Tartaglia,

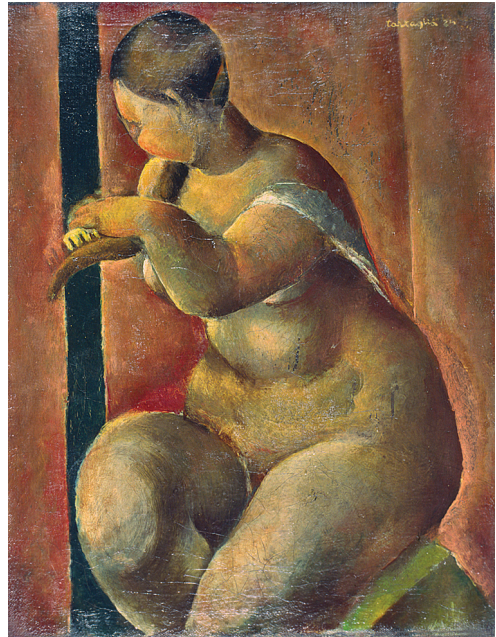
Combing

(1925)

Umjetnička galerija,

Split / Gallery of Fine

Arts, Split



Oton

Postružnik, Klek

Oton Postružnik,

Klek

(1929)

Moderna galerija,

Zagreb / Modern

Gallery, Zagreb





ing the most important sections and artists of recent painting and sculpture, the Institute's researchers and associates, together with the technical service, became involved in the projects of large-scale thematic retrospectives organised by museums and galleries and led by the Art Pavilion (Umjetnički paviljon) in Zagreb. This collaboration resulted in a respectable series of published monographs and retrospective exhibitions featuring prominent artists of the 19th and 20th century. Moreover, in the spirit of the general tenden-

cies of European scholarship, all major artistic phenomena of the modern period – when “national art” was formed and intertwined with international trends – were examined and interpreted. The phenomena from “The Realisms of the 1920s (magic-classic-objective)” to the “Nova slika” (literally: *New Painting*) in Croatian painting of the 1980s were also presented in the form of studies, not to mention a large number of shorter texts in scholarly journals, professional publications and exhibition catalogues. Since 1976, with her project *Visual Commu-*

Ljubo Babić,
Moj rodni kraj
Ljubo Babić,
My Homeland
(1936)
Moderna galerija,
Zagreb / Modern
Gallery, Zagreb

parstva. U edicijama *Glose za Itaku* i *Na Itaci – Svijet otajni*, istim esejističkim stilom morfološki je razriješio i umrežio značajnije osobne doprinose suvremenih slikara u slojeviti sustav slikarskih idiomatika druge polovice 20. stoljeća. Na njega se nadovezao Tonko Maroević koji je u zborniku *Tisuću godina hrvatskog kiparstva* (1997.) objavio prvi antologijski pregled kiparstva 19. i 20. stoljeća u Hrvatskoj.

U napregnutom nastojanju da se što promptnije obrađe i javno prezentiraju najvažnije dionice i ličnosti novijeg slikarstva i kiparstva, znanstvenici Instituta i njegovi suradnici, zajedno s tehničkim servisom, uključili su se u izlagačke projekte velikih tematskih retrospektiva muzejsko-galerijskih ustanova predvođenih Umjetničkim



Mila Kumbatović,
Svijet kamena V.
Mila Kumbatović,
World of Stone V
(1961)
Moderna galerija,
Zagreb / Modern
Gallery, Zagreb



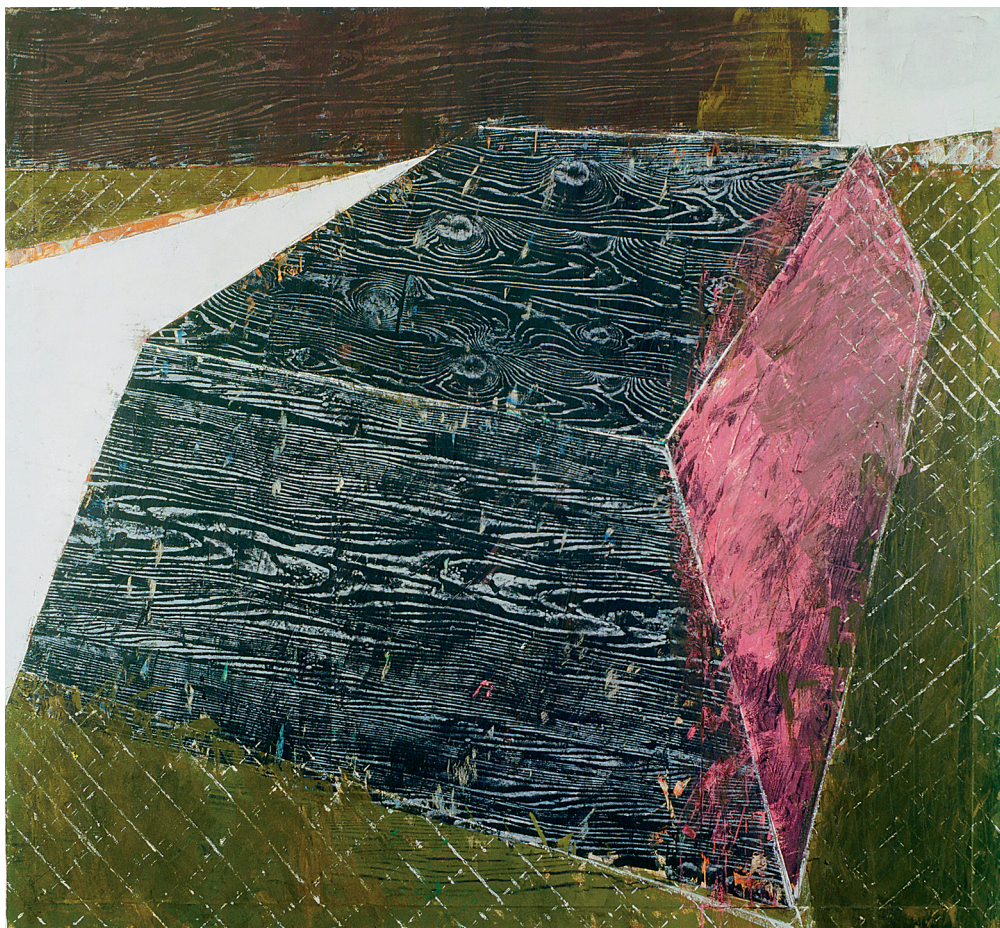
**Nives Kavurić
Kurtović, Ljepotica
8mog čula**

Nives Kavurić Kurtović,
Belle of the 8th Sense
(1965)

Zagreb, privatno
vl. / Zagreb, Private
property

Matko Vekić, Nekropola
Matko Vekić, Necropolis
(1998/1999)

vlasništvo autora
Owned by the painter

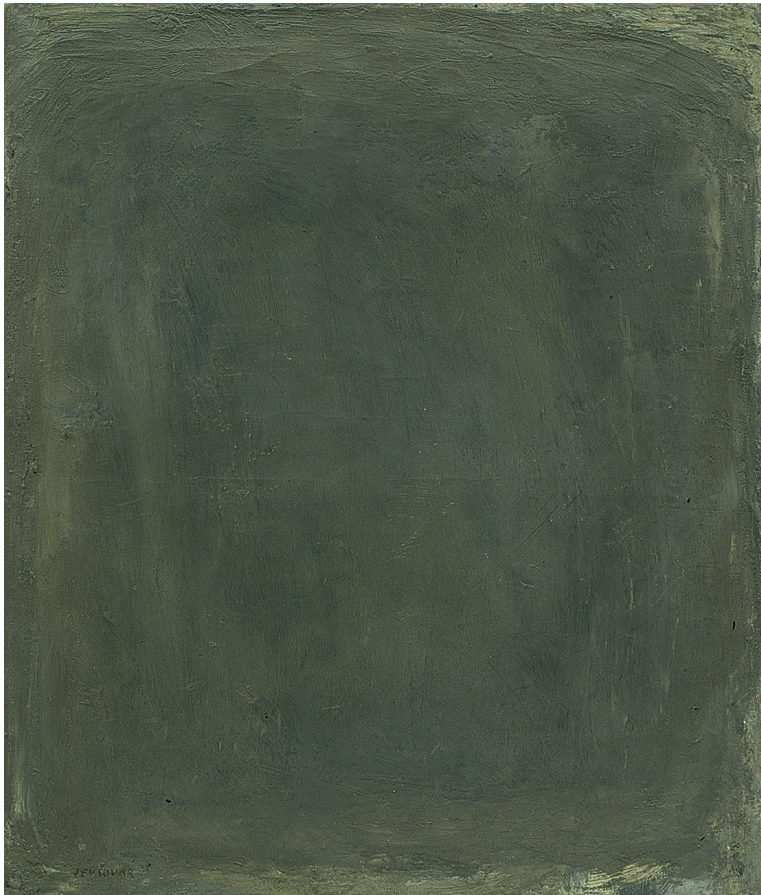


nications and Design, Vera Horvat Pintarić unlocked a completely intact field of research, inaugurating the studies concerning the new media in Croatian and world art practices. In the nineties, Ljiljana Kolešnik opened yet another new field of research through her analyses of women's artistic poetics and established, with a number of important studies, the theoretical and methodological aspects of the feminist approach. Her monograph – devoted to the developments of Croatia's artistic scene during the sensitive period of 1950s (*Between East and West. Croatian Art and Art Criticism of*

the 1950s, 2006) – was fundamentally important.

III

During the previous twenty years, those scientists of the Institute who were oriented toward the studies of modern and contemporary art practices initiated new thematic breakthroughs, thereby innovating methodological tools in line with recent demands of the profession. This was the time of the re-examination of the previously created overview of individual contributions and fine art phenomena. The fields of debate were redefined, issue-related



Marijan Jevšovar,
Siva površina
Marijan Jevšovar,
Gray Surface
(1960–1962)
Muzej suvremene
umjetnosti, Zagreb /
Museum of
Contemporary Art,
Zagreb



Ivan Meštrović,
Zdenac života
Ivan Meštrović,
Well of Life
Zagreb (1905)

paviljonom. U toj suradnji nastao je uistinu respektabilan niz objavljenih monografija i retrospektivnih izložaba istaknutih umjetnika 19. i 20. stoljeća. Osim toga, u duhu općih europskih znanstvenih tendencija, istražene su i interpretirane sve važnije umjetničke pojave toga razdoblja u kojem se formira moderna nacionalna umjetnost i u kojem se ona isprepliće s internacionalnim strujanjima. Studijski su prikazani fenomeni od “Realizama dvadesetih godina (magično-klasično-objektivno)” do “Nove slike” u hrvatskom slikarstvu osamdesetih godina. Objavljeno je mnoštvo radova u znanstvenim i stručnim publikacijama, odnosno katalozima izložbi. S projektom *Vizualne komunikacije i dizajn* Vera Horvat Pintarić otvorila je od 1976. godine posve intaktno polje likovnih izričaja i inaugurirala istraživanja novih medija u hrvatskoj i svjetskoj umjetničkoj praksi. Jedno od novih polja istraživanja otvorila je devedesetih godina Ljiljana Kolešnik analizom ženskih



and morphological aspects were deepened and interpretation was based on a more comprehensive interdisciplinary and comparative approach. The scholarly interest expanded beyond the temporal distance, which is usually considered "historical distance", by taking into account the recent developments on the multimedia scene, the phenomena of conceptual art, and the "complex structures of contemporary art practice". These subjects, with their non-traditional forms of expression, generally elude conven-

tional methods of representation. Furthermore, Sandra Križić Roban – who was especially concerned with the exploration of new media and contemporary modes of artistic expression, particularly photography – sought to interpret and summarise the completely unorganised and, at the time, still insufficiently homogeneous fine art phenomena of the late 20th and early 21st century, which was one of the main preoccupations of her critical scholarship.

Gathering these insights into the national art history of

Vojin Bakić,
Svjetlosni oblici

Vojin Bakić,
Light Forms
(1968)

**Muzej suvremene
umjetnosti / Museum
of Contemporary Art,
Zagreb**

umjetničkih poetika, uspostavivši s nekoliko značajnih studija teorijsko-metodološki aspekt feminističkog pristupa. Od temeljnog je značaja njezina monografija posvećena zbivanjima na umjetničkoj pozornici Hrvatske u osjetljivom razdoblju pedesetih godina (*Između Istoka i Zapada. Hrvatska umjetnost i likovna kritika 50-ih godina*, 2006.).

III.

U posljednjih dvadesetak godina znanstvenici Instituta, okrenuti istraživanjima moderne i suvremene umjetničke prakse, inicirali su nove tematske proboje, inovirajući metodološke alate u skladu s recentnim zahtjevima struke. Nastupilo je vrijeme revalorizacije prethodno stvorene slike o pojedinačnim doprinosima i likovnim fenomenima. Nanovo se definiraju polja rasprave, produbljuju se problemski i morfološki aspekti, a interpretacija se zasniva na obuhvatnijim interdisciplinarnim i komparativnim pristupima. Znanstveni interes proširio se onkraj vremenske distance koja se uobičajeno smatra “povijesnim odmakom”, zahvaćajući u recentna događanja na multimedijskoj likovnoj sceni, u fenomene konceptualne umjetnosti i “složene strukture suvremene umjetničke prakse”, koje netradicionalnim oblicima izražavanja izmiču konvencionalnim metodama predstavljanja. Tumačenje i sažimanje posve nesistematiziranih i još nedovoljno homogenih likovnih fenomena s kraja 20. i početka 21. stoljeća jedna je od znanstvenokritičkih preokupacija Sandre Križić Roban, koja osobito istražuje nove medije i suvremene načine umjetničkog izražavanja, posebice fotografiju.

Zaokruživanjem nacionalne povijesti umjetnosti 19. i 20. st. uspostavljene su faktografske i znanstveno-interpretacijske pretpostavke za njezino integriranje u umjetnički kontekst europskog kulturnog prostora. Nemilim geopolitičkim okolnostima od kraja Drugog svjetskog rata naovamo recentna hrvatska umjetnost, kao i umjetnost gotovo svih istočnoeuropskih zemalja koje su se nakon 1945. godine nalazile u socijalističkom bloku, ostala je dobrim dijelom isključena iz povijesti umjetnosti europskog kulturnog kruga. Na karti i u povijesti moderne i suvremene umjetnosti ona, osim usamljenih pojedinačnih proboja, dosad gotovo da nije postojala. U ovom razdoblju i na no-



the 19th and 20th century established the factual and scholarly/interpretative preconditions for its integration into the artistic context of the European cultural environment. Due to the unfortunate geopolitical circumstances that occurred after World War II, the recent Croatian art – as well as the art of almost all Eastern European countries belonging to the socialist bloc after 1945 – remained, to a large extent, excluded from the European circle's history of art. At the time,

aside from isolated individual breakthroughs, it was practically non-existent on the map and in the history of contemporary art. During this period, and on the new foundations of some more specific efforts to that effect, the international affirmation of contemporary Croatian art finally began. Thanks to the overall efforts and activities – especially those of younger researchers, such as Ljiljana Kolešnik, S. Križić Roban, Irena Kraševac, Petar Prelog and, of course, the academician Tonko

Kosta Angeli
Radovani, Dunja I
Kosta Angeli
Radovani, Dunja I
(1957)
Moderna galerija,
Zagreb / Modern
Gallery, Zagreb

Šime Vulas,
Spomenik pod-
humskim žrtvama,
Grobničko polje
Šime Vulas, Monument
to the Podhum Victims,
Grobničko Polje
(1970)

vim temeljima započeli su napokon određeniji napori oko međunarodne afirmacije hrvatske umjetnosti suvremenog doba. Zahvaljujući angažmanu i aktivnostima, posebno mladih znanstvenika, Ljiljane Kolečnik, Sandre Križić Roban, Irene Kraševac, Petra Preloga i, dakako, akademika Tonka Maroevića, promoviraju se na međunarodnim skupovima, izložbama i prezentacijama najistaknutija imena i fenomeni novijeg hrvatskog slikarstva i kiparstva. Iz novijega doba treba u tom sklopu navesti izložbu i međunarodni znanstveni skup *Zagreb–München* (2009.), posvećen 200. obljetnici Akademije u Münchenu, koja je bitno obilježila slikarstvo hrvatske moderne.

U sklopu velikih interdisciplinarno zahvaćenih retrospekcija i revalorizacija došla je na red i dionica sakralnog slikarstva i kiparstva 20. stoljeća koja je u nedavnoj prošlosti, pod utjecajem ideoloških netrpeljivosti, također uglavnom ostala izvan znanstvene obrade. Ta sakralna dionica ravnopravno je obrađena u prikazima i studijama Ivanke Reberski uz velike retrospektive sakralne umjetnosti: *Sveti trag – 900 godina umjetnosti Zagrebačke nadbiskupije* (1994.), *Mir i dobro – umjetničko naslijeđe Hrvatske*



Maroević – the most prominent names and phenomena of contemporary Croatian painting and sculpture were promoted at international conferences, exhibitions and presentations. With respect to more recent times, we should mention in this context the exhibition and international conference *Zagreb–Munich* (2009), dedicated to the 200th anniversary of the Academy in Munich, which greatly influenced the painting of Croatian Modernism. As part of major interdisciplinary projects of retrospections and revalorisations, the time has also come for the study of religious art of the 20th century – the segment that in the recent past, under the

influence of ideological intolerance, has remained largely unexplored. Religious painting and sculpture of the 20th century have been appropriately considered in overviews and studies by Ivanka Reberski and included in major retrospectives: *The Sacred Token – Nine Hundred Years of Art of the Archdiocese of Zagreb* (1994); *Pax et bonum – the Artistic Heritage of the Croatian Franciscan Province of Ss. Cyril and Methodius* (2000) as well as in the panoramic overview *The Recent Religious Art* (Željka Čorak, Tonko Maroević, 2006). In addition, this subject was also presented as part of the edition *Art Topography of Croatia* and in the studies of the most promi-

**Ivan Generalić,
Jelen u šumi**

Ivan Generalić,
Deer in the Forest
(1956)

Hrvatski muzej naivne
umjetnosti, Zagreb /
Croatian Museum
of Naïve Art, Zagreb





Ivo Dulčić, Krist Kralj, Split, crkva Gospe od Zdravlja
Ivo Dulčić, Christ the King, Split, Church of Our Lady of Good Health (1959)

provincije sv. Ćirila i Metoda (2000.) ili u panoramskom prikazu *Novija sakralna umjetnost* (Željka Čorak, Tonko Maroević, 2006.). Ona je našla svoje mjesto u okviru edicije *Umjetničke topografije Hrvatske* i u obradama opusa slikara koji su se posvećivali sakralnoj umjetnosti, poput *Ive Dulčića*, *Zlatka Šulentića*, *Brune Bulića* i drugih, kojima se također posvetila Ivanka Reberski.

Davno uhodana monografska istraživanja, uz poneki dug 19. i prvoj polovici 20. stoljeća, usmjerila su se na suvremenije osobne doprinose, na manje poznate umjetnike i nedovoljno istražene likovne dionice. U intenzivnom primarnom monografskom i revalorizacijskom postupku teško je i nabrojiti sve umjetnike kojima su se bavili istraživači, od ranog Ivana Meštrovića (Irena Kraševac, 2002.) do Lju-

minent authors of religious art, notably painters as *Ivo Dulčić*, *Zlatko Šulentić*, *Bruno Bulić* and others to whose works Ivanka Reberski has also dedicated her interest.

With only a few exceptions in regards to the period of the 19th and the first half of the 20th century, the monographic studies – already well under way – have primarily focused on more recent personal contributions, the lesser-known artists and the under-researched segments of fine art. The long list of monographic studies includes the artists from Ivan Meštrović (I. Kraševac, 2002) to Ljubo Babić (I. Reberski, 2010) and Boris Bučan (T. Maroević, 1984).

As a model example of this new, dialectical approach to the phenomenon of the artist, the art and the society, one should mention a monograph on the painter Matko Vekić, prepared by P. Prelog. By interpreting Vekić's basic – "painting" – medium of artistic expression, P. Prelog has theoretically examined the urgent question of the "crisis" of painting in the 20th century and "some key problems of contemporary society".

Through a series of critical reviews and studies published in the current periodicals, so abundant that they cannot even be counted, researchers of modern and contemporary art in the framework of the Institute's research programs – T. Maroević, I. Reberski, Ž. Čorak, S. Križić Roban, Lj. Kolešnik, I. Kraševac

and P. Prelog – have been responding to and explaining the dynamic developments of various tendencies in the contemporary arts scene as they were occurring. As a result, by raising the level of the widely spread art critiques and using a critical discourse relative to the period itself, a kind of *chronotaxis* or relevant primary-level referential basis was formed for further scholarly explorations, as a source from which the future history of art will draw.

Finally, to confirm and demonstrate the level of the Institute's research achievements, as well as its scholarly potential, one should note the multilayered and synthetically interpreted study topics in the capital work *Croatian Art: History and Monuments* (2010). It was the first complete synthesis of art creation on the territory of Croatia, with an impressive one-third of the entire content devoted to the 19th and the 20th century; this speaks volumes for the depth and thoroughness of the overview as, some fifty years earlier, it was a completely unexplored area of art production. As a conclusion to this summary and incomplete review, we can say that the aforementioned contributions to the edition *Croatian Art: History and Monuments* have completed, in the best possible way, the fifty-year-long evolution of the 19th and the 20th century national fine art study, which first began at the Institute of Art History.

be Babića (Ivanka Reberski, 2010.) i Borisa Bućana (Tonko Maroević, 1984.). Kao ogledni primjer novog dijalektičkog pristupa fenomenu umjetnika, umjetnosti i društva, ovdje valja navesti monografiju slikara Matka Vekića, koju je priredio Petar Prelog. Naime, tumačeći Vekićeve temeljni “slikarski” medij umjetničkog izražavanja, Petar Prelog teorijski propitkuje goruće pitanje “krize” slikarstva tijekom 20. stoljeća i “neke ključne probleme suvremenog društva”.

Nizom likovnokritičkih prikaza i studija u tekućoj periodici, katalozima izložaba i dnevnom tisku, koje nije moguće ni pobrojiti, znanstvenici koji se u okviru istraživanja Instituta bave modernom i suvremenom umjetnošću, Tonko Maroević, Ivanka Reberski, Željka Čorak, Sandra Križić Roban, Ljiljana Kolešnik, Irena Kraševac i Petar Prelog, u hodu su neprekidno reagirali i obrazlagali dinamična kretanja različitih tendencija na suvremenoj likovnoj sceni. Na taj način, podižući nivo razgranate likovne kritike, kritičkim diskursom iz samog vremena, formulirala se svojevrsna kronotaksa, relevantna primarna referencijalna osnova za daljnja znanstvena proučavanja, kao građa iz koje će crpsti buduća povijest umjetnosti.

Naposljetku, u potvrdu i posvjedočenje dosegnutog stupnja istraženosti, ali i znanstvenih potencijala Instituta, valja prizvati slojevito obrađene i sintezno interpretirane studije u kapitalnom djelu *Hrvatska umjetnost. Povijest i spomenici* (2010.). Riječ je o prvoj cjelovitoj sintezi umjetničkog stvaralaštva na tlu Hrvatske u kojemu 19. i 20. stoljeće zauzima impozantnu trećinu opsega, što dovoljno govori o dubini zahvata i cjelovitosti prikaza tog, pedesetak godina prije posve neobrađenog područja umjetničke produkcije. Na kraju ovog sumarnog i nepotpunog prikaza možemo kazati kako navedeni prilozi u ediciji *Hrvatska umjetnost. Povijest i spomenici* na najbolji način zaključuju pedeset godina dugu evoluciju istraživanja nacionalne likovne umjetnosti 19. i 20. stoljeća Instituta za povijest umjetnosti, koje je krenulo od nulte točke.