

Formats of (Non)Seeing : Programme and Book of Abstracts

Edited book / Urednička knjiga

Publication status / Verzija rada: **Published version / Objavljena verzija rada (izdavačev PDF)**

Publication year / Godina izdavanja: **2022**

Permanent link / Trajna poveznica: <https://urn.nsk.hr/urn:nbn:hr:254:008405>

Download date / Datum preuzimanja: **2025-02-05**



Repository / Repozitorij:

[PODEST - Institute of Art History Repository](#)

International Conference

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International Conference

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27 - 29 October, 2022

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Split, Croatia

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Book of Abstracts

Impressum

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Programme and Book of Abstracts



Publisher

Institute of Art History
Ulica grada Vukovara 68
HR-10000 Zagreb
www.ipu.hr

For the publisher

Katarina Horvat Levaj

Editors

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Design and layout

Damir Gamulin

Language editing

Tomislav Bosnić

Printing

Sveučilišna tiskara d.o.o.

Print run

100

The publication was funded with the support from the Croatian Science Foundation.

ISBN 978-953-373-014-1

A CIP catalogue record for this book is available from the National and University Library in Zagreb under 001152257.

The conference is part of the project EKSPOZICIJA: Themes and Aspects of Croatian Photography from the 19th Century until Today (2020–2024) financed by the Croatian Science Foundation and managed under the No. IP-2019-04-1772. The conference is financed by the Croatian Science Foundation and the Ministry of Science and Education.

The conference is organised by The Institute of Art History – The Cvito Fisković Centre.

27 - 29 October, 2022
Cornaro Hotel, Sinjska 6, Split

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Programme
Formats of (Non)Seeing

IVANA GRŽINA
*'Both Sides Now': Images of
A Museum's Life From Up and Down*

ANA RAJKOVIĆ PEJIĆ
*Skinny and Exhausted: Visualization of
Labour Force in Interwar Yugoslavia*

DISCUSSION
10:50 – 11:20

Thursday, 27 October 2022
9:00
Welcome

VIŠNJA PENTIĆ VUKAŠINOVIĆ
*An Emancipated Spectator
Photography as a "Pedagogical Tool"*

STELLA FATOVIĆ-FERENČIĆ
and MARTIN KUCHAR
*The Interwar Project of Photodocumenting
Zagreb's Housing Misery – Various
Possibilities of Reading Their Content*

COFFEE BREAK
11:20 – 12:00

DOMINIK LENGYEL and CATHERINE TOULOUSE
*Creating Reality to be Interpreted Through
the Photography Of Abstraction*

TIHANA PETROVIĆ LEŠ, TIHANA RUBIĆ
and IVAN GRKEŠ
*Between Leisure And Research:
The Mediterranean in Milovan Gavazzi's
Photographic Opus in the First Half
of the 20th Century*

SESSION 5
12:00 – 13:00
Reality of Socialist Time
Chair: Leonida Kovač

SESSION 1
9:30 – 10:50
Curatorial Narratives and Life
as Photographic Phenomenon
Chair: Sandra Križić Roban

KATARZYNA RUCHEL-STOCKMANS
*(Non)Visibility of Everyday Resistances
in the Vernacular Photography of
the 1950s Eastern Europe*

DISCUSSION
18:20 – 19:00

ANA ŠEPAROVIĆ and SANDRA KRIŽIĆ ROBAN
*Photography in the Focus of Cultural-Critical
Discourse: Critical Reflections on Photography
in Croatia Between 1941 and 1980*

ALICE HADDAD
*Landscape Inventory Vs. Collection:
The Photography Commission of the Flemish
Government Architect on display*

DISCUSSION
13:20 – 14:00

LUNCH
14:00 – 15:30

GEORGE THEMISTOKLEOUS
*Simulated Photography and
the De-Habituation
of the Self(Image)*

KEYNOTE 1
15.30 – 16:30
MARGHERITA NAIM, Fotobibliothek
des Kunsthistorisches Institut in Florenz –
Max-Planck-Institut
*The Photographic Book as a Format of
(Non)Seeing. A Bibliography for Research
on Photography in the Holdings of the
Kunsthistorisches Institut in Florenz -
Max-Planck-Institut*

Friday, 28 October 2022

ANTE ORLOVIĆ
*History of the Alumina Factory
In Obrovac – Photographic Narrative*

ALI SHOBEIRI
*The Room is the World: Reflecting
on the Lived Life of 'Hikikomori'
Through Photography*

SESSION 4
9:30 – 10:50
Thinking about the world in early times
Chair: Martin Kuhar

LANA LOVRENČIĆ
*A Midterm Plan – Petar Dabac and
His Initiative of Establishing a National
Museum of Photography*

LEONIDA KOVAČ
...ce phénomène photographique, la vie

COFFEE BREAK
16:30 – 17:00

HRVOJE GRŽINA
*Croatia in Colour: Autochromes with Croatian
Motifs in the Albert Kahn's Archives of the Planet*

DISCUSSION
13:00 – 13:45

DISCUSSION
10:50 – 11:20

COFFEE BREAK
11:20 – 12:00

SESSION 3
17:00 – 18:20
Constructing and Deconstructing
Knowledge Through Photography in
the Period Between Two World Wars
Chair: Ana Šeparović

ANNIKA TOOTS
*"Liquid Photography" and the Photographic
Legacy of the Estonian Photographer Jaan Riet*

LUNCH
14:00 – 15:30

KEYNOTE 2
15.30 – 16:30

SESSION 2
12:00 – 13:20
Construction and Transfer
of Knowledge
Chair: Lana Lovrenčić

ALEXANDRA MATZ
*Tracing the Threads of a Relationship
Through Archival Imagery: Perspectives
on Otta Berger and Ludwig Hilberseimer*

MERI KUNČIĆ
*Photo as a Source for Researching of Long-
Periods of History. The Example of Dalmatian
Island and City of Rab*

NICLAS ÖSTLIND, HDK-Valand,
University of Gothenburg
*New Eyes – Interwar Lens Media Cultures
Seen Through the Optic of an International
Exhibition 1929*

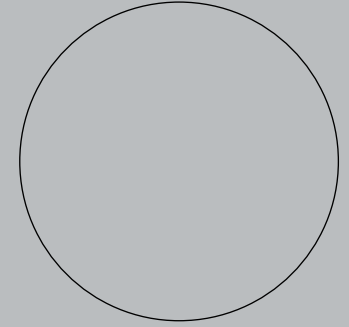
ANA ŠVERKO
*Female Travel Photography of the Early
20th Century: "Motoring in the Balkans Along
the Highways of Dalmatia, Montenegro,
the Herzegovina and Bosnia" (Chicago 1909)
by Frances Kinsley Hutchinson*

DISCUSSION
16:30 – 17:30

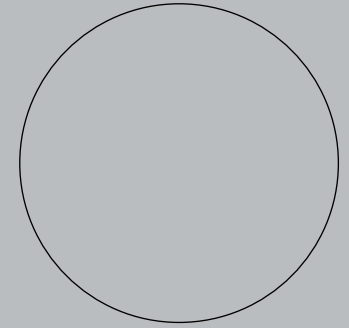
Saturday, 29 October 2022

Diocletian's Palace, the Gallery of
Fine Arts and other cultural venues in Split.

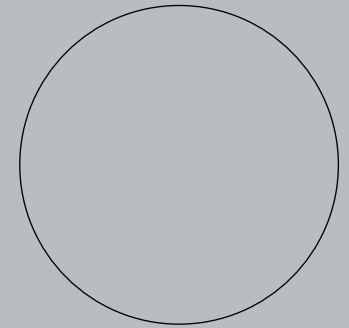
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[Photographic] "Images are significant surfaces. Images signify – mainly – something 'out there' in space and time that they have to make comprehensible to us as abstractions (as reductions of the four dimensions of space and time to the two surface dimensions)."

Vilém Flusser, 2007

After its appearance in 1839, photography quickly became a participant, witness and chronicler of social and technological changes that would permanently transform the development of humanity, while the machine that writes in light and almost magically singles out moments from the space-time continuum, forever altered the way we remember, learn, share, receive and adopt information, seeping into every pore of the world we construct, reconfigure, and attempt to describe and understand. Therefore, it is no wonder that the question of what photography is – what makes it unique and exceptional is a central one if we want to understand the modern and contemporary images of the world. And we cannot answer this question without understanding the complexities of its history and theory, if not of photography itself, then of our own views and deliberations about it and the roles that have been assigned to it.

Therefore, this three-day international conference, organized as part of the scientific research project Exposition – Themes and Aspects of Croatian Photography from the 19th Century until Today, will present papers considering photography from different fields of humanities, social studies, as well as technical and natural sciences, in the hope of gaining new insights into the multifaceted and multi-layered aspects of this medium and the changes of its performative aspects in the context of the transition from analogue into the digital age. Given the wide range of manifestations and the heterogeneity of photographic images, we strive to highlight the contexts within which these images are created and the realities they generate.

Landscape inventory vs. collection: the photography commission of the Flemish Government Architect on display

ALICE HADDAD

When the first Flemish Government Architect b0b Van Reeth was appointed in 1999, he took charge of supervising, developing, and promoting procedures and policy instruments to accompany the commission and completion of qualitative public buildings, infrastructure, and spatial plans in Flanders (Belgium). As part of his mandate, he sought to compile an inventory of his field of intervention: the Flemish territory. To this end, he commissioned the photographer Niels Donckers, who quickly accumulated hundreds of photographs documenting the most ordinary landscapes of Flanders. In 2002, this inventory was displayed next to a collection of government-acquired landscape photographs in the exhibition "Portrait of Flemish biotopes. The photography commission of the Flemish Government Architect" curated by Moritz Küng in collaboration with Katrien Vandermarliere at the deSingel arts centre in Antwerp. In this paper, I intend to question the curatorial narrative that stressed the significance of these images "for establishing the identity of an area, for the registration of changes, the sharpening of perception and the depiction of subjective experience," in regard to the tension that appeared between the exhibition's subject matter and displayed images, and more specifically between the 'inventory' of photographs as a supposedly systematic, objective, and operational survey of the landscape versus the 'collection' of photographs as artistic and unique impressions. Through unpacking the exhibitionary apparatus, I aim to critically examine how the status and meaning of these photographs shifted through the site of their mediation and how this process was entangled in current spatial discourses and institutional complexities problematizing the convergence of aesthetics and politics.



Annotated object list for *Portrait of Flemish biotopes*. The photography commission of the Flemish Government Architect, 2002. Source: deSingel archives. Photo: Alice Haddad.

Alice Haddad (LU/BE) is a PhD candidate at the Department of Architecture and Urban Planning, Ghent University. Her research focuses on architectural exhibitions as vehicles for spatial culture and territorial imaginaries in Flanders, Belgium. After graduating in architecture from ISACF La Cambre and ULB in Brussels and following a cursus in critical studies at VU Amsterdam, she (co-)initiated and worked on curatorial and editorial projects with a.o. the Canadian Centre for Architecture, Perhaps it is High Time for a Xeno-Architecture to Match, and Architecture Workroom Brussels. alice.haddad@ugent.be

Simulated photography and the de-habituating of the self-image



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GEORGE
THEMISTOKLEOUS

Through a custom-made media device, called the *operating table*, the notion of image reception and its entanglement within surveillance regimes is explored. Within the device, various DSLR cameras are assembled, and programmed to capture photographic stereoscopic doubled images of the unaware participant. The participant views their simulated photographic image 'in-depth'. The surveillance apparatus simulates an image in 'real' time that exceeds human perception, as one is made to see oneself seeing oneself from the viewpoint of someone else. This unexpected self-image simulates a three-dimensional perception of oneself from the immediate past. The spatio-temporality of the perceiving body is suddenly de-habituating through the act of seeing. This perception is similar to artist Char Davies's claim that: '[t]his dehabituating of perception tends to occur as a result of certain psychological conditions, such as when the participant's *attention is intensified* and is directed toward sensory pathways; when there is an absence of controlled, analytic thought; and when the participant's attitude is one of *receptivity* to stimuli rather than defensiveness or suspicion' (1998, 147). This event points to a broader condition in which photographic simulations in today's mediated environments are increasingly probing the bodily viewer. If photographic identity is required to comply with a surveillance apparatus that 'now goes under the skin' (Lyon 2000, 70), there are also moments that lead to indeterminate relations between the viewer and the machinic apparatus. In the *operating table*, the drive towards 'optimal' automated systems that control and prescribe behaviors becomes arrested as the body becomes de-habituating from its environment.

George Themistokleous is an architect, media artist and lecturer in History and Theory and Architectural Design at De Montfort University, Leicester. He is the director of para-sight (www.para-sight.net), an interdisciplinary spatial practice that operates between media, art and architecture. George's research explores the spatiotemporal environments of the digitized body and the changing role of the subject via assemblages of older and emerging visual media, including custom-made devices and participatory multimedia installations. His design research has been published internationally in edited books, academic and design journals, and exhibited in various platforms including the art gallery/ ARS Electronica Festival 2020, Acadia 2016 'Posthuman Frontiers', the 2018 Venice Architecture Biennale, ACM Siggraph 2020, the 2019 Future Architecture Platform, and the 2019 Leonardo LABS database. His essays have been published in *Architecture and Culture*, *Idea Journal*, *Site Magazine*, *Drawing: Research Theory Practice*, and in *The Journal of Architecture* (forthcoming). George is a member of the architecture research collective *This Thing Called Theory*, and a co-editor of *This Thing Called Theory* (Routledge, 2016).
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The Room Is the World: Reflecting on the Lived Life of 'Hikikomori' through Photography



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ALI
SHOBEIRI

Due to the Covid-19 pandemic, many of us have been subjected to involuntary quarantines, thus inevitably experiencing social isolation. Such an experience, however, is nothing new to a *Hikikomori*. This Japanese term refers to the phenomenon of acute social withdrawal as well as to the person who undergoes such self-imposed seclusion. To reflect on the lived life of a *Hikikomori*, this paper examines a recent photographic project called: *Goodbye Without Leaving*. In this commemorative photo research, Atle Blekastad reconstructs from his memories the room in which his brother, who had been a *Hikikomori* for over 20 years, took his life in 2012. To examine this digitally reconstructed photograph, the paper first unpacks the recent sociocultural research on *hikikomori* to underline the causes and factors that may induce such a societal retreat. Afterward, it employs Bachelard's method of "topoanalysis" and Casey's notion of "place memory" to shed light on the conjunction of memory and place. Finally, by drawing on the Nietzschean notion of "eternal return" and Deleuze's and Cadava's reinterpretations of this temporal concept, this paper argues that *Goodbye Without Leaving* embodies the lived life of *Hikikomori* as an endless expansion of place and a boundless cessation of time: a *sui generis* life in which one's room becomes infinity and one's day turns into eternity.

Ali Shobeiri is an Assistant Professor of Photographic Studies at Leiden University. Since 2018, he has been teaching graduate studies of Film and Photographic Studies and undergraduate studies of Art\Media\Society. His current research and publications are in the fields of aesthetics, theory of photography, spatial studies, phenomenology, and visual culture. He is the author of *Place: Towards a Geophilosophy of Photography* (Leiden University Press, 2021) and co-editor of *Animation and Memory* (Palgrave Macmillan, 2020) and *Psychosomatic Imagery: Photographic Reflections on Mental Disorders* (Palgrave Macmillan, forthcoming).
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...ce phénomène photographique, la vie

Don't try to understand the
photographic phenomenon,

life.

LEONIDA
KOVAČ

In her 1981 film *L'homme atlantique*, the off-screen voice of Marguerite Duras pronounces the following sentence: "Ne cherchez pas à comprendre ce phénomène photographique, la vie" ("Do not seek to understand this photographic phenomenon, life"). Through Katarina Ivanišin Kardum's book *De materia avium* (2017) and her series of charcoal drawings and watercolours, created using old photographs of dioramas from the Natural History Museum in Dubrovnik as reference, as well as the author's own photographs taken in the museum's storage, this paper will examine Duras's definition of life as a photographic phenomenon.

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'Both Sides Now': Images of a museum's life from up and down

IVANA
GRŽINA

In recent times, both among scholars and museum professionals, an increasing amount of attention has been paid to the long-neglected, but truly vast corpus of photographs existing in museums outside museum collections. These are used and perceived either as tools with different functions within the museum's 'ecosystem', or items which 'are just there' (Edwards and Lien 2014). In the environment of Croatian institutions, these tendencies have manifested in two fields of academic and professional interest. More specifically, it has turned out that, in addition to lesser-known private collections, it is precisely this mass of orphaned photographs in museums that is often a bountiful supplement for the national photographic canon. On the other hand, these photographs are increasingly becoming a subject of interest in the context of perceiving the 'epistemological potential' (Caraffa 2011) of photographic 'collections'/archives within the framework of scholarly disciplines relied on by individual museums. Via the same mechanism, they contribute to the reconstruction of the history of museums and prevailing institutional discourses and practices. On this occasion, I will reflect on a specific segment of 'museum photography', which is, so to speak, lowlier than 'lowly' in a museum (Crane 2020). The examples used match the definition of a snapshot by all their characteristics: subject matter banality, conventionality of expression, technical shortcomings, usage of simple equipment, and the anonymity of the author, probably a member of staff (Batchen 2008; Pollen 2020). Predominantly taken in a casual atmosphere, they eloquently point to social and emotional relations. At times in contradiction not only with the tone but also with the narrative of official recordings from the life of the museum, and preserved in the museum for sentimental reasons or by inertia of the heritage institution's logic, they complete the picture of everyday museum life and institutional history.



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Unknown, untitled (Two curators and a member of the museum's technical staff in one of the exhibition halls), 1990s, gelatin silver print, 10,5 x 15 cm. The Photo Archive of the Strossmayer Gallery of Old Masters, Croatian Academy of Sciences and Arts.

Ivana Gržina is a Senior Curator at the Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts. She is in charge of two art collections, as well as the Gallery's Photo Archive. Her areas of research interest include the position and role of photography in museums, management strategies of photographic material in heritage institutions, systematization of Croatian professional terminology related to photography, and the history of Croatian photography in the Central European context. Her writings include several papers on the history of photography in Croatia, the relationship between photography and art history, as well as the position of photography in museums. igrzina@hazu.hr

An Emancipated Spectator (Photography as a "pedagogical tool")



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VIŠNJA
PENTIĆ
VUKAŠINOVIĆ

The presentation's theoretical background rests on two books by the French philosopher Jacques Rancière: *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation* (*Le maître ignorant: cinq leçons sur l'émancipation intellectuelle*, 1987), and *The Emancipated Spectator* (*Le spectateur émancipé*, 2008), in which he advocates for urgent redefinition of the consumption of knowledge and images in the social transactions of teachers and students, authors and audience. Knowledge transfers can be freed from one-sidedness and closedness and realized in the domain of encounter and dialogue that enable true intellectual emancipation of the subject whether he or she be a teacher or a student. The aim of the presentation is to offer several ideas for possible practices of using photography in institutional and non-institutional knowledge transfers, as well as proposing tools for developing self-reflection on the process itself that allows photography to be taught as a medium with a narratable past, present and future. The key question is: How can photographic images be included in new types of thinking that aim to redefine existing aesthetic and social paradigms and give birth to new ways of being in the world? Special emphasis will be placed on the method of imagining invisible spaces and dimensions of any given photograph as well as on possible ways of raising awareness of the historic dimensions of all images that surround us. These methods and tools can be used as a constructive starting point for introducing the photographic medium into wider educational practice.

Višnja Pentić Vukašinović completed graduate courses in Comparative Literature and English at the Faculty of Humanities and Social Sciences in Zagreb. She completed a PhD course at the same institution with a thesis on Ivan Martinac's *Kuća na pijesku* and its narrative poetics. She is teaching at the Faculty of Teacher Training and the Faculty of Humanities and Social Sciences as an adjunct. She is also a winner of the Vladimir Vuković Award for best new critic in 2012 and the annual Vladimir Vuković Award for best critic in 2016. Vukašinović publishes essays on literature, cinema and visual arts on Croatian Radio Channel 3 and in magazines *Filmonaut*, *Hrvatski filmski ljetopis*, *15 dana* and *Zapis*, and she published in *Vijenac* and *Zarez* before. She teaches Criticism and Creative writing workshops at the Zagreb Film Club. She is the author of four award-winning short films and the film blog felix-trot.tumblr.com, as well as the project "Prozori", which includes seventy essays on the history of Croatian documentary film. At the Zagreb Film Club, she launched Filmska čitanka – a series of free public lectures on cinema. vukasinovic.visnja@gmail.com

Creating reality to be interpreted through the photography of abstraction



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DOMINIK
LENGYEL

CATHERINE
TOULOUSE

Although our method serves knowledge acquisition through photography, it is more of a pedagogical tool, as it provides for a unique transfer of verbal cultural knowledge into its photographic equivalent in the transdisciplinary curriculum between architecture and humanities, especially archaeology, historical building research and art history. It is thus a strategy to evaluate this knowledge by re-articulating it. This new perspective on the same scientific topic then allows the humanities to see their subject matter through different eyes and thus generate new research questions. The image as a translation of scientific hypotheses with special attention to the hypothetical character and the inherent uncertainty in scientific knowledge thus becomes a catalyst, and it is the gain in knowledge that arises from the image that also allows the method to offer knowledge through photography. Photography, however, only becomes visual translation through the use of methods of classical architectural photography, which make it possible to see the translated uncertainty in knowledge as architecture and thus to interpret it. For uncertainty in knowledge almost inevitably leads to more or less abstract geometry, which can also be misunderstood. In order to minimise misunderstandings, it is essential to project abstract geometry through the methods of classical architectural photography as if it were built architecture. To emphasise this point, we do not speak of renderings or vedute, but of Virtual Photography. The paper will explain and illustrate this method on the basis of archaeological projects in cooperation with renowned research institutions.

(Non)visibility of everyday resistances in the vernacular photography of 1950s Eastern Europe



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KATARZYNA
RUCHEL-
STOCKMANS

The recent emergence of grass-roots photographic archives in Eastern Europe offers new avenues for an understanding of photography's role in knowledge production. In the era of digital commons, grass-roots archives differ from state-owned archives in that their users are often no longer distinguishable from their sentries. As Jussi Parikka (2012) and others argued, digital archives become seemingly borderless and fluid, not limited to any physical space and – often – not restricted in use. Writing about this new archival tendency, Ariella Azoulay noted that the public right to the archive is no longer “external to it but rather an essential part of it” (Azoulay 2017). Digital and participatory archives thus undermine the elementary tenets of archival theory which hold that archived documents are stored and kept away for a controlled retrieval as historical evidence. At the same time, these new archival formats and practices are “deeply political spaces” (Beer 2013). Their power might be dispersed and decentralized, but it still resides in the archives (Parikka 2012). The aim of this paper is to consider the ways in which grass-roots archiving practices in Eastern Europe are formative for our understanding of the historical, vernacular photography of the communist era. Looking at three bottom-up initiatives in Hungary, Poland and Ukraine, I will consider their archival practices as tools for knowledge production. These grass-roots initiatives took different approaches to archiving vernacular photographs, which in turn led to divergent results. Drawing on Azoulay's theory, I will argue that they facilitate the shift towards the understanding of photography as an event. At the same time, they bring with themselves a host of new, less salient rules and habits, which will inevitably lead to distinct forms of knowledge of photographic histories.

The Photographic Book as a Format of (Non)Seeing. A Bibliography for Research on Photography in the Holdings of the Kunsthistorisches Institut in Florenz - Max-Planck-Institut



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MARGHERITA
NAIM

The Library and the Photographic Archive of the Kunsthistorisches Institut in Florenz - Max-Planck-Institut are collaborating to expand their special collection of books devoted to the theory and history of photography. KHI's Photography Reference Library features literature published from the second quarter of the 19th century to the present day, and selected following an international and interdisciplinary approach.

This activity involves rethinking bibliographic research methods within the history and theory of photography, and, at the same time, adopting different strategies for the selection of photographic literature, their authors, publication types, and editions.

The main reference sources for this work are specialist bibliographic guides, catalogues of internationally leading art libraries with special collections or sections devoted to photography, and catalogues of specialist book dealers. As for contemporary literature, updated key information on new publications is generally collected from conferences, exhibitions, journals and websites.

Therefore, the aim is to create a comprehensive and original collection of books on photography that can become a key 'reference library', a sort of 'one-stop shop' library for international studies, able to enter into dialogue with all other leading libraries worldwide.

This project aims to develop a debate on photography not only among art libraries, but also among scholars, researchers, and curators to improve the acquisition, description and promotion of books on photography. This could be very significant not only for libraries, but also for the evolution of studies on photography and its history.

Tracing the threads of a relationship through archival imagery: Perspectives on Otti Berger and Ludwig Hilberseimer

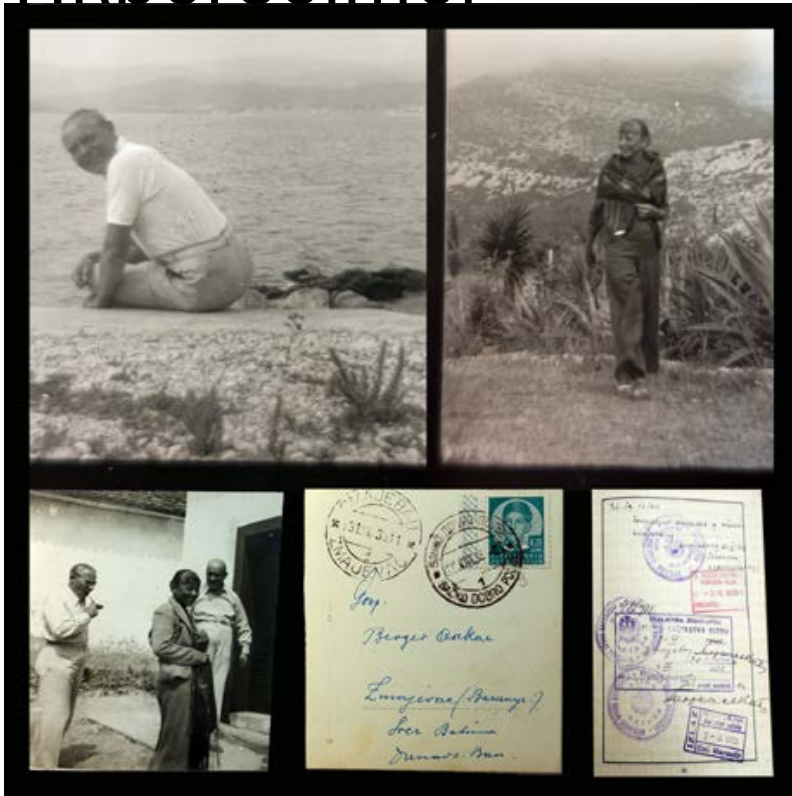
ALEXANDRA
MATZ

Otti Berger (1898–1944) was one of the most important textile designers of the Bauhaus, next to Anni Albers and Gunta Stölzl, who highlighted Berger's work as some of the best the Bauhaus weaving workshop has produced.

In 1938, Otti Berger and her partner in life, Ludwig Hilberseimer, jointly travelled to visit Berger's family in her hometown of Zmajevac in the Baranja region, and continued travelling to various locations in South-East Europe, such as Dalmatia. It would be the last time the two were together in person, as Otti Berger was no longer able to emigrate from Yugoslavia after World War II broke out.

Using partially unpublished artefacts from the Ryerson and Burnham Libraries, the Art Institute of Chicago, this research tries to trace the couple's travels at the time, during which they met Bauhaus members and artists such as Ivana Tomljenovic or Kamilo Tompa, a Croatian artist. It aims to situate research about Berger and Hilberseimer in the political contexts and developments of the pre-war period. Furthermore, it aims to highlight the value of archival imagery as a research tool in connection with other artefacts (e.g. stamps in Ludwig Hilberseimer's passport), as well as discuss the issues and complexity of those artefacts (e.g. unidentified postcards) in order to approach and document the personal relationship of Berger and Hilberseimer and sketch possible travel routes that could give further indications about the interests of the travelling couple.

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Artefacts from the Ludwig Karl Hilberseimer Papers, Ryerson and Burnham Art and Architecture Archives, The Art Institute of Chicago. Top left: Ludwig Hilberseimer in Dalmatia, today Croatia (1938, original photographer unknown, probably Otti Berger. Photo: Alexandra Matz); Top right: Otti Berger in Dalmatia (1938, photographer unknown, probably Ludwig Hilberseimer. Photo: Alexandra Matz); Bottom left: Otti Berger and Ludwig Hilberseimer in the Baranja region, (1938, photographer unknown. Photo: Alexandra Matz); Bottom middle: Backside of aforementioned photography, addressed to Oskar Berger, brother of Otti Berger (1938. Photo: Alexandra Matz); Bottom right: one page of Ludwig Hilberseimer's passport indicating border crossings in 1938 (photograph of passport: Dr. Anke Blümm).

Alexandra Matz is a design researcher whose work investigates interaction design, craft (especially weaving) practices and design history. She recently graduated from the Royal College of Art, London, as a Master of Research (MRes) Design, in parallel to working as a User Experience Design Researcher at the business software company SAP. In prior work, she investigated the work and life of female students of the Bauhaus workshop and published and presented her in-depth research, among which is a contribution to the research on textile designer Otti Berger for the catalogue of an exhibition about forgotten women of the Bauhaus, at the Bauhaus Museum in Weimar, Germany. 260658@network.rca.ac.uk
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Skinny and exhausted: visualization of the labor force in interwar Yugoslavia



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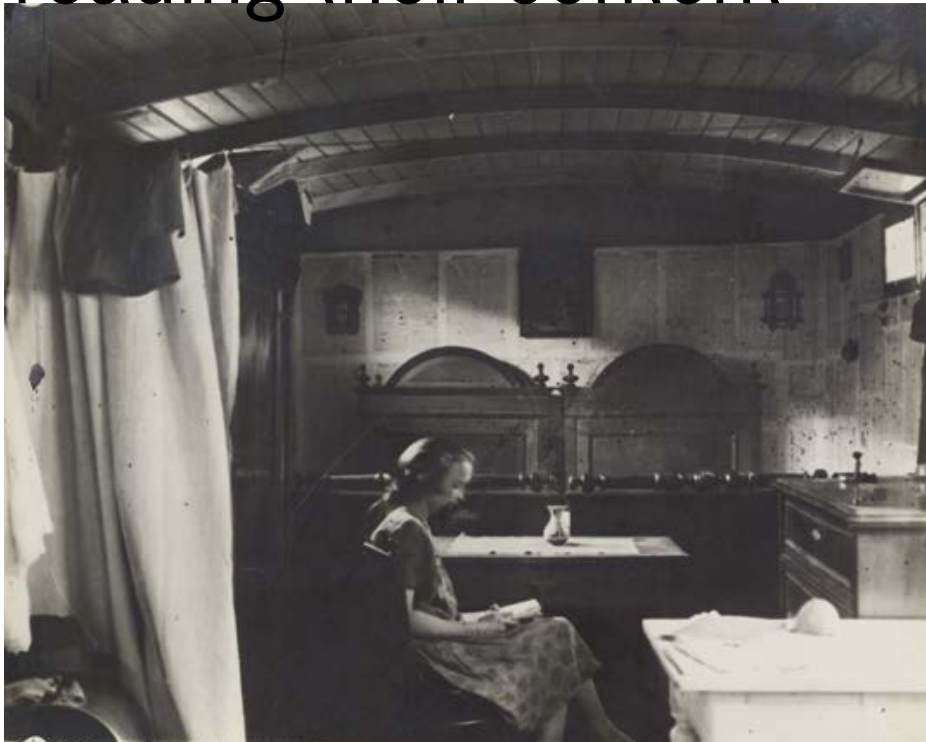
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RAJKOVIĆ
PEJIĆ

This presentation aims to analyze photographs of the labor force in interwar Yugoslavia. Some of these photographs were published in the newspaper *Organizovani radnik* (*The Organized Worker*) which was a newsletter of *Nezavisni sindikati* (*Independent Unions*). Another part is kept in the Museum of Slavonia in Osijek. Most photos show an underage labor force employed in crafts such as bakeries and carpentry workshops. Analyzing this type of photograph allows the reconstruction of the social dimensions of a worker's life in this period. In this presentation, photography is transformed into a research tool to answer questions about the working conditions in this craft, exploitation of the workers, etc. To this end, I will present several cases, among which is the case of Vinko Kranja, whose photograph shows a skinny, exhausted 16-year-old after a full night shift in a bakery. These photographs are important for several reasons, perhaps most importantly because of their scarcity in labor newspapers; as such, they present an important tool in the historical framework.

Two construction workers after being beaten by their employer
(source: *Organizovani radnik*, no. 30., 2. VIII. 1928., VIII)

Ana Rajković completed a PhD in modern and contemporary history at the University of Zagreb. In her research, she focuses on the role and resistance of women within the labor movement in the period between the two world wars. She is the author of *Long female march. The position of female workers and women's activism in Croatia between the two world wars* (2021); *The Position of Female Workers in Yugoslavia between the Two World Wars - a Historical Perspective 1918-1939*, and other works. She is also a member of the editorial board of the following journals: *Novi Plamen*. The *Journal of the Democratic Left for Political, Social and Cultural Issues* and Associate and feminist website *Vox Feminae*.
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The interwar project of photodocumenting Zagreb's housing misery – various possibilities of reading their content



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MARTIN
KUJAR

STELLA
FATOVIĆ-
FERENČIĆ

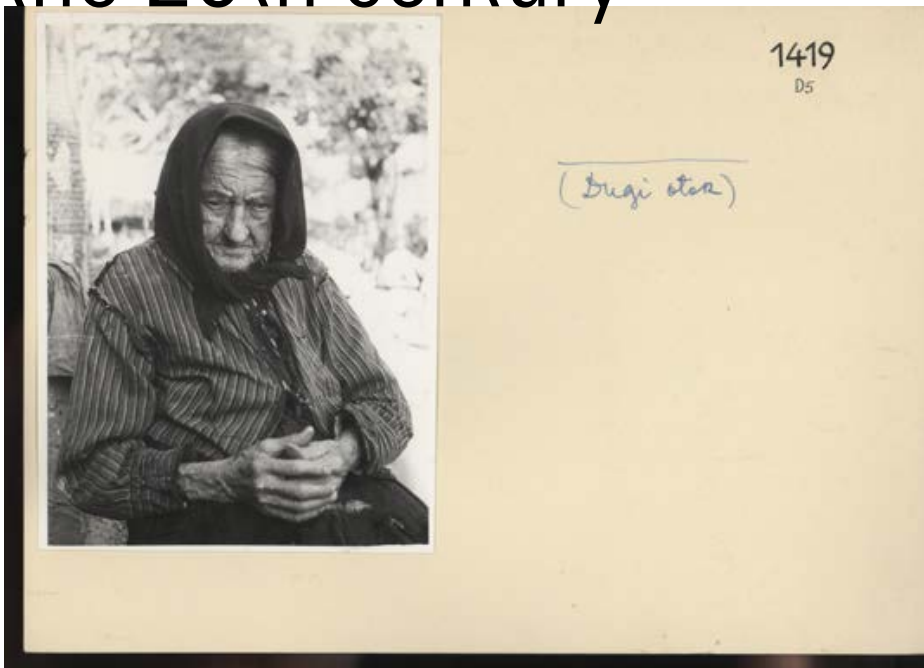
In 1924, Croatian physician Vladimir Čepulić, founder of the first dispensary dedicated to the fight against tuberculosis in continental Croatia, oversaw a project involving photodocumentation of Zagreb's housing misery. Several of the photographs in this series represent the so-called "wagon apartments", i.e., dwellings in which some of Zagreb's industrial workers resided with their families. Such apartments provided very little sunlight and ventilation, therefore facilitating the spread of tuberculosis, which was very common among the urban proletariat. The photographs show patients suffering from tuberculosis in the context of their residencies, visits by medical personnel and the apartments' interiors. Some of them were exhibited in 1944, when the Museum for the History of Healthcare in Croatia, the first of its kind in the region, was opened to the public. These photographs provide a window into the epistemological concepts of tuberculosis in the interwar period, into the strategies of representing the patients and their physical environment, and into the surveillance of patients in the context of the medical control of the population. Today, they are being kept at the Croatian Museum of Medicine and Pharmacy of the Croatian Academy of Sciences and Arts. As such, they have transcended their role as documents of a particular ideology of social medicine and as research material on tuberculosis. They became museum exhibits, subject to reinterpretation and historical characterization.

Stella Fatović-Ferenčić, MD, PhD is the Head of the Institute for the History and Philosophy of Science of the Croatian Academy of Sciences and Arts in Zagreb. She studies and teaches Croatian biomedical history within the European context, with a particular interest in the history of pharmacy, dermatovenerology, social history and bioethics. Currently, Fatović-Ferenčić is a collaborator on an interdisciplinary project researching the history of medical photography. She authored and coauthored more than 150 scientific papers and several books on the history of biomedical sciences. She founded the Croatian Museum of Medicine and Pharmacy (2014) and is working actively as one of the curators of its exhibitions. In 2000, Stella Fatović-Ferenčić received the Samuel J. Zakon award for the best paper in the field of history of dermatology.

Martin Kuhar, MD, PhD is a research associate at the Division for the History of Medical Sciences of the Croatian Academy of Sciences and Arts. Kuhar's main research interests include the history of eugenics, psychiatry, dermatovenerology and social history. He is a collaborator on the project *Ekspozicija* tasked with tracing the early uses of photography in Croatian medicine. He teaches the course Pharmaceutical Ethics and Deontology at the Faculty of Pharmacy and Biochemistry in Zagreb. Kuhar published articles in journals such as *Social History of Medicine*, *History of Psychiatry*, and *Clinics in Dermatology*. In 2013, Kuhar received an Honorable Mention for the 35th Samuel J. Zakon Prize in the field of history of dermatology.

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Between leisure and research: The Mediterranean in Milovan Gavazzi's photographic opus in the first half of the 20th century



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TIHANA
PETROVIĆ
LEŠ

TIHANA
RUBIĆ

IVAN
GRKEŠ

The presentation will thematise Milovan Gavazzi's photographic and research opus from the first half of the 20th century in the area of Dalmatia. It is aimed at shedding light on an insufficiently explored part of Gavazzi's visual scholarly engagement, i.e., less pronounced motifs and focal points in Gavazzi's opus, and (through visual content) at encouraging discussion on established professional and biographical narratives. The photographic material created during Gavazzi's ethnographic field research in Dalmatia during summer visually documents various aspects of local everyday life, and points to the diverse interests of the researcher. It represents a relevant source for studying the history of the profession and cultural history. We will analyse Gavazzi's photographic involvement and the scientific, documentary, and epistemological importance and challenge of the preserved photographic material. Special attention will be given to the question: can photography be a desirable source for the study of the Mediterranean and Dalmatia from the perspective of travelling culture? Our research is based on the analysis of photographic and written materials of the Archive of the Department of Ethnology and Cultural Anthropology at the Faculty of Humanities and Social Sciences of the University of Zagreb.

Tihana Petrović Leš is a professor in full tenure at the Department of Ethnology and Cultural Anthropology, Faculty of Humanities and Social Sciences, University of Zagreb. She is the author of three scientific books: *Lepoglav Lacemaking; Science and World View, Ethnology and Educational Policy of Banovina Hrvatska 1939-1941* (co-authored); and *Places of Memory: Sv. Rok and Lovinac*. She is a co-screenwriter and collaborator in eight documentary films produced by HTV. She is the head of the Archive of the Department of Ethnology and Cultural Anthropology. She is the coordinator of the institutional project "Visual identity of the Croatian nation and homeland in the first half of the 20th century". Tihana Rubić is an associate professor at the Department of Ethnology and Cultural Anthropology, Faculty of Humanities and Social Sciences, University of Zagreb. She is involved with several HRZZ projects: as a researcher on "Ekspozicija: Themes and aspects of Croatian photography in Croatia since the 19th century until today" (coordinator S. Križić Roban) and "Urban futures: Imagining and activating possibilities in unsettled times" (coordinators V. Gulin Zrnić and S. Poljak Istenič), as well as a coordinator of the institutional project "Visual identity of the Croatian nation and homeland in the first half of the 20th century".

Ivan Grkeš completed graduate studies in ethnology and cultural anthropology, history, and information sciences at the Faculty of Humanities and Social Sciences, University of Zagreb. Since 2021, he has been employed as an assistant at the Department of Ethnology and Cultural Anthropology, Faculty of Humanities and Social Sciences, University of Zagreb. As a researcher, he is working on the institutional project "Visual identity of the Croatian nation and homeland in the first half of the 20th century" (coordinator T. Petrović Leš). His scientific interests are cultural history, historical anthropology, history of Croatian ethnology, history of anthropology, and Mediterranean studies.

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Croatia in Colour: Autochromes with Croatian Motifs in Albert Kahn's Archives of the Planet



HRVOJE
GRŽINA

In 1909, the wealthy Parisian banker and philanthropist Albert Kahn (1860 – 1940) started his ambitious project of producing documentary images of people and cultures from all over the world called "Archives of the Planet" (*Archives de la Planète*). During the project's twenty-year lifetime, photographers – under the supervision of the Archives director, geographer Jean Brunhes (1869 – 1930) – visited around fifty countries on five continents, bringing back to France more than 72,000 autochrome plates, around 3,000 black-and-white stereographs and 170,000 meters of silent motion picture footage. Among this vast amount of outstanding material, we have recently managed to find 22 images taken on the territory of today's Croatia (mostly in the Dubrovnik area) on 22 and 23 November 1912, 2 images of Croatian people in Bosnia and Hercegovina from the same year and three brilliant color portraits of famous Croatian politicians Lujo Vojnović and Ante Trumbić taken in Boulogne in 1918/19. All of the mentioned photographs are 9 x 12 cm autochrome plates taken by the photographer Auguste Léon (1857 – 1942), whose 1912 images of Dubrovnik and its surroundings stand out as the earliest known examples of color photography in Croatia.

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"Liquid photography" and the photographic legacy of the Estonian photographer Jaan Riet

ANNIKA
TOOTS

During the fifty years of Jaan Riet's (1873–1952) work as a photographer, he photographed the people of his home town Viljandi and its changing landscape; he took stereophotographs from Estonia and abroad, and did a lot of commissioned work, which included photographing cultural events, parades, orphanages, animals, architecture, and group photos with complex geometric compositions. Most of his rich and systematically archived glass negatives were handed over to the Film Archive of the National Archives of Estonia by his daughters in 1971. His collection of negatives, which includes more than 70.000 photographic recordings (made between 1896 and 1948), is the largest and most comprehensive collection of glass negatives by one author in Estonia, and it is currently part of a mass digitization project. The mass digitization of these glass negatives sheds light on photography as a cultural practice at the beginning of the 20th century. They reveal that almost all of the negatives that were made at the Jaan Riet atelier were retouched. Retouching and framing had many different purposes. This presentation aims to show how these processes of retouching are inherent to photography and proposes that instead of talking about analogue or digital or digitized images, it would be useful to talk about photography in terms of "liquidity" (Joanna Zylińska, Zygmunt Bauman), and how image manipulation has been present in photography as a cultural practice right from the beginning, around the middle of the 19th century. This presentation also aims to deconstruct the notion of "original" and "copy" in photography, while following the photographic process from the glass negative to the digitized image on a screen.

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The photograph as a Source for Researching Long Periods of History. The Example of the Dalmatian Island and City of Rab

MERI
KUNČIĆ

Historians dealing with the daily life of denizens of late medieval and early modern Eastern Adriatic communes almost regularly face various obstacles during their work. Historical interpretations of everyday life are based primarily on the examination of written sources, particularly legal documents, narratives, diplomatic sources, and notary records (last wills, inventories, private contracts), containing numerous and vivid accounts regarding daily life in Eastern Adriatic communal societies. The island of Rab is not an exception. Yet, despite the existence of rich notary funds, only a few visual sources from the medieval and early modern period of this Dalmatian island remain preserved, occasionally depicting some aspects of its inhabitants' daily lives. However, there is a preserved collection of photos created during the first half of the 20th century (partly kept in The State Archives in Zadar and partly in the private collection of Josip Andrić in Rab) by a painter and photographer from Rab, Miroslav Maroević (1900-1975), representing the actual political events in Dalmatia, and most importantly, details from the everyday life of Rab's inhabitants. Because of their contents, Maroević's photos may be interpreted as a historical source for the period of their creation (primarily the period between the two World Wars), but they are also valuable as a source for the research of the processes of *longue durée* of the Dalmatian island and city of Rab.



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The religious ceremony in the city of Rab, probably from the 1950s
(Miroslav Maroević's photo in the private collection of Josip Andrić in Rab)

Meri Kunčić graduated art history and history at the Faculty of Humanities and Social Sciences in Zagreb in 1998, and received a Ph.D. in History at the same faculty in 2011. Since 2002, she has been employed at The Miroslav Krleža Institute of Lexicography. In her scholarly activity, she deals with the social and cultural history of East Adriatic urban societies in the late Middle and Early Modern Ages with a special interest in artistic creation.
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Female travel photography of the early 20th century: "Motoring in the Balkans along the highways of Dalmatia, Montenegro, the Herzegovina and Bosnia" (Chicago 1909) by Frances Kinsley Hutchinson

ANA
ŠVERKO

Motoring in the Balkans: Along the Highways of Dalmatia, Montenegro, the Herzegovina and Bosnia (Chicago 1909) by Frances Kinsley Hutchinson is a romantic diary in words and photographs. Although its text and images have no artistic value, the fluid boundaries of the travelogue genre open up space for the analysis of over a hundred photographs published in the book, accompanied by her poetic captions. Can we classify this group of images as travel photography? What are the specifics of her female gaze? Through a comparative analysis of Kinsley Hutchinson's published "photo-album" with travel photographs of her female contemporaries, this presentation will attempt to answer the questions raised, in order to contribute to the definition of women's travel photography, as well as the travel genre as a broad multimedia practice. At the same time, it points out the aspects in which Kinsley Hutchinson's photographs are important testimonies in researching the history of space.



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Photography in the Focus of Cultural-Critical discourse: Critical Reflections on Photography in Croatia between 1941 and 1980

SANDRA
KRIŽIĆ ROBAN

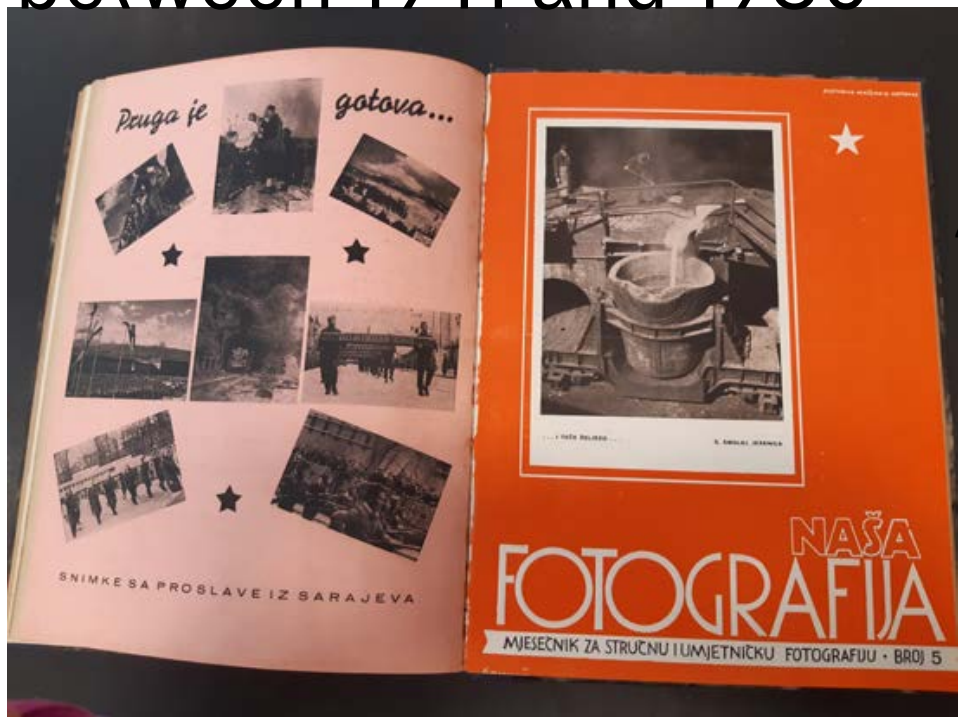
ANA
ŠEPAROVIĆ

In our joint presentation, we will present certain points of our research on photography in the focus of cultural-critical discourse. The corpus of analysed relevant texts includes various genres such as photography criticism, history of photography, exhibition reviews and essays that were published in magazines and newspapers 1941–1980.

In the first part of the presentation, attention is given to the period of the Independent State of Croatia as a satellite of the Third Reich (1941–45), during which the state-ideological narrative spread through the form of art criticism. By utilizing the political and propaganda potential of photography, photography critics – strongly relying on radical nationalism and racial laws – glorify conservative values and put focus on the national aspect. The discourse lacks any polemical and critical potential, as well as a coherent interpretative apparatus.

After the Second World War, in the context of Yugoslavia's political turn towards the socialist system, prescriptiveness became the main feature of discourse, which was reduced to instructions on how to shoot and corrections of "incorrect" approaches. Photographs were intended to depict man with an idealized and typical approach, and heroic themes that glorify the new socialist reality.

The second part of the presentation will be dedicated to analysing discourse on photography following 1951, when the Socialist Realist doctrine was gradually abandoned. Beyond the standard of mainly retrograde paradigms, it will take a long time until texts that approach the level of theory and criticism of photography as a discursive field appear. Texts of several curators of the Gallery of Contemporary Art, as well as theoreticians and artists associated with certain foreign institutions, represent a significant contribution to contemporary critical approaches, which reconsidered how photographic perception affects the way of viewing and gaining knowledge.



Cover page of magazine *Naša fotografija*, Osijek, 1947, no. 5

Ana Šeparović works at the Miroslav Krleža Institute of Lexicography in Zagreb and completed a PhD in art history at the University of Zagreb. Her research interest covers Croatian painting and photography in the first half of the 20th century, and discourse on art-criticism. She is an author of monographs, book chapters, exhibitions, editorial books and numerous research papers. She attended a number of international conferences and she is a research collaborator on the project *Ekspozicija. Themes and Aspects of Croatian Photography from the 19th Century until Today*. Sandra Križić Roban holds a PhD in art history and is a critic, curator, lecturer and writer, working as a senior scientific advisor at the Institute of Art History in Zagreb. Her core interest is history and theory of photography, while other topics of her research include contemporary art, post-war architecture, and public space in the context of alternative strategies of memory. She is the principal investigator of the project *Ekspozicija. Themes and Aspects of Croatian Photography from the 19th Century until Today*, and an author of many publications.

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History of the alumina factory in Obrovac - photographic narrative



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ANTE
ORLOVIĆ

The subject of this research is the "Jadral" alumina factory near Obrovac (Zadar County), which began operating in 1977 and closed four years later. It was built at a time when Yugoslavia was moving from centralized political decision-making to a decentralized system, and the decision to build the factory was made by local politicians and the community. At that time, a wave of debts began in the country at local, regional and republican levels, without the supervision of a federal center. The archival research of local newspapers and the Ante Brkan photographic archive in Zadar present a visual narrative about the planned construction of the factory, the grand opening and, finally, the liquidation of the abandoned plants. The material that followed the growth and collapse of the factory testifies to the amount of effort and resources invested in the development of the project and the (false) triumphalism of political structures. Photographs, probably taken by request, show the site of the future "Jadral" factory, bauxite deposits, the quarry, transport and loading of bauxite, the factory plant and the abandoned plant buildings. The aim of Ante Brkan's photographic material is to present the photographer's knowledge of the specifics of the industry, as well as to display the factory complex in a striking way, complementary to the propaganda of the time, while emphasizing strength of national production and the economic and technical significance of Yugoslav industry. Using photography as a research tool, the history of a factory will be constructed. Also, selected photographs will be considered in the context of industrial photography in Croatia.

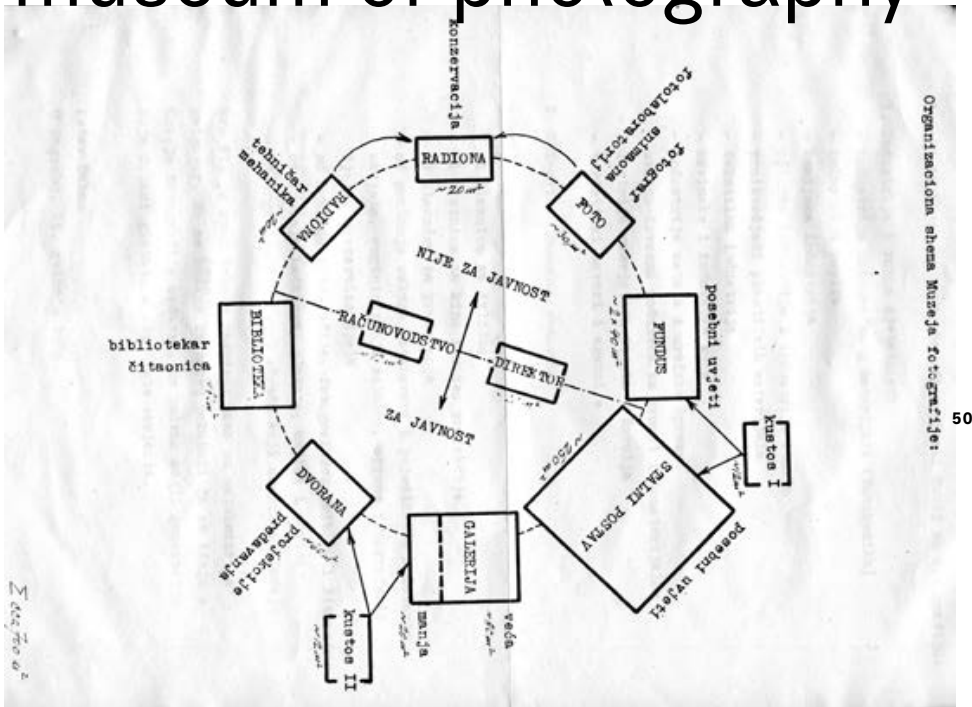
Ante Orlović was born in 1991 in Zadar, Croatia. In 2016, he graduated from the Department of Art History at the University of Zadar, completing a graduate study in History of Art, Museum and Gallery Studies/Art Conservation Studies. After completing his studies, he started his internship program at the National Museum in Zadar, for a period of one year. He enrolled in the Postgraduate doctoral study "Humanities", 'History of Art' at the University of Zadar in 2019. He is an associate on the research project of the Croatian Science Foundation: "Exposition - Themes and aspects of Croatian photography from the 19th century until today," as well as on the platform for researching the history of photography in print media in Croatia *Common Photographic Narratives*.

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A Midterm Plan – Petar Dabac and his initiative of establishing a national museum of photography

LANA
LOVRENČIĆ

In 1986, a renowned Zagreb photographer and culture worker Petar Dabac published a paper on the need of establishing a national museum of photography in Zagreb, emphasising that society will only be able to think about the future of photography once “we have preserved its most significant achievements from destruction”. This initiative was a result of his then 16-year-long experience in managing a photographic studio and an archive, but also of a tight connection with the Styrian photographic scene, especially Camera Austria and Forum Stadtpark. This paper will present Dabac’s initiative of establishing a national museum of photography, a proposal made in a specific period of the 80s, shedding light on the circumstances and the international network of knowledge and experience that preceded it. It will also pose a question of the museum’s importance today, especially while having in mind that the Dabac studio, first under Tošo, then under Petar Dabac, actively shaped the Yugoslav and Croatian photographic scene for more than half a century and that the question of artistic, historical, sociological and epistemological importance of photographic estates as well as the question of the physical condition of photographic material and its safekeeping is still unresolved in today’s Croatia.



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New Eyes – Interwar Lens Media Cultures Seen Through the Optic of an International Exhibition 1929



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NICLAS
ÖSTLIND

In 1929 – the year of the famous exhibition *Film und Foto (FiFo)* in Stuttgart – another international photo exhibition, *IFUG*, was arranged at the art hall of the City of Gothenburg in Sweden. The organizer was a large daily paper, which reflects photography's role in the expanding news and media landscape during the 1920s and 1930s. The content of *IFUG* – shown in what could be seen as the periphery of the photographic world at the time – also illustrates how fast the new technical developments, changing aesthetic ideals and diverse uses of photography spread in Europe and globally. This, and other reasons, made *IFUG* a starting point for a multidisciplinary research project on interwar lens media cultures, initiated by Louise Wolthers, Hasselblad Foundation, Mats Jönsson, GPS400 – Center of Collaborative Visual Research and Niclas Östlind, the Unit of Film, Photography and Literary Composition, HDK-Valand.

In my talk, I will discuss how the historical exhibition helped us broaden our horizons and learn more about film and photography as parts of a larger fabric of lens media cultures – a network embracing amateurs and professionals; connected locally, nationally and globally. The presentation will also focus on the curatorially driven research method, and the emphasis on the materiality of film and photography, how lens media was distributed and circulates, and the importance archival and editorial perspectives.

