

U službi baroknog kiparstva : međunarodni znanstveni skup povodom stote obljetnice rođenja Doris Baričević [1923.-2016.]

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U SLUŽBI BAROKNOG KIPARSTVA

Međunarodni znanstveni skup
povodom stote obljetnice rođenja
Doris Baričević [1923.-2016.]

IN SERVICE OF BAROQUE SCULPTURE

International scientific conference on
the occasion of the 100th anniversary
of the birth of Doris Baričević [1923-2016]

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Neznani kipar, Anđeo s grbom obitelji Bedekovića Komorskih,
glavni oltar župne crkve Marije Snježne u Belcu, 1743.,
snimio: Milan Drmić

NASLOVNICA:

Josip Weinacht, Marija Navještenja, ograda pjevališta župne crkve
Marije Snježne u Belcu, 1742., snimio: Milan Drmić

U SLUŽBI BAROKNOG KIPARSTVA

MEĐUNARODNI ZNANSTVENI SKUP POVODOM STOTE OBLJETNICE
ROĐENJA DORIS BARIČEVIĆ (1923.-2016.)

IN SERVICE OF BAROQUE SCULPTURE

INTERNATIONAL SCIENTIFIC CONFERENCE ON THE OCCASION OF THE 100TH
ANNIVERSARY OF THE BIRTH OF DORIS BARIČEVIĆ (1923-2016)

Program i knjižica sažetaka Programme and book of abstracts

7. – 8. rujna / September 2023.

Filozofski fakultet Sveučilišta u Zagrebu
Konferencijska dvorana, 2. kat Knjižnice
Ulica Ivana Lučića 3

Faculty of Humanities and Social Sciences
of the University of Zagreb
Conference hall, 2nd floor of the Library
Ivana Lučića Street 3

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U SLUŽBI BAROKNOG KIPARSTVA

Međunarodni znanstveni skup povodom
stote obljetnice rođenja
Doris Baričević (1923.-2016.)

PROGRAM I KNJIŽICA SAŽETAKA



Institut za povijest umjetnosti, Zagreb
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IN SERVICE OF BAROQUE SCULPTURE

International scientific conference
on the occasion of the 100th anniversary
of the birth of Doris Baričević (1923-2016)

PROGRAMME AND BOOK OF ABSTRACT



Institute of Art History, Zagreb

Faculty of Humanities and Social Sciences
of the University of Zagreb, Department of Art History

Doris Baričević, terenski rad /
field work, Jakovlje, 1967.



Doris Baričević (1923.-2016.)

Doris Baričević, povjesničarka umjetnosti posvećena proučavanju barokne skulpture, rođena je u Grazu, 7. rujna 1923. Studij povijesti umjetnosti i kulture s klasičnom arheologijom završila je na Filozofskom fakultetu Sveučilišta u Zagrebu (1948.), gdje je magistrirala (1965.) i doktorirala (1972.). Bila je zaposlena u Gipsoteci grada Zagreba (1949. – 1950.) te u institucijama JAZU / HAZU: Giptoteci (1950. – 1951.), Institutu za likovne umjetnosti (1952. – 1960.), Historijskom institutu (1960. – 1965.), Arhivu (1965. – 1979.) te Kabinetu za arhitekturu i urbanizam Arhiva za likovne umjetnosti (1979. – 1993.). Autorica je brojnih znanstvenih studija kojima je interpretirala i kontekstualizirala niz umjetničkih pojava i u znatnoj mjeri definirala današnju sliku kiparske produkcije 17. i 18. stoljeća na prostoru kontinentalne Hrvatske. Tijekom dugogodišnjega sistematičnog i nadahnutog znanstvenoistraživačkoga rada publicirala je prve analitičke preglede spomenika skulpture i drvorezbarstva 17. i 18. stoljeća, monografski obradila ključne, ali i manje istaknute spomenike i umjetničke ličnosti, a baroknu skulpturu učinila nezaobilaznom dionicom povijesnumjetničkih obrada pojedinih sakralnih cjelina i kulturnopovijesnih monografija. Poglavljima o baroknom kiparstvu, sintetizirajući prethodne i donoseći nove spoznaje, ostvarila je vrijedne priloge velikim izložbenim projektima i pratećim katalozima: *Kultura pavlina u Hrvatskoj* (1989.), *Tisuću godina hrvatske skulpture* (1991.), *Isusovačka baština u Hrvata* (1993.), *Sveti trag. Devetsto godina umjetnosti Zagrebačke nadbiskupije* (1994.), *Mir i dobro. Umjetničko i kulturno naslijeđe Hrvatske franjevačke provincije sv. Ćirila i Metoda* (1999.), a kao vanjska suradnica Instituta za povijest umjetnosti u Zagrebu uvelike pridonijela projektu *Umjetnička topografija Hrvatske*. Nije pretjerano ustvrditi da je svojim radom našoj povijesti umjetnosti u nasljedstvo ostavila pouzdanu mrežu stilskih, a uvelike i autorskih, pojava

unutar korpusa skulpture 17. i 18. stoljeća, posve integriranih u bogatu riznicu srednjoeuropskoga baroka. Time je zadala smjer budućim istraživanjima te teme, a baroknu skulpturu kontinentalne Hrvatske učinila relevantnom komparativnom građom za slovenske, austrijske i mađarske istraživače. Generacije povjesničara umjetnosti zadužila je i metodičnim trudom formiranja zacijelo najopsežnije fotodokumentacije barokne skulpture kontinentalne Hrvatske, danas pohranjene u Nadbiskupijskom arhivu u Zagrebu. Rezultate četiri desetljeća neumorna istraživanja i znanstvenoga promišljanja, upotpunjene svježim saznanjima i pogledima, Doris Baričević objavila je u kapitalnom djelu *Barokno kiparstvo sjeverne Hrvatske* (Zagreb, 2008.), a o njezinoj predanosti toj temi, kao i o intelektualnoj vitalnosti, svjedoči i posljednji znanstveni rad (studija o hrvatskim djelima slovenskoga kipara Matije Galla), objavljen 2015. godine. Umrula je u Zagrebu, 31. ožujka 2016.

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- MIRJANA PETRIČEVIĆ, Baričević, Doris, povjesničarka umjetnosti (Graz, 7. IX. 1923.), u: *Enciklopedija hrvatske umjetnosti*, sv. 1, (gl. ur.) Ž. Domljan, Zagreb, 1995., 52;
- NELA TARBUK, Skica za portret Doris Baričević ili život posvećen skulpturi, u: *Radovi Instituta za povijest umjetnosti*, 28 (2004.), 20 – 23;
- IVA CVITAN, VLASTA ZAJEC, Doris Baričević – Bibliografija, u: *Radovi Instituta za povijest umjetnosti*, 28 (2004.), 24–27;
- MIRJANA REPANIĆ-BRAUN, In memoriam Doris Baričević (1923. – 2016.), u: *Peristil: Zbornik radova za povijest umjetnosti*, 59 (2016.), 157–158;
- ANA KANIŠKI, Baričević, Doris (Dorothea), u: *Enciklopedija Hrvatskog zagorja*, (ur.) B. Brezinščak Bagola, I. Cesarec, M. Klemenčić, Zagreb, 2017., 39;
- STJEPAN RAZUM, Životopisni nacrt dr. Doris Baričević, u: Ivanka Magić Kanižaj, *Pisana ostavština i knjižnica Dorotheje Baričević (1923. – 2016.)*, Zagreb, 2023., 5–10;
- Muzejski dokumentacijski centar, Personalni arhiv zaslužnih muzealaca, Doris Baričević, <https://mdc.hr/hr/mdc/zbirke-fondovi/arhiv/personalni-arhiv-zasluznih-muzealaca/Bari%C4%8Devi%C4%87-Dorothea,7.html>; In memoriam Doris Baričević (1923. – 2016.), <https://www.ipu.hr/article/hr/337/doris-baricevic-1923-2016>

Doris Baričević (1923-2016)

Doris Baričević, art historian dedicated to studying Baroque sculpture, was born in Graz on September 7, 1923. She graduated in history of art and culture with classical archaeology from the Faculty of Humanities and Social Sciences of the University of Zagreb (1948), where she also obtained her master's degree (1965) and PhD (1972). She worked at Zagreb Gypsum Library (1949-1950) and at the institutions of Yugoslav/Croatian Academy of Sciences and Arts: Glyptotheque (1950-1951), Fine Arts Institute (1952-1960), Historical institute (1960-1965), Archives (1965-1979) and Cabinet for Architecture and Urbanism with the Archives of Fine Arts (1979-1993). She is the author of numerous scientific studies in which she interpreted and contextualized a wide range of artistic phenomena, as well as substantially defined today's perception of the sculptural production in the 17th and 18th centuries on the territory of continental Croatia. In the course of her extensive systematic and inspired scientific and research work, she published the first analytical overviews of sculpture and woodcarving from the 17th and 18th centuries. Moreover, she conducted monographic studies of not only important, but also less prominent monuments and artistic individuals, and, as a result, made Baroque sculpture an indispensable component of art historical studies of churches and cultural-historical monographs. Synthesising prior knowledge and offering new insights, her chapters on Baroque sculpture made significant contributions to large exhibition projects and accompanying catalogues: *Kultura pavlina u Hrvatskoj* (Pauline Culture in Croatia, 1989), *Tisuću godina hrvatske skulpture* (One Thousand Years of Croatian Sculpture, 1991), *Isusovačka baština u Hrvata* (Jesuit Heritage in Croatia, 1993), *Sveti trag. Devetsto godina umjetnosti Zagrebačke nadbiskupije* (Holy trail. Nine hundred years of art of the Archdiocese of Zagreb, 1994), *Mir i dobro. Umjetničko i kulturno naslijeđe Hrvatske franjevačke provincije sv. Ćirila i Metoda* (Peace and Good. Artistic and cultural heritage of the

Croatian Franciscan Province of Saints Cyril and Methodius, 1999). Furthermore, she greatly contributed to the *Art Topography of Croatia* project as an external associate of the Institute of Art History in Zagreb. It is not an exaggeration to state that her work bequeathed to our history of art a reliable network of stylistic, and largely authorial, phenomena within the corpus of 17th and 18th century sculpture, fully integrated into the rich treasury of Central European Baroque. By doing so, she set the course for future research into this topic and made the Baroque sculpture of continental Croatia a relevant comparative material for Slovenian, Austrian and Hungarian researchers. Generations of art historians remain indebted to her for the methodical effort of creating probably the most comprehensive photo documentation of Baroque sculpture in continental Croatia, today stored in the Archdiocesan Archives in Zagreb. Doris Baričević published the results of more than four decades of tireless research and scientific thought, complemented by new information and viewpoints, in her major work *Barokno kiparstvo sjeverne Hrvatske* (Baroque Sculpture in Northern Croatia, Zagreb, 2008). Her last academic work (a research paper on the works of the Slovenian sculptor Matija Gallo in Croatia), which was published in 2015, demonstrates her commitment to this subject, as well as her intellectual vitality. She died in Zagreb on March 31, 2016.

PROGRAM

7. rujna 2023., četvrtak

09.30 – 10.00 OTVARANJE SKUPA I POZDRAVNE RIJEČI

- dr. sc. **Katarina Horvat-Levaj**, znanstvena savjetnica u trajnom zvanju, ravnateljica Instituta za povijest umjetnosti
- dr. sc. **Franko Čorić**, izvanredni profesor, pročelnik Odsjeka za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu

10.00 – 11.45 MODERATORICA: Mirjana Repanić-Braun

10.00 – 10.15 **Nela Tarbuk**, Doris Baričević

10.15 – 10.30 **Petar Prelog**, *Proljetni salon – fusnota u istraživačkom opusu Doris Baričević*

10.30 – 10.45 **Ana Kaniški**, *Doris Baričević nakon Gjüre Szaba: iskorak u istraživanju baroknoga kiparstva sjeverozapadne Hrvatske*

10.45 – 11.00 Stanka

11.00 – 11.15 **Ivanka Magić Kanižaj**, *Osobna ostavština Doris Baričević u Nadbiskupijskom arhivu u Zagrebu*

11.15 – 11.30 **Ksenija Škarić**, *Povjerenje u ruke: suradnja Doris Baričević s restauratorima*

11.15 – 11.45 Rasprava

11.45 – 12.00 Stanka

12.00 – 12.45 MODERATORICA: Ksenija Škarić

12.00 – 12.15 **Irena Kraševac**, *Barokni sakralni inventar na području Hrvatskog zagorja – dvadeset godina poslije*

12.15 – 12.30 **Gabrijela Odošajić**, *Prilog proučavanju baroknog sakralnog inventara tvrđavske kapele sv. Ane u Slavanskom Brodu*

12.30 – 12.45 Rasprava

12.45 – 14.00 Stanka za ručak

14.00 – 15.30 MODERATORICA: Vlasta Zajec

14.00 – 14.15 **Nela Tarbuk**, *Zbirka crkvenog kiparstva u fundusu za Muzeja umjetnost i obrt*

14.15 – 14.30 **Nina Gazivoda**, *Skulpturalni inventar Zbirke umjetnina dr. Milivoja Rošića*

14.30 – 14.45 **Andreja Šimičić**, *Barokni kipovi iz župne crkve svetih Petra i Pavla u Osijeku sačuvani u Muzeju Slavonije*

14.45 – 15.00 **Irena Šimić**, *Tragom baroka u fotografijama Nenada Gattina*

15.00 – 15.30 Rasprava

16.30 *Posjet Muzeju grada Zagreba – Barokna skulptura iz zagrebačke katedrale i crkve sv. Marka na Gradecu*

STRUČNO VODSTVO: **Danko Šourek**

Večera za sudionike

8. rujna 2023., petak

10.00 – 11.00 MODERATOR: Danko Šourek

10.00 – 10.15 **Vlasta Zajec**, *Mariazell u Donjoj Voči*

10.15 – 10.30 **Dubravka Botica**, *O odnosu oltara i arhitekture u baroknom razdoblju u crkvama sjeverozapadne Hrvatske*

10.30 – 10.45 **Ferenc Veress**, *Models and Followers: Baroque altar-building in Western Hungary and the neighbouring lands (17th century)*

10.45 – 11.00 Rasprava

11.00 – 12.00 MODERATORICA: Dubravka Botica

11.00 – 11.15 **Tojana Račiūnaitė**, *The secrets of hermai with rosaries or the aspects of decorum of the Kretinga Church Doors*

11.15 – 11.30 **Martina Wolff Zubović**, *Putto i akant: od antičkog ishodišta preko invencija Matthiasa Echtera do oltara Ivana (Johannesa) Komersteinera*

11.30 – 11.45 **Klara Macolić**, *Nekoliko napomena o značaju barokne ornamentike u edukacijske svrhe varaždinske risarske škole*

11.45 – 12.00 Rasprava

12.00 – 12.15 Stanka

12.15 – 13.15 MODERATOR: Matej Klemenčič

12.15 – 12.30 **Zdenko Balog**, *Novi doprinosi za križevačkog kipara Stjepana Szever(in)a – dvojbe i prijedlozi*

12.30 – 12.45 **Martina Ožanić**, *U potrazi za izgubljenom (?) baštinom – o glavnom oltaru u kapeli Blažene Djevice Marije Lauretanske u Stupniku*

PROGRAMME

- 12.45 – 13.00** **Frančiška Oražem**, *Stranska oltarja v cerkvi Sv. Trojice na Vrhniki znotraj opusa kiparja Jurija Skarnosa – kritični pregled atribucije*
- 13.00 – 13.15** *Rasprava*
- 13.15 – 14.45** *Stanka za ručak*
- 14.45 – 16.00** MODERATOR: Damir Tulić
- 14.45 – 15.00** **Sanja Cvetnić**, *Antun pl. Bedeković Komorski i oltar Blažene Djevice Marije (1771.) u župnoj crkvi u Cerju (Sesvetski Kraljevec)*
- 15.00 – 15.15** **Matej Klemenčič**, *Oltarji zgodnjega 18. stoletja na Štajerskem: naročniki, umetniki, vzori in materiali*
- 15.15 – 15.30** **Julia Strobl**, *Lost in Translation? The impact of Viennese altar solutions of the 1730s on sculptors of the Straub family working in Bavaria, Styria, Slovenia, and Croatia*
- 15.30 – 15.45** **Jelena Sedlar**, *Isprepletanje srednjoeuropskih i talijanskih utjecaja na području donjomiholjačkog i valpovačkog vlastelinstva*
- 15.45 – 16.00** *Rasprava*
- 16.00 – 16.15** *Stanka*
- 16.15 – 17.15** MODERATORICA: Sanja Cvetnić
- 16.15 – 16.30** **Mirjana Repanić-Braun**, *Razmatranje autorstva mramornih oltara Posljednje večere i sv. Luke u zagrebačkoj katedrali*
- 16.30 – 16.45** **Damir Tulić, Mario Pintarić**, *Djela riječkih kipara Antonija Michelazzija i Sebastijana Petruzzija u kontinentalnoj Hrvatskoj*
- 16.45 – 17.00** **Danko Šourek**, *Prilog opremanju zagrebačke katedrale u kasnom 17. stoljeću: Cussa, Znika, Milpacher*
- 17.00 – 17.15** *Rasprava*
- 17.15 – 17.45** *Zaključna rasprava i zatvaranje skupa*

Thursday, 7 September 2023

09.30 – 10.00 CONFERENCE OPENING AND WELCOME SPEECH

- **Katarina Horvat-Levaj**, PhD, Senior Research Adviser in tenure Director of the Institute of Art History
- **Franko Čorić**, PhD, Associate professor Head of the Department of Art History of the Faculty of Humanities and Social Sciences in Zagreb

10.00 – 11.45 SESSION CHAIR: Mirjana Repanić-Braun

10.00 – 10.15 **Nela Tarbuk**, *Doris Baričević*

10.15 – 10.30 **Petar Prelog**, *The Spring Salon exhibition – a footnote in the research work of Doris Baričević*

10.30 – 10.45 **Ana Kaniški**, *Doris Baričević after Gjuro Szabo: a step forward in the research of Baroque sculpture in northwestern Croatia*

10.45 – 11.00 Coffee break

11.00 – 11.15 **Ivanka Magić Kanižaj**, *Personal legacy of Doris Baričević in the Archdiocesan Archives in Zagreb*

11.15 – 11.30 **Ksenija Škarić**, *Trust in hands: cooperation between Doris Baričević and restorers*

11.30 – 11.45 Discussion

11.45 – 12.00 Coffee break

12.00 – 12.45 SESSION CHAIR: Ksenija Škarić

12.00 – 12.15 **Irena Kraševac**, *Baroque church inventory in the region of Hrvatsko zagorje – twenty years later*

12.15 – 12.30 **Gabrijela Odošajić**, *A contribution to the study of the Baroque inventory of the fortress chapel of St. Anne in Slavonki Brod*

12.30 – 12.45 Discussion

12.45 – 14.00 Lunch break

14.00 – 15.30 SESSION CHAIR: Vlasta Zajec

14.00 – 14.15 **Nela Tarbuk**, *Collection of religious sculptures in the Museum of Arts and Crafts in Zagreb*

14.15 – 14.30 **Nina Gazivoda**, *Sculptures in Dr. Milivoj Rošić's Art Collection*

14.30 – 15.45 **Andreja Šimičić**, *Baroque sculptures from the parish church of Saints Peter and Paul in Osijek preserved in the Museum of Slavonia*

14.45 – 15.00 **Irena Šimić**, *Tracing the Baroque in Nenad Gattin's photographs*

15.00 – 15.30 Discussion

16.30 Visit to Zagreb City Museum – Baroque sculpture from the Zagreb cathedral and St. Mark's church at Gradec, GUIDED TOUR BY **Danko Šourek**

Dinner for the participants

Friday, 8 September 2023

10.00 – 11.00 SESSION CHAIR: Danko Šourek

10.00 – 10.15 **Vlasta Zajec**, *Mariazell in Donja Voća*

10.15 – 10.30 **Dubravka Botica**, *On the relationship between altar and architecture in the Baroque period in the churches of northwestern Croatia*

10.30 – 10.45 **Ferenc Veress**, *Models and Followers: Baroque altar-building in Western Hungary and the neighbouring lands (17th century)*

10.45 – 11.00 Discussion

11.00 – 12.00 SESSION CHAIR: Dubravka Botica

11.00– 11.15 **Tojana Račiūnaitė**, *The secrets of hermai with rosaries or the aspects of decorum of the Kretinga Church Doors*

11.15 – 11.30 **Martina Wolff Zubović**, *Putto and acanthus: from the ancient origin through the inventions of Mathias Echter to altars of Ivan (Johannes) Komersteiner*

11.30 – 11.45 **Klara Macolić**, *A few notes on the significance of Baroque ornamentation for the educational purposes of the Varaždin drawing school*

11.45 – 12.00 Discussion

12.00 – 12.15 Coffee break

KNJIŽICA SAŽETAKA BOOK OF ABSTRACTS

- 12.15 – 13.15** SESSION CHAIR: Matej Klemenčič
- 12.15 – 12.30** **Zdenko Balog**, *New contributions for sculptor Stjepan Szever(in) from Križevci – doubts and suggestions*
- 12.30 – 12.45** **Martina Ožanić**, *In search of lost (?) heritage - the high altar in the chapel of Our Lady of Loreto in Stupnik*
- 12.45 – 13.00** **Frančiška Oražem**, *Side altars in the church of the Holy Trinity on Vrhnika in the oeuvre of sculptor Juri Skarnos - a critical review of the attribution*
- 13.00 – 13.15** Discussion
- 13.15 – 14.45** Lunch break
- 14.45 – 16.00** SESSION CHAIR: Damir Tulić
- 14.45 – 15.00** **Sanja Cvetnić**, *Antun Bedeković Komorski and the altar of the Blessed Virgin Mary (1771) in the parish church in Cerje (Sesvetski Kraljevec)*
- 15.00 – 15.15** **Matej Klemenčič**, *Altars of the early 18th century in Styria: patrons, artists, influences and materials*
- 15.15 – 15.30** **Julia Strobl**, *Lost in Translation? The impact of Viennese altar solutions of the 1730s on sculptors of the Straub family working in Bavaria, Styria, Slovenia, and Croatia*
- 15.30 – 15.45** **Jelena Sedlar**, *The interweaving of Central European and Italian influences in the area of Donji Miholjac and Valpovo manorial estates*
- 15.45 – 16.00** Discussion
- 16.00 – 16.15** Coffee break
- 16.15 – 17.15** SESSION CHAIR: Sanja Cvetnić
- 16.15 – 16.30** **Mirjana Repanić-Braun**, *An analysis of the authorship of the marble altars of the Last Supper and St. Luke in the Zagreb cathedral*
- 16.30 – 16.45** **Damir Tulić, Mario Pintarić**, *Sculptors from Rijeka, Antonio Michelazzi and Sebastiano Petruzzi, and their works in continental Croatia*
- 16.45 – 17.00** **Danko Šourek**, *A contribution to the equipping of the Zagreb cathedral in the late 17th century: Cussa, Znika, Milpacher*
- 17.00 – 17.15** Discussion
- 17.15 – 17.45** Final discussion and closing of the conference



Doris Baričević, terenski rad /
field work, Zagorska Sela, 1979.

Zdenko Balog

samostalni istraživač, Križevci
Independent researcher, Križevci
zdenkobalog3@gmail.com

Novi doprinosi za križevačkog kipara Stjepana Szever(in)a – dvojbe i prijedlozi



Tomaš, kapela sv. Tome, glavni
oltar, sredina 18. stoljeća; snimio:
Zdenko Balog

Tomaš, chapel of St. Thomas, high
altar, mid-18th century; photo by:
Zdenko Balog

Križevački kipar Stjepan Szever(in) djelovao je na širem području Podravine, Moslavine te u okolici Križevaca u razdoblju od oko 1725. do 1758. godine. Pripada grupi „pokrajinskih“ kipara, redovito anonimnih i bez školovanja. Njegovo ime otkriva Anđela Horvat, a razasut i fragmentiran opus monografski obrađuje Doris Baričević (*Peristil*, 30/1987.) te je ova studija čvrst temelj za svako dalje istraživanje Szeverova opusa. Jedini imenom poznat pokrajinski kipar, prema predloženom katalogu i najkvalitetniji, opsežnim i raznolikim opusom redefinira termin pokrajinskog kiparstva.

Pripremajući izložbu tog kipara u njegovim Križevcima, održanu 2021. godine, na terenu sam fotografski dokumentirao sva dostupna pripisana mu djela, što je pomoglo preispitivanju atribucija. Tijekom priprema za izložbu njegovu sam opusu pridružio glavni oltar u kapeli sv. Florijana u Križevcima. Analizom dolazim do novih prijedloga i ukupne revizije opusa koji je do sada pripisan Stjepanu Szeveru. Zaokružujući istraživanje na „križevačko-podravski krug pokrajinskog baroka“, predlažem nove atribucije, poput oltara u Tomašu, ali i preispitujem identitet „Majstora velikih propovjedaonica“, te otvaram pitanje sudjelovanja majstora Szevera u izvedbi oltara Svete Obitelji u crkvi Majke Božje Koruške u Križevcima. Također, predlažem rješenje za pitanje propovjedaonice križevačke župne crkve, a određen dio prije utvrđena Szeverova opusa pripisujem anonimnim sljedbenicima i oponašateljima. Svi novi prilozi i atribucije zasnivaju se na obilasku terena, kvalitetnoj fotodokumentaciji te ponovnom čitanju arhivske građe.

New contributions for sculptor Stjepan Szever(in) from Križevci – doubts and suggestions

Sculptor Stjepan Szever(in), a resident of Križevci, worked in the wider area of Podravina, Moslavina and in the vicinity of Križevci from 1725 to 1758. He belongs to the group of “provincial” sculptors, usually anonymous and uneducated. Anđela Horvat discovered his name, whereas Doris Baričević monographically studied his scattered and fragmented works (*Peristil*, 30/1987), laying a strong foundation for any future research into Szever’s oeuvre. Besides being the only provincial sculptor identified by name and also one of the best quality artists according to his proposed catalogue, his extensive and varied oeuvre has redefined the term provincial sculpture.

While I was preparing the exhibition of this sculptor in his town of Križevci, held in 2021, I photographically documented all available attributed works on-site and this high-quality documentation helped to further question the attributions. While making preparations for the exhibition, I added the main altar in St. Florian’s chapel in Križevci to his oeuvre. Further analysis has led me to not only new proposals, but also to a thorough revision of works that had previously been attributed to Stjepan Szever. In order to complete the study of the “Križevci-Podravina circle of provincial Baroque”, I propose new attributions, such as the altar in Tomaš, but also question the identity of the “Master of Great Pulpits” and raise the possibility of Szever’s involvement in the execution of the altar of the Holy Family in the church of Our Lady of Carinthia in Križevci. Furthermore, I propose a solution to the question of the pulpit of the parish church in Križevci and attribute a certain part of the previously established Szever’s works to his unknown followers and imitators. All new contributions and attributions are based on fieldwork, high-quality photo documentation and re-reading of archival material.

Zdenko Balog rođen u Zagrebu 1958. godine, diplomirao povijest umjetnosti na Filozofskom fakultetu u Zagrebu, a 2012. godine doktorirao. Radni vijek proveo u Dvoru Trakošćan te Pučkom otvorenom učilištu Križevci. Bio je uključen u više istraživačkih projekata, sudjeluje na znanstvenim skupovima te objavljuje znanstvene i stručne tekstove. Posljednjih desetak godina proučava umjetnost i kulturu Križevaca 18. stoljeća. U suradnji s muzejima u Križevcima, Koprivnici i Zagrebu (MUO) 2021. godine proveo istraživanje i pripremio monografsku izložbu *Križevački kipar Stjepan Szever(in)*.

Zdenko Balog was born in Zagreb in 1958, graduated in History of Art at the Faculty of Humanities and Social Sciences in Zagreb and obtained doctorate in 2012. He spent his working life in the Trakošćan Castle and Public Open University Križevci. He has been involved in several research projects, participated in scientific conferences and published scientific and professional texts. For the last ten years, he has been studying art and culture of the 18th century Križevci. In 2021, in cooperation with the museums in Križevci, Koprivnica and Zagreb (Arts and Crafts Museum), he conducted research and prepared a monographic exhibition of sculptor Stjepan Szever(in) from Križevci.



Pokupsko, crkva Uznesenja
Blažene Djevice Marije, oltar
Blažene Djevice Marije, 1739.;
snimio: Filip Beusan

Pokupsko, church of the Assumption
of the Blessed Virgin Mary, side altar
of the Blessed Virgin Mary, 1739;
photo by: Filip Beusan

Dubravka Botica

Filozofski fakultet Sveučilišta u Zagrebu

Odsjek za povijest umjetnosti

Faculty of Humanities and Social Sciences, University of Zagreb

Department of Art History

dbotica@ffzg.hr

O odnosu oltara i arhitekture u baroknom razdoblju u crkvama sjeverozapadne Hrvatske

Interes za istraživanje oltaristike u našoj povijesti umjetnosti u prvom je redu usmjeren na skulpturu, zatim dekorativne motive, a tek manjim dijelom na arhitekturu oltara. Doris Baričević u istraživačkom se radu također uglavnom posvetila kiparskim djelima, no važan doprinos dala je i u istraživanju arhitekture oltara, kao i u njezinu odnosu prema prostoru. U ovome radu prikazat će se doprinos Doris Baričević temi istraživanja odnosa arhitekture oltara i arhitekture u kojoj su smješteni. U kratkim crtama kronološki će se prikazati mijene tog odnosa, od oltara naglašene arhitektonske strukture u crkvama 17. stoljeća, do dinamiziranih i tlocrtno rastvorenih oltara 18. stoljeća. Posebno će se obraditi odnos zrelobarokne arhitekture temeljene na prostornoj krivulji i uloge arhitekture oltara u oblikovanju prostorne slike. Vrhunac međusobne povezanosti oblikovanja prostora i oltara ostvaren je u četverolisnim crkvama i to u prva dva razdoblja gradnje od 1730-ih do 1750-ih, odnosno opremanja do 1770-ih godina. Na primjerima najvažnijih crkava te skupine, župne crkve sv. Ladislava (sv. Marije) u Pokupskom te kapele Majke Božje Jeruzalemske na Trškom Vrh kod Krapine, analizirat će se međusobni odnos arhitekture oltara i prostornog oblikovanja i podudarnosti u tlocrtnom rješenju, formama okvira, dekorativnim motivima te osvjetljenju. Ti primjeri zauzimaju istaknuto mjesto u našoj baštini i u punom su smislu pojma ostvaren *Gesamtkunstwerk*. U tom razdoblju često su arhitekti koji projektiraju crkve i autori oltara, što se može pretpostaviti i u crkvi u Pokupskom. Ta tema bit će razmotrena u širem kontekstu umjetnosti srednjoeuropskog prostora, s komparativnim primjerima iz opusa vodećih arhitekata razdoblja.

On the relationship between altar and architecture in the Baroque period in the churches of northwestern Croatia

The interest in the study of altars in our art history has been primarily focused on sculpture, followed by decorative motifs, and only to a lesser extent on altar architecture. Doris Baričević also devoted most of her research to sculptures, but she also made an important contribution to the study of altar architecture, as well as its relationship to its surroundings in a church. This presentation will demonstrate the contribution Doris Baričević made to the topic of studying the relationship between the architecture of altars and the architecture in which they are situated. The chronological changes in this relationship will be briefly presented, from altars with accentuated architectural structure in the churches of the 17th century to the dynamic and open-plan altars of the 18th century. A significant emphasis will be placed on examining the relationship between mature Baroque architecture, known for its use of spatial curves, and the role of altar architecture in shaping the overall spatial image. The pinnacle of the mutual connection between the design of the space and the altar was achieved in the churches of quatrefoil plan during the first two periods of construction from the 1730s to the 1750s, i.e. the furnishing until the 1770s. The mutual relationship between the altar architecture and the spatial design and congruence in the floor plan, frame forms, decorative motifs and lighting will be analysed on the examples of the most important churches of that group, the parish church of St. Ladislaus (Virgin Mary) in Pokupsko and the chapel of Our Lady of Jerusalem in Trški Vrh near Krapina. These examples occupy a prominent place in our heritage, in the full sense of the term of an accomplished *Gesamtkunstwerk*. In this period, architects who designed churches were often the authors of altars, which can also be assumed in the church in Pokupsko. This topic will be discussed in the wider context of Central European art, with comparative examples from the works of the leading architects of the time.

Dubravka Botica završila je studij germanistike i povijesti umjetnosti na Filozofskom fakultetu u Zagrebu. Magistrirala je 2003., a doktorsku disertaciju obranila je 2007. godine. Na Odsjeku za povijest umjetnosti zaposlena je kao redovita profesorica na Katedri za umjetnost renesanse i baroka. Autorica je više znanstvenih monografija i niza znanstvenih radova. Surađivala je u nekoliko izložbenih projekata, a za knjigu *Barokne četverolisne crkve u sjeverozapadnoj Hrvatskoj. Prilog istraživanju tipologije sakralne arhitekture 18. stoljeća* (Zagreb: Školska knjiga, 2015.) te izložbu i katalog *Arhitektura i performans. Grafike iz Kabineta Luja XIV. u fondusu MUO* (u koautorstvu s A. Galić, MUO, 2015.) dobila je Godišnju nagradu Filozofskog fakulteta Sveučilišta u Zagrebu za 2015. godinu. Glavni fokus istraživanja usmjeren je na hrvatsku umjetnost baroknog razdoblja u srednjoeuropskom kontekstu.

Dubravka Botica graduated in German Language and Literature and History of Art from the Faculty of Humanities and Social Sciences in Zagreb. She obtained her master's degree in 2003 and defended her doctoral thesis in 2007. She is employed as a full professor at the Department of Art History at the Chair for Renaissance and Baroque Art. She is the author of several scientific monographs and a number of scientific papers. She collaborated on several exhibition projects, and received the Annual Award of the Faculty of Humanities and Social Science, University of Zagreb for 2015 for her book *Barokne četverolisne crkve u sjeverozapadnoj Hrvatskoj. Prilog istraživanju tipologije sakralne arhitekture 18. stoljeća* (Baroque quatrefoil churches in north-western Croatia. A contribution to the typology of sacred architecture of 18th century) (Zagreb: Školska knjiga, 2015) and the exhibition and catalogue *Arhitektura i performans: grafike iz Kabineta Luja XIV. u fondusu MUO* (Architecture and performance: prints from the Cabinet of Louis XIV in the MUO holdings) (co-authored with A. Galić, MUO, 2015). Her research is focused on Croatian art of the Baroque period in Central European context.



Cerje (Sesvetski Kraljevec), crkva sv. Ivana apostola i evanđelista, oltar Blažene Djevice Marije, 1771.; snimila: Vlasta Žara

Cerje (Sesvetski Kraljevec), church of St. John the Apostle and Evangelist, side altar of the Blessed Virgin Mary, 1771; photo by: Vlasta Žara

Sanja Cvetnić

Filozofski fakultet Sveučilišta u Zagrebu

Odsjek za povijest umjetnosti

Faculty of Humanities and Social Sciences, University of Zagreb

Department of Art History

scvetnic@ffzg.hr

Antun pl. Bedeković Komorski i oltar Blažene Djevice Marije (1771.) u župnoj crkvi u Cerju (Sesvetski Kraljevec)

Na povijesnom posjedu Zagrebačkoga kaptola, pod pokroviteljstvom zagrebačkih biskupa („Ius patronatus domini episcopi Zagrabienensis“), vjerojatno prije 1466. godine, utemeljena je župna crkva sv. Ivana apostola i evanđelista u Cerju. Do nedavne objave knjige *Župa u Cerju: prilozi za stariju povijest župe u Cerju* crkvenoga povjesničara Stjepana Kožula (2022.) malo je podataka o njoj i njezinoj liturgijskoj i umjetničkoj baštini objavljeno, premda to zavrđuju. U vrijeme biskupa Franje Thausyja i uz njegovu pomoć, župnik Nikola Žugičić dao je umjesto dotadašnje drvene sagraditi zidanu crkvu (1764.), za koju je biskup sâm darovao sredstva za glavni oltar. Biskupov svjetovni vikar, Antun pl. Bedeković Komorski, podban i vlastelin u Mirkovcu († 1797.) darovao je „eleganтни“ – kako ističe arhidakon Josip Mikinović u izvješću kanonske vizitacije (1771.) – bočni oltar posvećen Blaženoj Djevici Mariji. Oltar je drven, mramoriziran i pozlaćen. Smješten je u lađi, uz trijumfalni luk na strani evanđelja, a u njegovu središtu nalazi se slika *Bogorodice s Djetetom* ikonografskoga tipa Marija Pomoćnica (*Maria Hilf*). Prilog analizira oltar kao donaciju pripadnika plemićke elite za crkvu u Cerju, na kaptolskom posjedu, te mogući smjer njezina atributivnoga razrješenja.

Antun Bedeković Komorski and the altar of the Blessed Virgin Mary (1771) in the parish church in Cerje (Sesvetski Kraljevec)

The parish church of St. John the Apostle and Evangelist in Cerje was established, probably before 1466, on the historical property of Zagreb Kaptol under the patronage of the bishops of Zagreb („Ius patronatus domini episcopi Zagrabiensis“). Before the recent publication of the book *Župa u Cerju: prilozi za stariju povijest župe u Cerju* (The Parish in Cerje: contributions to the history of the parish in Cerje) by church historian Stjepan Kožul in 2022, there has been little information about the church, its liturgical and artistic heritage, even though they deserve it. During the time of bishop Franjo Thausy and with his assistance, pastor Nikola Žugičić had built a new church to replace the previous wooden one (1764), for which the bishop himself donated the funds for the high altar. Bishop's secular vicar Antun Bedeković Komorski, deputy governor and nobleman in Mirkovac († 1797), donated a side altar dedicated to the Blessed Virgin Mary, which the archdeacon Josip Mikinović described as “elegant” in the report of the canonical visitation (1771). The altar is wooden, marbled and gilded. It is located in the nave, next to the triumphal arch on the side of the gospel, and with a central painting of the Virgin and Child of the *Maria Hilf* iconographic type. This contribution analyses the altar as a donation by a member of the noble elite for the church in Cerje, on the Kaptol property, and the possible direction of its attributive resolution.

Sanja Cvetnić (Zagreb, 1961.) redovita je profesorica na Filozofskom fakultetu Sveučilišta u Zagrebu. Studirala je povijest umjetnosti i komparativnu književnost na Filozofskom fakultetu u Zagrebu (diplomirala 1986., magistrirala 1992., doktorirala 1998.) i na Sveučilištu u Bologni (Discipline delle arti, della musica e dello spettacolo, 1992.). Predaje predmete iz umjetnosti renesanse, manirizma i baroka. Kao gostujuća profesorica predavala je na Sveučilištu u Sarajevu (2005. – 2008.), Ca' Foscari u Veneciji (2014./2015.) i na Katoličkom bogoslovnom fakultetu u Zagrebu (2019.). Glavna su područja njezinih istraživanja i publikacija slikarstvo od 15. do 18. stoljeća, ikonografija, pučka i popularna umjetnost te pojave poput umjetničkih migracija.

Sanja Cvetnić (Zagreb, 1961) is a full professor at the Faculty of Humanities and Social Sciences, University of Zagreb. She studied History of Art and Comparative Literature at the Faculty of Humanities and Social Sciences in Zagreb (graduated in 1986, master's degree in 1992, doctorate in 1998) and at the University of Bologna (Discipline delle arti, della musica e dello spettacolo, 1992). She teaches courses in Renaissance, Mannerism and Baroque art. As a visiting professor she lectured at the University of Sarajevo (2005-2008), Ca' Foscari in Venice (2014/2015) and at the Catholic Faculty of Theology in Zagreb (2019). The main topics of research and publications are painting from the 15th to 18th century, iconography, folk and popular art and phenomena such as artistic migrations.



Svetica, nepoznata provenijencija, oko 1730. - 1740., iz Zbirke umjetnina dr. Milivoja Rošića; snimio: Goran Vranić

Saint, unknown provenance, around 1730-1740, from Dr. Milivoj Rošić's Art Collection; photo by: Goran Vranić

Nina Gazivoda

Gradski zavod za zaštitu spomenika kulture i prirode, Zagreb
City Institute for Cultural and Natural Heritage Conservation, Zagreb
nina.gazivoda@zagreb.hr

Skulpturalni inventar Zbirke umjetnina dr. Milivoja Rošića

Regionalni zavod za zaštitu spomenika kulture i prirode u Zagrebu tijekom 1969. godine izradio je popis od 1279 jedinica Zbirke umjetnina dr. Milivoja Rošića. Cjelovita pa i u europskim razmjerima osobito vrijedna zbirka umjetničkih predmeta u privatnom vlasništvu, sadržavala je sakralnu drvenu plastiku, ko made (uglavnom) baroknog namještaja, prvorazredne predmete umjetničkog obrta te slike, zemljovide i drugo. Zbirka je pojedinačno zaštićeno kulturno dobro od 1983. godine. Bila je smještena u stanu dr. Rošića u palači Medaković na Trgu Nikole Zrinskog 15. Godine 1992. izmještena je iz sigurnosnih razloga.

Na osnovi zahtjeva Zavoda za zaštitu spomenika kulture Ministarstva prosvjete, kulture i športa, tijekom 1993. i 1994. godine, u suradnji i uz svesrdnu pomoć tadašnjeg Zavoda za restauriranje umjetnina, za mjerodavni Gradski zavod za zaštitu spomenika kulture i prirode reviziju sakralnih skulptura Zbirke Rošić vodila je i koordinirala Nina Gazivoda. Revizija Zbirke nastavljena je i završena 2003. godine. Za znanstvenu obradu angažirana je Doris Baričević, vrhunska stručnjakinja za baroknu skulpturu i drvo-rezbarstvo. Ona je valorizirala i opisala ukupno 361 skulpturu, drvene relikvijare i tabernakule, dijelove oltarne plastike i arhitekture oltara. Najveći dio kipova i ostalih drvenih dijelova sakralnog inventara potječe iz 17. i 18. stoljeća. U Zbirci se nalaze i vrijedni kipovi iz razdoblja gotike i renesanse. Ako je bilo moguće, Doris Baričević atribuirala je skulpture ili utvrdila područje, majstora, radionicu ili crkvu iz koje potječu. Popis skulptura i lokaliteta na kojima su nabavljene nije pronađen, ako je uopće i postojao.

Prema stilskim obilježjima, zaključila je da je dr. Rošić skupljao sakralni inventar u sjevernoj Hrvatskoj i Istri, možda i u Hrvatskom primorju, ali i u Sloveniji i slovenskom priobalju.

Za identifikaciju kipova iz crkava sjeverne Hrvatske poslužila je i fototeka i opsežna dokumentacija Doris Baričević, sa snimkama pojedinih kipova iz Zbirke dok su bili *in situ*.

Sculptures in Dr. Milivoj Rošić's Art Collection

In 1969, the Regional Institute for the Protection of Cultural and Natural Monuments in Zagreb had compiled a list of 1,279 items in Dr. Milivoj Rošić's Art Collection. During that time, this highly valuable private art collection, which was regarded significant on a European scale, had been complete and included intact religious wooden sculptures, predominantly Baroque furniture, exceptional pieces of artistic craftsmanship, as well as paintings, maps, and more. The collection has been an individually protected cultural property since 1983. It had been housed in Dr. Rošić's apartment in Medaković Palace at 15 Nikola Zrinski Square, before it was moved for security reasons in 1992.

During 1993 and 1994, the revision of the religious sculptures of the Rošić collection was led and coordinated by Nina Gazivoda under the jurisdiction of City Institute for the Cultural and Natural Heritage Conservation, based on the request by the Institute for the Protection of Cultural Monuments of the Ministry of Education, Culture and Sports, and in cooperation and the whole-hearted assistance of the then Institute for Restoration of Works of Art. The revision continued until 2003 when it was ultimately finished. Doris Baričević, the leading expert in Baroque sculpture and woodcarving, was hired for the scientific research. She evaluated and described a total of 361 sculptures, wooden reliquaries and tabernacles, parts of altar plastic and altar architecture. The majority of the sculptures and other wooden parts of church inventories date back to the 17th and 18th century. The collection also contains valuable Gothic and Renaissance statues. When possible, Doris Baričević attributed the sculptures, i.e. determined the area, master, workshop or church from which they originated. No list documenting the sculptures and their respective acquisition locations has been discovered, if such a list ever existed. According to the stylistic characteristics, she concluded that Dr. Rošić collected church inventory in northern Croatia and Istria, perhaps also in the Croatian coast, but also in Slovenia and its coastal belt.

Doris Baričević's photo library and extensive documentation, with photographs of the sculptures from the collection while they had still been *in situ*, were used to identify the sculptures from the churches in North Croatia.

Nina Gazivoda diplomirala je na Filozofskom fakultetu Sveučilišta u Zagrebu (povijest umjetnosti i engleski jezik i književnost). Magistrirala je 1997. (*Namještaj prema projektima zagrebačkih arhitekata u prvoj četvrtini XX. stoljeća*), a doktorirala 2007. godine (*Vila Frangeš na Rokovu perivoju u Zagrebu. Suodnos arhitekture i ambijentalne zbirke Frangeš-Mihanović*). Od 1991. godine radi u zagrebačkom Gradskom zavodu za zaštitu spomenika kulture i prirode. Istražuje teme iz područja arhitekture, dizajna, slikarstva i kiparstva, radi na valorizaciji i zaštiti spomeničke baštine. Posebice je usredotočena na projektiranje interijere gradskih vila sljemenskog područja i stanova donjogradskih višekatnica. Godine 2008. objavila je knjigu *Vila Frangeš na Rokovu perivoju u Zagrebu*

Nina Gazivoda graduated from the Faculty of Humanities and Social Sciences, University of Zagreb (History of Art and English Language and Literature). She obtained her master's degree in 1997 (*Namještaj prema projektima zagrebačkih arhitekata u prvoj četvrtini XX. stoljeća/Furniture according to the projects of Zagreb architects in the first quarter of the 20th century*), and a doctorate in 2007 (*Vila Frangeš na Rokovu perivoju u Zagrebu, Suodnos arhitekture i ambijentalne zbirke Frangeš-Mihanović/Villa Frangeš on Rokov perivoj in Zagreb, Correlation between architecture and the Frangeš-Mihanović ambient collection*). Since 1991, she has been employed at the City Institute for Cultural and Natural Heritage Conservation, Zagreb. Her main fields of interest are architecture, design, painting and sculpture, and works on the valorisation and protection of cultural heritage. She is particularly focused on the designed interiors of city villas in Sljeme area and apartments in Zagreb's Lower Town houses. In 2008, she published the book *Vila Frangeš na Rokovu perivoju u Zagrebu* (Vila Frangeš on Rokov perivoj in Zagreb).



Sv. Ivan Nepomuk, oko 1766.,
Varaždin, Stari grad; snimila:
Ana Kaniški

St John of Nepomuk, around 1766,
Varaždin, Old town; photo by:
Ana Kaniški

Ana Kaniški

samostalna istraživačica, Zagreb
Independent researcher, Zagreb
ana.kaniski@gmail.com

Doris Baričević nakon Gjure Szaba: iskorak u istraživanju baroknoga kiparstva sjeverozapadne Hrvatske

Gotovo čitavo desetljeće, od 1966. do 1974. godine, povjesničarka umjetnosti Doris Baričević u *Ljetopisu Jugoslavenske akademije znanosti i umjetnosti* objavljivala je svoje preglede spomenika drvorezbarstva i skulpture 17. i 18. stoljeća Hrvatskoga zagorja, u njegovu najzapadnijem, sjevernom, istočnom i, najzad, središnjem dijelu. Proputovanja riznicama baroknih oltara i propovjedaonica temeljila je na rezultatima prethodnika – povjesničara i konzervatora Gjure Szaba te povjesničara umjetnosti i muzealca Artura Schneidera. Budući da sam se na njihove pothvate već osvrnula u ranijim radovima, u ovom se izlaganju usredotočujem na doprinos Doris Baričević u istraživanju barokne skulpture u Hrvatskom zagorju, koje je provodila na temelju vlastitoga terenskog rada i usporedbe opisā inventarā iz kanonskih vizitacija i objavljenih publikacija prethodnikā. Naime, ona već tada zaključuje da je u vremenu koje je proteklo od Szabovih i Schneiderovih popisivanja došlo do bitnih promjena na skulpturi i da su se dvojici autora katkad potkrale pogreške u datiranju i vrednovanju djela. Doris Baričević je pak, u odnosu na prethodnike, otišla korak dalje jer svaki rad zaključuje i povijesnoumjetničkim vrednovanjem pojedinih kiparskih djela. Tim je pristupom u desetljećima koja su uslijedila mnoge oltare i propovjedaonice atribuirala domaćim i stranim kiparima i drvorezbarima – dovevši hrvatsko barokno kiparstvo u vezu s europskom kiparskom baštinom i kulturnim i umjetničkim krugom habsburških zemalja. U ostalim publikacijama i kruni svojeg rada, *Baroknom kiparstvu sjeverne Hrvatske*, pozornost je posvetila i varaždinskom kiparskom krugu, čime je premostila geografski i vremenski jaz u istraživanju ba-

rokne baštine varaždinskoga kraja jer Gjuro Szabo svoje rezultate popisivanja spomenika u gradu i u kotaru varaždinskom nikad nije u cijelosti objavio. Zanimljivo je razmotriti što bi Doris Baričević revidirala u dvama Szabovim neobjavljenim rukopisima.

Doris Baričević after Gjuro Szabo: a step forward in the research of Baroque sculpture in northwestern Croatia

For almost a full decade, from 1966 to 1974, art historian Doris Baričević published in *Ljetopis Jugoslavenske akademije znanosti i umjetnosti* (Annals of the Yugoslav Academy of Sciences and Arts) series of papers with overviews of the 17th and 18th century woodcarving and sculpture in Hrvatsko zagorje in its most western, northern, eastern and finally, its central part. Travels through the treasury of Baroque altars and pulpits were based on the results of her predecessors - historian and conservator Gjuro Szabo and art historian and museologist Artur Schneider. I have already referred to their activities in my previous works, so this presentation will focus on the contribution of Doris Baričević to the research of the Baroque sculpture in the region of Hrvatsko zagorje, which she based on her own field work, the comparison of inventory descriptions from canonical visitations and the literature published by her predecessors. She came to the conclusion that the sculpture had already been submitted to significant changes since the period of Szabo's and Schneider's listings, and that the two authors had sometimes made mistakes in the dating and evaluation of artworks. When compared to her predecessors, Doris Baričević took her research a step forward by concluding each of her papers with art-historical evaluations of individual sculptural works. In the decades that followed, she used this method to attribute many altars and pulpits to local and foreign sculptors and woodcarvers, but also connected Croatian Baroque sculpture to the European sculptural heritage, the cultural and artistic circle of the Habsburg countries. In her subsequent publications, as well as the crown of her work *Barokno kiparstvo sjeverne Hrvatske* (Baroque Sculpture in Northern Croatia), she also directed her attention to the Varaždin sculptural circle. In doing so, she managed to bridge the geographical and temporal gap in the study of

the Baroque heritage of the Varaždin region, since Gjuro Szabo had never fully published the results of his listings of the monuments in the city and district of Varaždin. It is interesting to analyse what Doris Baričević would revise in the two of Szabo's unpublished manuscripts.

Ana Kaniški je povjesničarka umjetnosti, luzitanistica i muzejska kustosica. Autorica je dvadesetak stručnih i znanstvenih radova, na hrvatskom, engleskom i portugalskom jeziku. Suradivala je na studentskim i znanstvenim projektima, izlagala je na okruglim stolovima, stručnim i znanstvenim skupovima. Osmišljava izložbene projekte i surađuje na njima. U Gradskom muzeju Varaždin osmislila je izložbu *Blago Japana i Kine* (2012.) te je autorica predgovora i kratkih priloga u katalozima izložaba, kao i urednica kataloga, autorica i stručna suradnica postava izložaba priređenih u Varaždinu, Lepoglavi i Zagrebu. Istražuje likovnu umjetnost varaždinskoga kraja i sjeverozapadne Hrvatske 17. stoljeća i poslije. Radila je u Gradskom muzeju Varaždin i u Muzeju grada Zagreba.

Ana Kaniški is an art historian, Lusitanist and museum curator. She is the author of about twenty professional and scientific papers in Croatian, English and Portuguese. She has collaborated on student and scientific projects, presented at round tables, professional and scientific conferences. She has also designed and collaborated on exhibition projects. She designed *Blago Japana i Kine* exhibition (*Treasures of Japan and China*) (2012) at the Varaždin City Museum, and is the author of forewords and short articles in exhibition catalogues, as well as catalogue editor, author and expert collaborator of the exhibitions held in Varaždin, Lepoglava and Zagreb. Her topics of research are fine arts of the Varaždin area and northwest Croatia from the 17th century. She worked in the Varaždin City Museum and Zagreb City Museum.



Zagorje pri Pilštajnu, crkva sv. Marije, glavni oltar, oko 1711. – 1714.; snimio: Matej Klemenčič

Zagorje pri Pilštajnu, church of Virgin Mary, high altar, around 1711-1714; photo by: Matej Klemenčič

Matej Klemenčič

Filozofska fakulteta Univerze v Ljubljani
Oddelek za umetnostno zgodovino
Faculty of Arts of University of Ljubljana
Department of Art History
Matej.Klemencic@ff.uni-lj.si

Oltarji zgodnjega 18. stoletja na Štajerskem: naročniki, umetniki, vzori in materiali

Na področju baročne altaristike Štajerska velja za deželo pretežno lesenih oltarnih nastavkov. V prispevku bo najprej predstavljen splošni pogled umetnostne historiografije na to področje, nato pa bo obravnavanih nekaj posebnih primerov, kjer lahko izbor materialov (poleg lesa še posebej štukmarmor in marmor) vsaj hipotetično povežemo s posameznimi naročniki in njihovim okusom oz. preferencami. Nekoliko natančneje se bomo posvetili tudi vprašanju arhitekturnih vzorov za posamezne oltarje, še posebej tiste, ki so povezani z naročništvom Ignaca Marije grofa Attemsa.

Altars of the early 18th century in Styria: patrons, artists, influences and materials

In terms of Baroque altars, Styria is considered a country of predominantly wooden artworks. The presentation will first provide a general overview of the art historiography of that region, before analysing a few specific examples where the choice of materials (besides wood, stucco-marble and marble in particular) can at least hypothetically be connected to individual patrons and their tastes or preferences. We will take a closer look at the question of architectural models for individual altars, especially those commissioned by Count Ignaz Maria von Attems.

Matej Klemenčič je redni profesor na Oddelku za umetnostno zgodovino Filozofske fakultete Univerze v Ljubljani. Osrednje področje njegovega raziskovanja je beneško baročno kiparstvo, ukvarja pa se tudi z drugimi temami poznega srednjega in zgodnjega novega veka, z migracijami umetnikov in naročniškimi povezavami med jadranskim prostorom in Srednjo Evropo. Med njegovimi vidnejšimi objavami sta monografiji o Francescu Robbi (2013) in njegovem vodnjaku (2010), v Narodni galeriji pa je zasnoval in soorganiziral tudi razstavo o slikarju Almanachu (2005).

Matej Klemenčič is a full professor at the Department of Art History, Faculty of Arts of University of Ljubljana. The central area of his research is Venetian Baroque sculpture, as well as other themes from the Late Middle Ages and Early Modern periods, with the migrations of artists and the patronage connections between the Adriatic area and Central Europe. Among his more prominent publications are monographs on Francesco Robba (2013) and his fountain (2010), and he also designed and co-organized an exhibition of painter Almanach (2005) at the National Gallery.

Irena Kraševac

Institut za povijest umjetnosti, Zagreb

Institute of Art History, Zagreb

ikrasevac@ipu.hr

Barokni sakralni inventar na području Hrvatskog zagorja – dvadeset godina poslije

Rad na umjetničkoj topografiji Krapinsko-zagorske županije obuhvatio je brojne znanstvenike Instituta za povijest umjetnosti i vanjske suradnike koji su na prijelazu iz 20. u 21. stoljeće intenzivno obilazili teren i bilježili tadašnje stanje spomenika. Doris Baričević bila je dugogodišnja vanjska suradnica Instituta, koja je sudjelovala na izradi prvih umjetničkih topografija: *Križevci: grad i spomenici* (1993.) i *Ludbreg – Ludbreška Podravina* (1997.) na kojima je evidentirala i obradila kiparsku i drvorezbarsku baštinu baroknog razdoblja. Zbog visokih godina terenski obilazak Hrvatskog zagorja bio joj je otežan, te je u dogovoru s voditeljicom istraživanja i urednicom publikacije UTH – *Krapinsko-zagorska županija*, Ivanom Reberski, Doris Baričević opisivala pokretnu umjetničku baštinu zagorskih crkava na temelju vlastite dokumentacije koju je prikupila dvadesetak godina prije. Riječ je o fotografijama oltara i kipova koje je sama snimala za potrebe istraživanja baroknog kiparstva, bilježaka koje je pisala na terenskim obilascima spomenika te uvida u arhivsko gradivo i postojeću literaturu.

Uspoređujući njezine opise s novosnimljenim fotografijama crkvenih interijera i pojedinačnih oltara, zaključeno je da se unutar dvadesetak godina dogodila opsežna devastacija sakralnog inventara, o čemu smo u suautorstvu priredile izlaganje na *1. kongresu hrvatskih povjesničara umjetnosti*, održanu 2002. godine, koje je objavljeno 2004. u zborniku kongresa pod naslovom *Recentna devastacija baroknog sakralnog inventara na području Hrvatskog zagorja*. Publikacija *Umjetnička topografija Krapinsko-zagorske županije* objavljena je 2008. godine i u njoj su dostupni podaci o stanju na terenu početkom 2000-ih.



Klanjec, kapela sv. Florijana,
glavni oltar, 1761.; snimio:
Vitimir Zamuda

Klanjec, chapel of St. Florian, high
altar, 1761; photo by: Vitimir Zamuda

Skup posvećen Doris Baričević povod je još jednom vraćanju toj temi te će izlaganje uključiti uvid u današnje stanje baroknoga sakralnog inventara zagorskih crkava koje su bile obuhvaćene referatom na 1. kongresu hrvatskih povjesničara umjetnosti te publicirane u citiranom zborniku.

Baroque church inventory in the region of Hrvatsko zagorje - twenty years later

The work on the Art topography of Krapinsko-zagorska county included numerous scientists from the Institute of Art History, as well as external collaborators, who extensively toured the area at the turn of the 20th and 21st century to record the condition of monuments. Doris Baričević was a long-term external collaborator of the Institute who participated in the creation of the first two art topographies: *Križevci: grad i spomenici* (Križevci: town and monuments, 1993) and *Ludbreg – Ludbreška Podravina* (1997), in which she recorded and analysed sculptural and woodcarving heritage of the Baroque period. Her advanced age made a field tour of Hrvatsko zagorje difficult for her, so in agreement with the head of the research team and editor of the Art topography of Krapinsko-zagorska county Ivanka Reberski, Doris Baričević described the movable artistic heritage of Zagorje's churches based on her own documentation that she had gathered about twenty years before. These included photographs of altars and sculptures that she personally took for her research on Baroque sculpture, notes she wrote during field tours of monuments, as well as insights into archival material and existing literature.

Comparing her descriptions alongside photographs of church interiors and individual altars that had been taken, it was concluded that a complete devastation of church inventories occurred over the span of twenty years. In 2002 we co-authored a presentation on this topic at the 1st Congress of Croatian Art Historians, which was published in 2004 in its Proceedings under the title *Recentna devastacija baroknog sakralnog inventara na području Hrvatskog zagorja* (The Problem of recent devastation of Baroque sacral inventory in the Region of Hrvatsko zagorje). The Art Topography of Krapinsko-zagorska county

was published in 2008 and provides information on the state of the field in the early 2000s.

This scientific conference dedicated to Doris Baričević is an opportunity to return to this topic, so the presentation will give information about the current condition of the Baroque church inventory in Zagorje which were included in the presentation at the 1st Congress of Croatian Art Historians and published in the aforementioned Proceedings.

Irena Kraševac diplomirala je povijest umjetnosti na Filozofskom fakultetu Sveučilišta u Zagrebu, na kojem je magistrirala i doktorirala. (magistarski rad: *Ivan Meštrović – rano razdoblje. Dokumentacija o životu i radu Ivana Meštrovića tijekom prvog desetljeća XX. stoljeća i umjetnička djela u kontekstu izložbi bečke i Münchenske Secesije i onodobne likovne kritike*, 1999.; doktorski rad: *Neostilska sakralna skulptura i oltarna arhitektura sjeverozapadne Hrvatske*, 2005.). Zaposlena je na Institutu za povijest umjetnosti od 2000. godine, od 2016. u zvanju znanstvene savjetnice, a od 2022. znanstvene savjetnice u trajnom zvanju. Objavila je brojne znanstvene radove i studije te sudjelovala u Hrvatskoj i inozemstvu na brojnim simpozijima s temom kiparske baštine. Težište znanstvenog rada: hrvatska skulptura 19. i 20. stoljeća.

Irena Kraševac graduated in History of Art at the Faculty of Humanities and Social Science, University of Zagreb, where she received her master's degree and doctorate. (master's thesis: *Ivan Meštrović – rano razdoblje. Dokumentacija o životu i radu Ivana Meštrovića tijekom prvog desetljeća XX. stoljeća i umjetnička djela u kontekstu izložbi bečke i Münchenske Secesije i onodobne likovne kritike / Ivan Meštrović - the Early Period. Documentation on the life and works of the Croatian sculptor Ivan Meštrović from the first decade of the 20th century and art works within the context of the Viennese and Munich Sezession Exhibitions and Art Criticism of the Period*, 1999; doctoral thesis: *Neostilska sakralna skulptura i oltarna arhitektura sjeverozapadne Hrvatske / Historicist religious sculpture and altar architecture in northwest Croatia*, 2005). Employed at the Institute of Art History since 2000, since 2016 as a senior research adviser, and since 2022 as a senior research adviser in tenure. She published numerous scientific papers and studies and participated in numerous conferences in Croatia and abroad on the topic of sculptural heritage. Focus of scientific work: Croatian sculpture of the 19th and 20th centuries.



Gilles-Paul Cauvet, list iz knjige, 1777.; snimila: Klara Macolić

Gilles-Paul Cauvet, a page from book, 1777; photo by: Klara Macolić

Klara Macolić

Sveučilište Sjever – Sveučilišni centar Varaždin
Odjel za multimediju
University North - University Centre Varaždin
Department of Multimedia
klmacolic@unin.hr

Nekoliko napomena o značaju barokne ornamentike u edukacijske svrhe varaždinske risarske škole

Uviđanjem važnosti poznavanja osnova crtanja, nizom naredbi Kraljevskog nadzorništva škola 1792. godine određuje se obveza da šegrti poput zidara, klesara, stolara, tesara ili zlatara pohađaju crtačke škole. U svrhu poboljšanja kvalitete proizvoda, u Varaždinu je 1795. godine otvorena crtačka škola, čime ona, nakon Zagreba, postaje druga u Hrvatskoj. Komparativna analiza grafičkih predložaka i crteža polaznika, čuvanih u Gradskom muzeju Varaždin, potvrđuje da su varaždinski nastavnici na prelasku u 19. stoljeće pri educiranju obrtnika rabili predloške baroknih autora, poput Gilles-Paula Cauveta, Martina Engelbrechta te Ferdinanda Gallija Bibiene. Dok arhivski izvori ukazuju na negativne kritike iz Budima zbog zastarjelog načina educiranja te pripomoć vrhovnog ravnatelja hrvatskih škola Josipa Schrotta pri nabavi novih likovnih predložaka, crteži polaznika i dalje tipologijom prate baroknu ornamentiku. U radu se ističe sklonost obrtničke sredine prema baroknoj ornamentici, što u konačnici utječe na produkciju. Neprihvatanje drukčijih, pročišćenih klasicističkih strujanja, uzrokovanih jozefinizmom, potvrđuje povezanost varaždinske zajednice s baroknom tradicijom, od koje se, unatoč dolasku novog tisućljeća, građanima bilo teško odmaknuti. Da je doista riječ o daleko zakašnjoj baroknoj maniri, a ne o odjecima romantizma, potvrđuju djela učitelja Stjepana Lypoldta, u kojima se autor pridržava baroknoga kompozicijskog rasporeda. Svrha je izlaganja pokazati da prisutnost barokne ornamentike u varaždinskoj sredini ne prestaje sa završetkom 18. stoljeća. Ona naime u obliku vizualnih predložaka crtačke škole traje tijekom prve polovine 19. stoljeća, kojima se i dalje koriste lokalni majstori u izradi raznovrsnih predmeta skulpturalnog karaktera.

A few notes on the significance of Baroque ornamentation for the educational purposes of the Varaždin drawing school

Recognizing the importance of knowing the basics of drawing, the Royal Superintendence of Schools had issued a series of orders in 1792, which required for apprentices in trades such as masons, stonemasons, carpenters, woodworkers, or goldsmiths to attend drawing school. In order to improve the quality of products, a drawing school was established in 1795 in Varaždin, making it the second in Croatia after Zagreb. The comparative analysis of participants' graphic templates and drawings kept in Varaždin City Museum demonstrates that the teachers in Varaždin used models by Baroque authors, such as Gilles-Paul Cauvet, Martin Engelbrecht and Ferdinand Galli Bibiena, when educating craftsmen at the turn of the 19th century. Although archival sources pointed to negative criticism of Budim because of the outdated methods of education and the assistance of the head principle of Croatian schools, Josip Schrott, in procuring new art templates, the students' drawings still followed Baroque ornamentation in typology. Further analysis has highlighted the artisans' inclinations towards the Baroque ornamentation, which has ultimately affected the production. The refusal to accept different, refined Classicist currents caused by Josephinism, confirmed the attachment of the Varaždin community to the Baroque tradition, from which its citizens had difficulty moving away even as the new millennium arrived. The works of the teacher Stjepan Lypoldt in which the author adhered to the Baroque compositional arrangement, confirmed that it was indeed a far belated Baroque manner, and not the echoes of Romanticism. The aim of the presentation is to demonstrate that the Baroque ornamentation in Varaždin was still present at the end of the 18th century. Moreover, it existed continuously through the visual templates of the drawing school during the first half of the 19th century, when it was still used by local masters when making various objects of sculptural character.

Klara Macolić diplomirala je povijest umjetnosti 2019. godine na Filozofskom fakultetu Sveučilišta u Zagrebu. Dobitnica je Rektorove nagrade za akademsku godinu 2018./2019. O povijesnoumjetničkim temama s varaždinskog područja piše stručne radove te izlaže na znanstvenim skupovima. Kao likovna kritičarka surađuje s varaždinskim strukovnim udrugama HDLU i HKU *Kerameikon* te je članica Kulturnog vijeća Varaždinske županije. Od akademske godine 2021./2022. radi kao asistentica na Sveučilištu Sjever na predmetu *Vizualna kultura* (Odjel za multimediju). Doktorandica je posljediplomskoga sveučilišnog doktorskog studija *Mediji i komunikacija* na istom sveučilištu.

Klara Macolić graduated in History of Art from the Faculty of Humanities and Social Science, University of Zagreb in 2019. She is the winner of the Rector's Award for 2018/2019 academic year. She writes professional papers on history of art in Varaždin region and presents them at scientific conferences. As an art critic, she collaborates with professional associations in Varaždin like HDLU (Croatian Association of Fine Artists) and HKU *Kerameikon* (Croatian Ceramic Association) and she is also a member of the Cultural Council of Varaždin County. She has been employed as an assistant at the University North on the course on *Visual Culture* (Department of Multimedia) since 2021/2022 academic year. She is a doctoral student of the post-graduate university doctoral study *Media and Communication* at the same university.



Doris Baričević u Restauratorskoj radionici u Ludbregu, Nadbiskupijski arhiv u Zagrebu, Ostavština Doroteje Baričević, Bar.Do.43; snimio: Mario Braun

Doris Baričević in Ludbreg Department for Conservation, Archdiocesan Archives in Zagreb, Ostavština Doroteje Baričević, Bar.Do.43; photo by: Mario Braun

Ivanka Magić Kanižaj

Nadbiskupijski arhiv u Zagrebu
Archdiocesan Archives in Zagreb
imagic@arhiv.hr

Osobna ostavština Doris Baričević u Nadbiskupijskom arhivu u Zagrebu

Oporučnom voljom Doris Baričević u Nadbiskupijskom arhivu u Zagrebu čuva se njezina osobna ostavština. Kako je navedeno u oporuci, Zagrebačkoj nadbiskupiji na trajno su čuvanje predani njezini rukopisi, bilješke, koncepti, svjetlopsi, negativi te knjižnica. Oporukom je također određeno da će se ostavština čuvati kao zasebna cjelina te da se njezini pojedini dijelovi neće razvrstavati u postojeće fondove i zbirke Nadbiskupijskog arhiva. U izlaganju se predstavlja ostavština Doris Baričević prikazana kao arhivistički obrađena cjelina (sadržaj i ustroj fonda), a povremeno će se „nametnuti“ i pokoja usporedba s ostavštinom Anđele Horvat, koja se također čuva u Nadbiskupijskom arhivu u Zagrebu.

Ostavština Doris Baričević dobar je primjer dobro očuvane cjeline koja je bogat izvor više vrsta građiva, kao rezultat sustavnoga rada. Arhivističkom je obradom ostavština podijeljena u 12 skupina/serija (uz Knjižnicu), od kojih neke u sebi sadrže niz podskupina/podserija. U potpunosti je očuvana vjerojatno najobuhvatnija fototeka baroknoga kiparstva u kontinentalnoj Hrvatskoj (s naglaskom na Zagrebačku nadbiskupiju) s više od 15.000 svjetloписа (fotografija), kao i više tisuća negativa. Pod nazivom „građivo“ objedinjena je vrijedna građa, koja također prikazuje stručni rad Doris Baričević (terenska istraživanja, propovjedaonice, izvaci iz kanonskih vizitacija i literature, predmetni spisi). U više od dvadeset kutija nalaze se i objavljeni radovi Doris Baričević. Manja količina građiva odnosi se na osobne spise, svjetlopise privatnog karaktera i korespondenciju te spise koji svjedoče o radu u HAZU (tadašnja JAZU) i suradnji s drugim ustanovama. Veliku cjelinu čini knjižnica sa više stotina naslova.

Personal legacy of Doris Baričević in the Archdiocesan Archives in Zagreb

According to Doris Baričević's testament, her personal legacy has been preserved in the Archdiocesan Archives in Zagreb. Her will specified that her manuscripts, notes, concepts, photographs, negatives and library should all be entrusted to the Archdiocese of Zagreb for permanent safekeeping. The will also instructed to keep the legacy as a separate entity and not to divide its individual parts into the existing holdings and collections of the Archdiocesan Archives. This presentation will represent the legacy of Doris Baričević as an archivally processed unit (content and organization of the holdings), and occasionally it will "impose" comparisons with the legacy of Anđela Horvat, which is also kept in the Archdiocesan Archives in Zagreb.

The legacy of Doris Baričević is a good example of a well-preserved unit that serves as a fertile source of various types of materials that are the result of systematic work. Archival processing has divided the legacy into 12 groups/series (along with the Library), some of which contain several subgroups/subseries. Probably the most comprehensive photo library of Baroque sculpture in continental Croatia (with an emphasis on the Archdiocese of Zagreb) has been completely preserved, with more than 15,000 photographs, as well as thousands of negatives. Valuable material that also shows the professional work of Doris Baričević (field research, pulpits, excerpts from canonical visitations and literature, case files) has been gathered under the title "material". More than twenty boxes also contain published works by Doris Baričević. A smaller amount of material refers to her personal files, photographs of a private nature and correspondence, as well as files that bear witness to her work at HAZU (then JAZU) (Croatian Academy of Sciences and Arts, or Yugoslav Academy of Sciences and Arts at the time) and cooperation with other institutions. A large unit represents the library which contains hundreds of titles.

Ivanka Magić Kanižaj dvopredmetni studij povijesti i kroatologije završila je na Hrvatskim studijima Sveučilišta u Zagrebu 2006. godine stekavši titule prof. povijesti i diplomirani kroatolog. Od 2006. zaposlena je u Hrvatskom državnom arhivu, najprije na Odsjeku za starije arhivsko gradivo, zatim na Odsjeku za suvremeno arhivsko gradivo. Nešto više od godinu dana istodobno je radila i u Laboratoriju za konzervaciju i restauraciju Hrvatskoga državnog arhiva na dokumentaciji te opisu gradiva (pretežno knjige i pergamene) koje je zahtijevalo obnovu. Potkraj 2010. prelazi u Nadbiskupijski arhiv u Zagrebu, koji se nalazi u depozitu kod Hrvatskog državnog arhiva. Od 2018. godine viša je arhivistica. Na doktorskom je studiju povijesti na Hrvatskim studijima. Stručni prikazi i radovi objavljujani su joj u hrvatskim časopisima.

Ivanka Magić Kanižaj graduated in History and Croatiaology at the Faculty of Croatian Studies, University of Zagreb in 2006. Since 2006, she has been employed at the Croatian State Archives, first in the Department for Older Archives, then in the Department for Contemporary Archives. In parallel with her work in that department, she also worked for a little over a year in the Laboratory for Conservation and Restoration of the Croatian State Archives on documentation, i.e. description of materials (mainly books and parchments) that required restoration. Since the end of 2010 she has been working at the Archdiocesan Archives in Zagreb, which is on deposit with the Croatian State Archives. Since 2018 she is a senior archivist. She is a doctoral student of History at the Faculty of Croatian Studies. Her professional reviews and papers have been published in Croatian journals.



Glavni oltar u kapeli sv. Ane, 1930-ih, Slavonki Brod; izvor: Muzej Brodskog Posavlja

High altar in St Anne's chapel, 1930s, Slavonki Brod; source: Brod Regional Museum

Gabrijela Odobašić

Muzej Slavonije, Osijek
Museum of Slavonia, Osijek
gabrijela.odobasic@mso.hr

Prilog proučavanju baroknog sakralnog inventara tvrđavske kapele sv. Ane u Slavonskom Brodu

Arhivskim istraživanjem, terenskim radom i pregledom objavljenih izvora i relevantne literature donose se nove spoznaje o baroknom sakralnom inventaru kapele sv. Ane (nekoć Blažene Djevice Marije Pomoćnice) u brodskoj tvrđavi. Nakon utvrđivanja smještaja i stanja cjeline te pojedinačnih predmeta otvara se mogućnost povijesnog istraživanja rijetko sačuvane barokne kulturne baštine Brodskog Posavlja. Osim što je inventar tvrđavske kapele materijalno svjedočanstvo razdoblja 18. stoljeća, on predočava i povijesne mijene koje su izravno oblikovale današnju sliku te sakralne cjeline. Kapela je izgrađena na središnjem trgu tvrđave 1743. godine, a opremljena je novim, skulptorski obrađenim oltarom, između 1765. i 1769. godine, prema izvještajima kanonskih pohoda. Ponekad bi kapeli hodočastio narod prilikom procesija kroz naselje i svetkovina u čast Marije Pomoćnice. Time je središnji oltar u kapeli postao hodočasničkim. Kapela i inventar ostali su zaštićeni u okrilju vojske sve do Drugoga svjetskog rata. Tijekom savezničkog bombardiranja grada 1944. i 1945. godine kapela je znatno oštećena, a nakon rata, tako opustošena i smještena u vojnom kompleksu, potpuno je fizički uklonjena. Njezin inventar degradiran je i desakraliziran. Djelomično smještena u obližnji franjevački samostan snašle su ga nove nevolje početkom rata za neovisnost 1991. godine, kada je evakuiran s ostalim umjetninama. Do današnjeg vremena smatralo se da je od sakralnog inventara ostala sačuvana samo oltarna pala Marije Pomoćnice koja se nalazi u refektoriju samostana. No dio inventara ipak se sačuvao na hodnicima franjevačkog samostana i u spremištima Hrvatskoga restauratorskog zavoda, Restauratorskog odjela Ludbreg, čekajući potrebnu valorizaciju te ponovno objedinjavanje cjeline i povratak u kult.

A contribution to the study of the Baroque inventory of the fortress chapel of St. Anne in Slavonski Brod

Archival research, field work and a review of published sources and relevant literature have provided new insights into the Baroque inventory of the chapel of St. Anne (previously Blessed Virgin Mary Help of Christians) in the fortress of Brod. The possibility of historical research of the poorly preserved Baroque cultural heritage of Brodsko Posavlje has emerged after determining the location and the condition of the whole ensemble, as well as individual items. The inventory of the fortress chapel not only represents material evidence from the 18th century, but also the historical changes that directly shaped the present-day perception of this chapel. According to the reports of the canonical visitations, the chapel was built on the central square of the fortress in 1743 and equipped with a new, sculptural altar between 1765 and 1769. Occasionally people made pilgrimages to the chapel during processions through the settlement and celebrations in honour of Our Lady Help of Christians. As a result, the high altar in the chapel became a pilgrimage altar. The chapel and its inventory remained protected by the army until the Second World War. When the city was heavily bombed by the Allies in 1944 and 1945, the chapel was significantly damaged, and being devastated within the military complex, it was completely physically removed after the War. The chapel's inventory was degraded and desacralized. Partially housed in the nearby Franciscan monastery, it faced new hardships at the beginning of the Homeland War in 1991 when it was evacuated with other works of art. Until today, it was believed that the only item preserved from the chapel's inventory was the painting of Our Lady Help of Christians which has been located in the monastery's refectory. However, a part of the chapel's inventory has been preserved in the corridors of the Franciscan monastery and in the depot of the Croatian Conservation Institute, Ludbreg Department for Conservation, where it awaits the necessary valorisation, reunification with other religious items and return to the cult.

Gabrijela Odobašić rođena je 1992. godine u Slavonskom Brodu. Na Filozofskom fakultetu u Zagrebu diplomirala je 2017. godine povijest i povijest umjetnosti. Stručno osposobljavanje završila je na Konzervatorskom odjelu u Slavonskom Brodu, gdje je radila na poslovima konzervatora za pokretnu kulturnu baštinu. Od 2019. godine zaposlena je u Muzeju Slavonije u Osijeku, na mjestu kustosa Odjela umjetničkog obrta. Autorica je kompleksne samostalne izložbe i kataloga *U redu za ples. Zbirka plesnih redova u Muzeju Slavonije*. Sudjeluje na skupnim izložbama Muzeja, napisala je nekoliko znanstvenih i stručnih radova te sudjelovala na znanstvenim i stručnim skupovima u Hrvatskoj.

Gabrijela Odobašić was born in 1992 in Slavonski Brod. In 2017, she graduated in History and History of Art from the Faculty of Humanities and Social Sciences in Zagreb. She completed her professional training at the Conservation Department in Slavonski Brod, where she worked as a conservator for movable cultural heritage. Since 2019 she has been employed at Museum of Slavonia in Osijek, as a curator in the Department of Arts and Crafts. She is the author of *U redu za ples. Zbirka plesnih redova u Muzeju Slavonije*. (*Order your dance. Collection of Dance Orders in the Museum of Slavonia*) complex solo exhibition and catalogue. She participates in group exhibitions of the Museum, has written several scientific and professional papers and participated in scientific and professional conferences in Croatia.



Vrhnika, crkva Presvetog Trojstva, oltar sv. Antuna Padovanskoga, 1654. -1659.; snimila: Frančiška Oražem

Vrhnika, church of the Holy Trinity, side altar of St. Anthony of Padua, 1654-1659; photo by: Frančiška Oražem

Frančiška Oražem

Restavracija Kavčič d.o.o., Šentjošt nad Horjulom
fani.orazem@gmail.com

Stranska oltarja v cerkvi Sv. Trojice na Vrhniki znotraj opusa kiparja Jurija Skarnosa – kritični pregled atribucije

Jurij Skarnos je v slovenski umetnostni zgodovini prepoznan kot kvaliteten mojster iz prve polovice 18. stoletja in kot starosta „druge generacije“ ljubljanskih kiparjev iz sredine 17. stoletja. V svoj umetniški krog ga je okrog leta 1625 povabil tudi ljubljanski škof Tomaž Hren. Kiparjev trenutno poznani opus še ni sklenjen, saj manjka širši pregled ohranjenih oltarjev na Kranjskem iz tega obdobja, ki bi nam omogočil še kakšno dodatno atribucijo.

Med njemu pripisanimi deli sta tudi stranska oltarja sv. Štefana in sv. Antona iz podružnične cerkve Sv. Trojice na Vrhniki. Na podlagi arhivskih podatkov o gradnji cerkve, vizitacij iz let 1654 in 1668 in podatkov o Skarnosovem življenju (v kolikor seveda atribucija drži) lahko nastanek prvega oltarja postavimo v čas med 1642 in 1654, nastanek drugega pa med 1654 in 1659. Oltarja sta si po poziciji v cerkvi pendanta, a sta si nekoliko različna tako po velikosti kot po oblikovanju arhitekture in ornamenta. Kljub tem razlikam se ju na podlagi kiparskega oblikovanja lesenih plastik povezuje z istim avtorjem. Da gre pri obeh oltarjih za kiparja Jurija Skarnosa je bilo do sedaj uveljavljeno predvsem na podlagi splošne primerjave ornamenta in arhitekturne kompozicije z velikim oltarjem v Crngrobu, ki je njegovo izpričano delo iz leta 1652. Do bolj podrobne primerjave kiparskega dela oltarjev, ki bi atribucijo potrdila ali zavrnila, pa še ni prišlo.

V referatu se nameravam natančneje posvetiti kiparskemu okrasu obeh oltarjev in ga analizirati v primerjavi z drugimi deli, pripisanimi Juriju Skarnosu.

Side altars in the church of the Holy Trinity on Vrhnika in the oeuvre of sculptor Juri Skarnos - a critical review of the attribution

Jurij Skarnos has been regarded in Slovenian art history as a good quality master of the first half of the 17th century and as the „elder“ of the second generation of sculptors in Ljubljana in the mid-17th century. The Bishop of Ljubljana, Tomaž Hren, invited him to his artistic circle around 1625. The currently known oeuvre of this sculptor is incomplete due to the lack of a comprehensive overview of Carniola region's preserved altars from that period, which would allow us to make more attributions. The altars of St. Stephen and St. Anthony in the church of the Holy Trinity on Vrhnika stand among the works attributed to him. Based on archival data on the construction of the church, canonical visitations from 1654 and 1668, as well as data on Skarnos' life (of course, if the attribution is correct), the creation of the first altar took place between 1642 and 1654, and the latter between 1654 and 1659. Due to their position in the church, the two altars are identical, but they do differ slightly both in size and in the execution of the architecture and ornamentation. Despite these differences, they are associated with the same author based on the sculptural design of the wooden sculptures. Both altars are the work of sculptor Juri Skarnos, as evidenced by a general comparison of the ornaments and architectural composition with the high altar in Crngrob, which is his verified work from 1652. There hasn't been a detailed comparison of the altars' sculptural elements yet, which would either support or reject the attribution. In this presentation, I intend to focus in more detail to the sculptural decoration of the two altars and analyse it in comparison with other works attributed to Juri Skarnos.

Frančiška Oražem se je po zaključenem študiju na Filozofski fakulteti zaposlila v družinskem podjetju Restavradorstvo Kavčič d.o.o., ki že vrsto let uspešno deluje na področju konserviranja-restavriranja lesene plastike. V sklopu svoje zaposlitve daje velik poudarek ozaveščanju naročnikov in splošne javnosti glede pomena ohranjanja naše kulturne dediščine. V želji po združitvi praktičnega znanja s teoretičnim, se je leta 2018 vpisala na doktorski študij na Oddelku za umetnostno zgodovino na Filozofski fakulteti v Ljubljani, kjer raziskuje področje kiparstva in oltarne arhitekture 17. stoletja na Kranjskem.

After completing her studies at the Faculty of Arts, Frančiška Oražem has been employed in the family company Restavradorstvo Kavčič d.o.o., which has been successfully working in the field of conservation and restoration of wooden sculpture for many years. As part of her employment, she places great emphasis on raising awareness among clients and the general public regarding the importance of preserving cultural heritage. Wanting to combine practical knowledge with theory, in 2018 she enrolled in doctoral studies at the Department of Art History at the Faculty of Arts in Ljubljana, where her main topics of research are sculpture and altar architecture of the 17th century in Carniola.



Stupnik, kapela Blažene Djevice Marije Lauretanske, glavni oltar, 1749.; snimio: Ljudevit Griesbach

Stupnik, chapel of Our Lady of Loreto, high altar, 1749; photo by: Ljudevit Griesbach

Martina Ožanić

Ministarstvo kulture i medija Republike Hrvatske
Konzervatorski odjel u Zagrebu

Ministry of culture and media of Republic of Croatia
Conservation department in Zagreb

martina.ozanic@gmail.com

U potrazi za izgubljenom (?) baštinom – o glavnom oltaru u kapeli Blažene Djevice Marije Lauretanske u Stupniku

U razdoblju od 1960-ih godina, kada je Doris Baričević započela imponozantan istraživački i radni vijek, pa do danas stanje sakralne umjetnosti baroknoga razdoblja u sjevernoj Hrvatskoj uvelike se promijenilo. Pojedina su djela uspješno spašena od neumoljiva propadanja te konzervirana i restaurirana, neka su dodatno devastirana nestručnim zahvatima, a neka su posve, ili samo djelomično, izgubljena. Takva tužna sudbina zadesila je i glavni oltar u grobljanskoj kapeli Blažene Djevice Marije Lauretanske u Stupniku (Lučko): svih je dvanaest skulptura na oltaru ukradeno, pa nam danas preostaje samo nekolicina fotografija kao jedinih svjedoka njihova izgleda. Natpis na predeli koji je još 1891. godine zapisao Ivan Kukuljević Sakcinski otkriva dragocjene podatke o okolnostima izgradnje kapele kakve su česte u sakralnoj baštini diljem kontinentalne Hrvatske 17. i 18. stoljeća. Naime, pored župne crkve sv. Jurja (od 1772. godine s novim titularom sv. Ivana Nepomuka) podignut je 1701. godine kameni pil Bogorodice s Djetetom. Porast marijanske pobožnosti potaknuo je od 1745. do 1749. godine karlovačkoga građanina Mihaela Majdačića (*Michael Maidachich*) i župljane na izgradnju kapele Majke Božje oko pila, a Majdačić, rodom iz Stupnika, pobrinuo se i za podizanje glavnoga oltara 1749. godine. Tijekom 20. stoljeća bilježi se postupno propadanje kapele i inventara, a zadnji nesretni trenutak dogodio se potkraj stoljeća, kada su sve skulpture s glavnoga oltara ukradene. Četiri skulpture svetih biskupa koje su ispunjavale interkolumnije retabla nepoznatim su putovima dospjele u privatnu zbirku u Zagrebu, gdje su zatečene 2003. godine, no od tada im se ponovno gubi svaki trag. Glavni oltar kapele Blažene Djevice Marije Lauretanske u Stupni-

ku do sada nije bio tema opsežnijega istraživanja, no kvaliteta oblikovanja kiparskih figura ukazuje na dobra majstora, kojega bi na temelju komparativnih primjera možda mogli pronaći u radionici u Zagrebu nastanjena kipara Josephusa Weinachta, jednog od najvažnijih umjetnika u sjevernoj Hrvatskoj, koji je tamo kratko djelovao od 1740-ih do početka 1750-ih godina.

In search of lost (?) heritage - the high altar in the chapel of Our Lady of Loreto in Stupnik

Since the 1960s when Doris Baričević began her impressive research work and career, the state of religious art of the Baroque era in northern Croatia has significantly changed. Certain works of art have been successfully saved from inexorable decay, conserved and restored, some have been additionally devastated by unprofessional interventions, while some have been completely or partially lost. Such a sad fate befell the high altar in the cemetery chapel of Our Lady of Loreto in Stupnik (Lučko): all twelve sculptures on the altar were stolen, leaving only a few photographs as the sole guardians of their appearance today. The inscription on the predella, which had been recorded by Ivan Kukuljević Sakcinski as early as 1891, revealed precious information about the circumstances around the construction of the chapel that are also often encountered on other examples throughout continental Croatia during the 17th and 18th century. Namely, a stone sculpture of the Virgin and Child on top of a column was erected in 1701 next to the parish church of St. George in Stupnik (from 1772 under the new patronage of St. John of Nepomuk). From 1745 to 1749, the growing Marian piety encouraged Mihael Majdačić (*Michael Maidachich*), a citizen of Karlovac, and the parishioners to build the chapel of Our Lady around the stone statue and column, and Majdačić, a native of Stupnik, was also responsible for the construction of the high altar in 1749. Throughout the 20th century, the condition of the chapel and its contents gradually deteriorated, culminating in an unfortunate incident at the end of the century when all the sculptures on the high altar were stolen. The four sculptures of the holy bishops that had been positioned between the columns on the altar somehow ended up in a private collection in Zagreb where they were found in 2003, but since

then, all traces of them have once again been lost. The high altar in the chapel of Our Lady of Loreto in Stupnik has not been the subject of extensive research yet, but the artistic quality of the figures indicates a skilled sculptor, who, based on comparative examples, might be found in the workshop of the Zagreb-based sculptor Josephus Weinacht, one of the most significant artists in northern Croatia, who was briefly active here from the 1740s to the beginning of the 1750s.

Martina Ožanić diplomirala je povijest umjetnosti i engleski jezik i književnost 2004. godine na Filozofskom fakultetu Sveučilišta u Zagrebu. Na Odsjeku za povijest umjetnosti istoga fakulteta obranila je 2017. godine doktorski rad s temom *Atektonsko građeni retabli XVIII. stoljeća na području sjeverozapadne Hrvatske*. Od 2004. godine zaposlena je u Konzervatorskom odjelu u Zagrebu, gdje radi na mjestu više stručne savjetnice-konzervatorice za pokretna kulturna dobra. Autorica je više znanstvenih i stručnih tekstova te redovito izlazi na znanstvenim simpozijima, a od 2017. do 2019. godine članica je međunarodnoga projekta *Tragom umjetnosti obitelji Straub*. Aktivno sudjeluje u radu strukovnih udruga, kao i organizaciji znanstvenih i stručnih skupova. Žarište je njezina znanstvenog interesa umjetnost kontinentalne Hrvatske 17. i 18. stoljeća, poglavito kiparstvo i altaristika, kao i teme zaštite i očuvanja kulturne baštine, s naglaskom na pokretna dobra i zidno slikarstvo.

Martina Ožanić graduated in History of Art and English Language and Literature in 2004 at the Faculty of Humanities and Social Sciences, University of Zagreb, where she defended her doctoral thesis under the title *Atektonsko građeni retabli XVIII. stoljeća na području sjeverozapadne Hrvatske* ("Atectonic" retables in the 18th century North West Croatia) at the Department of Art History in 2017. Since 2004, she has been employed at Conservation Department in Zagreb, where she works as a senior consultant-conservator for movable cultural property. She writes scientific and professional papers and regularly presents at scientific conferences. She was a member of the *Tracing the Art of the Straub Family* international project from 2017 to 2019. She actively participates in the work of professional associations, as well as in the organization of scientific and professional conferences. The focal point of her scientific interest is art of continental Croatia in the 17th and 18th century, mainly sculpture and altar architecture, as well as the protection and preservation of cultural heritage, with an emphasis on movable property and wall paintings.

Petar Prelog

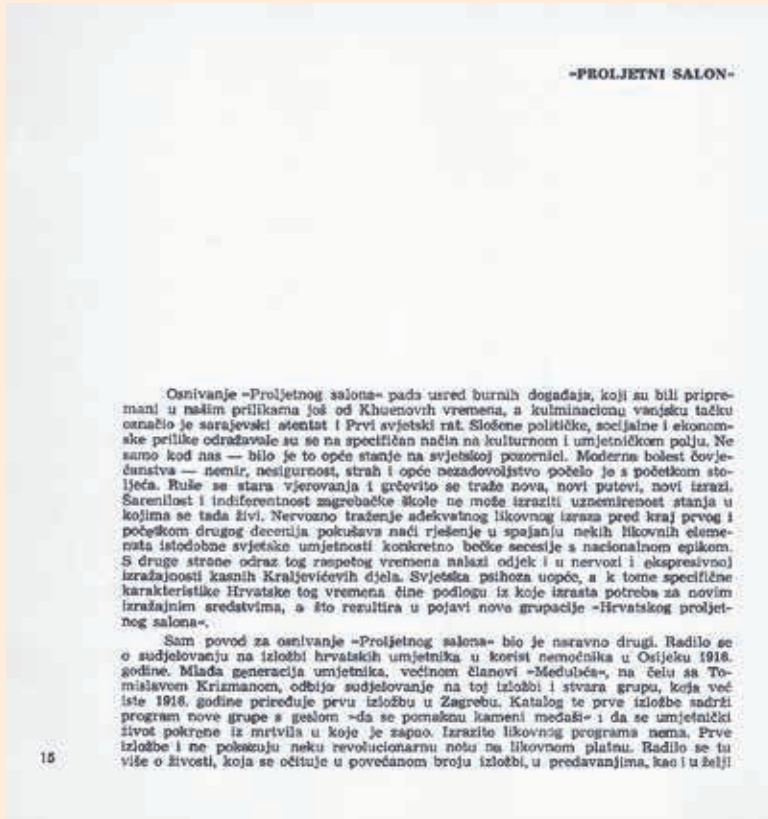
Institut za povijest umjetnosti, Zagreb

Institute of Art History, Zagreb

pprelog@ipu.hr

Proletni salon – fusnota u istraživačkom opusu Doris Baričević

Odmičući se od baroknoga kiparstva – središnje istraživačke preokupacije Doris Baričević – ovo će izlaganje istaknuti njezin prinos poznavanju *Proletnog salona*, najvažnije izložbene manifestacije u hrvatskoj umjetnosti u drugom i trećem desetljeću 20. stoljeća. Naime, u sklopu svakodnevnih radnih zadataka u Arhivu za likovne umjetnosti, Doris Baričević prihvatila se i obrade *proletnosalonskih* izložaba, pa je tako 1961. objavila kraći tekst o njihovu značenju u tada tek skiciranoj pripovijesti o hrvatskoj modernoj umjetnosti. Izradila je također cjelovit popis izložaba *Proletnog salona*, kao i dokument „*Proletni salon* po autorima“, koji abecedno donosi izlagače i izložena djela, a prema dostupnim kataloškim podacima. Spomenuta je kraća analitička studija pak posebno zanimljiva i važna – riječ je o tekstu objavljenom u katalogu izložbe *60 godina slikarstva i kiparstva u Hrvatskoj*, održane u ožujku 1961. u zagrebačkom Umjetničkom paviljonu. U ovome će se izlaganju ponajprije raspravljati o tom autoričinu tekstu; ocijenit će se njegova važnost u kontekstu tada još nenapisane povijesti hrvatske moderne umjetnosti, ali i u kontekstu same izložbene koncepcije te ostalih kataloških tekstova koji su izložbi dali analitički okvir. Naposljetku, ta će se sažeta studija sagledati i u okviru tekstova o *Proletnom salonu* koji su slijedili, čime će se točnije odrediti njezin interpretativni doseg i utvrditi njezino mjesto u danas već golemu korpusu studija o hrvatskoj modernoj umjetnosti. Na taj će se način upozoriti na svojevrsnu fusnotu u istraživačkom opusu Doris Baričević, koja značenjem zapravo ima određene vrijednosti glavnoga teksta.



Doris Baričević, *Proletni salon*,
u: *60 godina slikarstva i kiparstva u
Hrvatskoj*; snimio: Petar Prelog

Doris Baričević, *The Spring Salon
exhibition*, in: *60 years of Painting
and Sculpture in Croatia*; photo by:
Petar Prelog

The Spring Salon exhibition - a footnote in the research work of Doris Baričević

Moving away from the Baroque sculpture - the central research pre-occupation of Doris Baričević - this presentation will highlight her contribution to the study of *The Spring Salon* exhibition, the most important manifestation in Croatian art in the second and third decades of the 20th century. Namely, Doris Baričević analysed *The Spring Salon* exhibitions as part of her daily duties at the Archives of Fine Arts in Zagreb. In 1961 she published a short text discussing their significance in the history of Croatian modern art, which had just been sketched at the time. She also made a complete list of *The Spring Salon* exhibitions, as well as "*The Spring Salon* by Authors" document, which listed the exhibitors and exhibited works alphabetically, according to the available catalogue data. The aforementioned short analytical study is particularly interesting and important - it is a text published in the catalogue of the exhibition *60 godina slikarstva i kiparstva u Hrvatskoj* (60 Years of Painting and Sculpture in Croatia), held in March 1961 in the Zagreb Art Pavilion. This presentation will primarily focus on that text and evaluate its importance in the context of the history of Croatian modern art, which was still unwritten at the time. It will also discuss the context of the exhibition concept itself and other catalogue texts that provided the exhibition with an analytical framework. Finally, that concise study will also be examined in comparison with the texts about *The Spring Salon* that followed, which will more precisely determine its interpretive reach and establish its place within the huge corpus of studies on Croatian modern art which are currently available. In this way, attention will be drawn to this kind of footnote in the research work of Doris Baričević, which actually holds certain values of a main text.

Petar Prelog rođen je 1972. u Zagrebu. Povjesničar umjetnosti, doktorirao je na Filozofskom fakultetu Sveučilišta u Zagrebu. Od 1998. zaposlen u Institutu za povijest umjetnosti. Objavljuje tekstove u knjigama i časopisima, uređuje monografije, zbornike i časopise, koncipira izložbe, sudjeluje s izlaganjima na domaćim i međunarodnim znanstvenim skupovima. Fokus istraživačkog interesa: moderna umjetnost, posebice slikarstvo; avangarde u hrvatskoj umjetnosti u srednjoeuropskom kontekstu; odnos umjetnosti i nacionalnog identiteta; povijest povijesti umjetnosti. Autor je knjige *Hrvatska moderna umjetnost i nacionalni identitet* (2018.), nagrađene Državnim nagradom za znanost.

Petar Prelog was born in 1972 in Zagreb. Art historian, received his PhD at the Faculty of Humanities and Social Sciences, University of Zagreb. Since 1998, he has been employed at the Institute of Art History. He publishes texts in books and journals, edits monographs, anthologies and journals, designs exhibitions, participates in presentations at national and international scientific conferences. Focus of research interest: modern art, especially painting; avant-gardes in Croatian art in the Central European context; the relationship between art and national identity; history of art history. He is the author of *Hrvatska moderna umjetnost i nacionalni identitet* (Croatian Modern Art and National Identity, 2018) book, which was awarded with the National Science Award.



Kretinga, crkva Navještenja
Blažene Djevice Marije, vratnice
glavnog portala, oko 1619. ;
snimio: Raulius Račiūnas

Kretinga, church of the Annunciation
to the Blessed Virgin Mary, church
doors, around 1619; photo by: Raulius
Račiūnas

Tojana Račiūnaitė

Institute of Art research of Vilnius Academy of Arts
Institut za umjetnička istraživanja
na Umjetničkoj akademiji u Vilniusu
tojana.raciunaite@vda.lt

Tajne hermi s kronicama ili aspekti *decoruma* na crkvenim vratnicama u Kretingi

U izlaganju se obrađuje skulpturalni ukras vratnica koja krasi bernardinsku crkvu Navještenja Marijina u Kretingi. One su jedne od nekoliko drvorezbarskih primjera ranoga 17. stoljeća (oko 1619. godine) u Litvi te ujedno među malobrojnim spomenicima ranobarokne skulpture. Polikromija tih ukrašenih dvostrukih vratnica nije sačuvana, kao ni slike uklopljene u središnju ploču (vjerojatno diptih koji prikazuje Navještenje Gospodinovo Blaženoj Djevici Mariji). No arhitektonska struktura i kiparski motivi omogućuju prepoznavanje i kontekstualizaciju, a njihov se odnos tumači kao vizualna poruka. Štoviše, neki od motiva koji ukrašavaju vratnice imaju prototipove u nizozemskoj grafici ranoga 17. stoljeća (ilustracije Theodora Gallea za *Verdicus Christianus* Joana Davida, Antwerpen, 1601.). Imena arhitekata, stolara ili drvorezbara vratnica danas nije moguće utvrditi. Ipak, znamo da su naručitelji, zajedno s ostatkom crkve i bernardinskog samostana u Kretingi, bili Jan Karol Chodkiewicz, veliki kapetan Velike Kneževine Litve, vojvoda od Vilniusa, i njegova supruga Zofia (Mielecka) Chodkiewicz. O njima svjedoče grbovi koji se nalaze na vrhu vratnica. U radu će se također pokušati otkriti utjecaji obitelji Chodkiewicz i njihove izravne okoline na ikonografiju i stil vratnica. Postavit će se i pitanje do koje mjere se taj spomenik može tumačiti kao oblik samopredstavljanja naručiteljske obitelji te koja je ideološka osnova i vizualni kontekst toga samopredstavljanja kao svojevrsna pogleda na sebe.

The secrets of hermai with rosaries or the aspects of *decorum* of the Kretinga Church Doors

The presentation analyses the sculptural ornamentation of the doors, which decorate the Bernardine Church of the Annunciation to the Blessed Virgin Mary in Kretinga. The object is one of a few wood carving examples from the early 17th century (ca. 1619) Lithuania; it is one of the rare monuments of Early Baroque sculpture. The polychromy of these ornate double doors has not survived, nor did the paintings integrated in the central panel (most likely a diptych representing the Annunciation of the Lord to the Blessed Virgin Mary); however, the architectonic structures and sculptural motifs lend themselves to recognition and contextualisation, and their relationship is interpreted as visual messages. Moreover, some motifs decorating the doors have prototypes from the early 17th century Dutch graphics (illustrations by Theodor Galle for Joan David's *Veridicus Christianus*, Antwerp, 1601). Today we cannot establish the architects, carpenters, or carvers of this particular monument. However, we know that the benefactors who commissioned the doors, together with the rest of the Kretinga Church and Bernardine monastery, were Jan Karol Chodkiewicz, Grand Hetman of the Grand Duchy of Lithuania, Voivode of Vilnius, and his wife Zofia (Mielecka) Chodkiewicz. This is proven by the heraldic shields displayed in the upper panel of the doors. The paper will try to reveal the influence of the Chodkiewicz family and their immediate environs to the iconography and stylistics of doors. The question will also be raised to what extent this monument can be interpreted as a form of self-representation of the patron family, and what is the ideological foundation and visual context of this self-representation as a certain look at oneself.

Tojana Račiūnaitė glavna je istraživačica na Institutu za umjetnička istraživanja Umjetničke akademije u Vilniusu (VAA). Godine 1999. obranila je doktorski rad. Od 1996. godine radi na Institutu za umjetnička istraživanja VAA. Od 2012. godine aktivno sudjeluje u studijskom procesu VAA, uključujući doktorski studij. Od 1995. godine članica je Litavske udruge povjesničara umjetnosti; od 1996. godine članica Međunarodne udruge likovnih kritičara (AICA). Godine 2019. dobila je Nagradu za znanost Litavske akademije znanosti za seriju radova *Čudotvorna slika u Velikoj Kneževini Litve (VKL). Studije sakralne umjetničke baštine 17. – 18. stoljeća* (2009. – 2018.). Znanstveni interesi: likovna kultura 16. – 18. stoljeća; sakralna umjetnost u Velikoj Kneževini Litve (VKL); antropologija slike.

Tojana Račiūnaitė – chief researcher in the Institute of Art Research of Vilnius Academy of Arts (VAA). In 1999 she defended her PhD. Since 1996 has been with VAA Institute of Art Research. Since 2012 has actively participated in VAA study process, including doctoral studies. Since 1995 a member of the Lithuanian Association of Art Historians; since 1996 a member of the International Association of Art Critics (AICA). 2019 she received a Science award from the Lithuanian Academy of Sciences for the series of works *Miraculous image in the Grand Duchy of Lithuania (GDL). Studies of the religious art heritage in the 17th–18th Centuries* (2009–2018). Research interests: Visual culture in the 16–18th century; Sacral art in the Grand Duchy of Lithuania (GDL); Anthropology of the Image.

Mirjana Repanić-Braun

Institut za povijest umjetnosti, Zagreb

Institute of Art History, Zagreb

mbraun@ipu.hr

Razmatranje autorstva mramornih oltara Posljednje večere i sv. Luke u zagrebačkoj katedrali



Zagreb, katedrala, reljef na stipesu oltara Posljednje večere, 1703.; snimio: Paolo Mofardin

Zagreb, cathedral, relief on the stipes of the side altar of the Last Supper, 1703; photo by: Paolo Mofardin

Oltari Posljednje večere i sv. Luke istovjetni su u svim segmentima oltarne arhitekture, po boji mramora, geometrijskim i biljnim inkrustacijama i figurativnoj dekoraciji. Na njihovim visokim oltarnim predelama urezani su natpisi koji svjedoče o naručiteljima oltara: zagrebačkom kanoniku i šibenskom biskupu Tomi Augustiću, donatoru oltara sv. Luke, i kanoniku Ivanu Zniki, o čijem je trošku načinjen oltar Posljednje večere. Središnji prikazi na oltarima zasnovani su različito – na oltaru sv. Luke je kip sveca, a na oltaru Posljednje večere reljef. Kada je riječ o atribuciji, reljefi i kipovi na tim se oltarima u novijoj literaturi pripisuju Paolu Callalu, a u starijoj Mihaelu Cussi, što je s razlogom osporeno zbog vremena njihova nastanka nakon Cussine smrti 1699. godine, dok se sami oltari smatraju djelom njegovih bivših pomoćnika, klesara i graditelja oltara, Tome Jurjevića i Pavla Belline. Plitke pak reljefe na prednjim plohamama stipesa nije moguće pripisati autoru kompozicijski istovjetno zasnovana reljefa na stipesu glavnog oltara u Remetama (1707.) koji im se pripisuje. Usporedba zagrebačkih i remetskog reljefa nedvojbeno ukazuje na daleko višu kvalitetu drugog, osobito u oblikovanju dvaju *putta* – tvrdih i nezgrapnih na oltarima Posljednje večere i sv. Luke, a elegantnih i pokrenutih kontrapostom na oltaru Majke Božje Remetske. Treći reljef jednake kompozicije, očigledno rad trećega kiparskog dlijeta, no i taj kvalitetniji od zagrebačkih, jest na stipesu nekadašnjega glavnog oltara crkve Višarske Majke Božje u Kanalskoj dolini, danas u crkvi sv. Egidija (sv. Tilna) u Žabnicama (Camporosso, Valcanale), koji se pripisuje nasljednicima Mihaela Cusse.

An analysis of the authorship of the marble altars of the Last Supper and St. Luke in the Zagreb cathedral

The altars of the Last Supper and St. Luke are identical in all segments of their altar architecture, in terms of marble colour, geometric and plant inlays and figurative decoration. Inscriptions engraved on their high predellas indicate the patrons: Zagreb canon and bishop of Šibenik Toma Augustić as the donor of the altar of St. Luke, and canon Ivan Znika at whose expense the altar of the Last Supper was made. The central representations on the altars are different – the altar of St. Luke has a statue of the saint, whereas the altar of the Last Supper has a relief. In terms of attribution, the recent literature has attributed reliefs and statues on these altars to Paolo Callalo, whereas the earlier literature to Mihael Cussa, which has been rightly disputed due to the time of their execution after Cussa's death in 1699. The altars themselves are considered the work of his former assistants, stonemasons and altar builders Toma Jurjević and Pavao Bellina. However, the shallow reliefs on the front surfaces of the support (stipes) cannot be attributed to the author of the compositionally identical relief on the stipes of the high altar in Remete (1707), which has been attributed to them. A comparison of the Zagreb and Remete reliefs undoubtedly indicates the far higher quality of the latter, especially in the design of the two *puttos* - hard and clumsy on the altars of the Last Supper and St. Luke, but elegant and set in motion by the contrapposto on the altar of Our Lady of Remete. The third relief with the same composition, clearly the work of a third sculptor, but still of better quality than the ones in Zagreb, is on the stipes of the former high altar of the church of Our Lady of Višarje in Kanalska dolina, today in the church of St. Giles/Aegidius (St. Tilna) in Žabnice (Camporosso, Valcanale), which has been attributed to the followers of Mihael Cussa.

Mirjana Repanić-Braun znanstvena je savjetnica savjetnica u trajnom zvanju; polje znanstvenog djelovanja barokna umjetnost sjeverne Hrvatske u srednjoeuropskom kontekstu. Od 2001. do 2011. voditeljica dvaju znanstvenih projekata (Projekti MZOŠ RH); od 2014. do 2018. suradnica na projektu HRZZ (vod. Milan Pelc). Objavljuje u časopisima, zbornicima i znanstvenim monografijama; izlaže na znanstvenim skupovima; koautorica je izložbi. Bila je mentorica i honorarna predavačica na sveučilištima u Zagrebu, Splitu i Rijeci. Recenzentica je članaka, domaćih i inozemnih projekata. Od 2004. do 2019. urednica časopisa *Radovi IPU*, od 2019. članica uredništva; od 2022. u uredništvu je časopisa *Belvedere Research Journal*. Od 2018. tajnica je istraživačke skupine BCPCE, a od 2019. članica Hrvatsko-slovačkog odbora za humanističke znanosti.

Mirjana Repanić-Braun is a Senior Research Adviser in tenure; field of scientific activity Baroque art of northern Croatia in Central European context. From 2001 to 2011 she was the head of two scientific projects (Projects by the Ministry of Science, Education and Sports of the Republic of Croatia). From 2014 to 2018 she was a collaborator on the Croatian Science Foundation project (project leader Milan Pelc, PhD). She publishes in journals, anthologies and scientific monographs, presents at scientific conferences and she is also a co-author of exhibitions. She was a mentor and part-time lecturer at the universities in Zagreb, Split and Rijeka. She is a reviewer of papers, domestic and foreign projects. From 2004 to 2019 she was the editor in chief of *Radovi IPU* (Journal of the Institute of Art History), and since 2019 a member of its editorial board. Since 2022 she has been a member of *Belvedere Research Journal* editorial board. Since 2018 she has been the secretary of the BCPCE research group and a member of the Croatian-Slovak Committee of Humanities since 2019.

Jelena Sedlar

Filozofski fakultet Sveučilišta u Zagrebu

Diplomski studij povijesti umjetnosti

Faculty of Humanities and Social Sciences of the University of Zagreb

Graduate study programme of history of art

jsedlar@ffzg.hr

Isprepletanje srednjoeuropskih i talijanskih utjecaja na području donjomiholjačkog i valpovačkog vlastelinstva

Na području slavonskih gradova Donjeg Miholjca i Valpova nalaze se crkve sličnog arhitektonskog tipa te uređenja interijera. Crkva sv. Mihaela u Donjem Miholjcu današnji izgled duguje restauraciji na poticaj obitelji Prandau početkom 18. stoljeća te je tada poprimila barokne odlike, a barokna obilježja naglašeno srednjoeuropske derivacije otkriva i valpovačka župna crkva. U interijerima obiju crkava nalaze se slike iz razdoblja kasnog baroka, ili pak slikane prema baroknim predlošcima, barokne skulpture, orgulje te ostala oprema iz tog razdoblja. Vizualno dominantna mjesta u crkvama zauzimaju glavni oltari s palama koje su slikali umjetnici srednjoeuropskog podrijetla, nadahnuti talijanskim uzorima. U radu će se sagledati odnos spomenutih pala i njihovih talijanskih modela, kao i razlog njihova izbora, kontekst nastanka slika te, u slučaju donjomiholjačke crkve, odnos slike s pripadnom skulpturom. Nadalje, osvrnut ću se na dosad slabo istraženu opremu i skulpturalnu dekoraciju obiju crkava. U donjomiholjačkoj crkvi to su orgulje te nekoliko skulptura svetaca, a u valpovačkoj zanimljivi bočni oltari i barokna propovjedaonica. Istražit će se i mogući utjecaji te kontekst nastanka tih djela.



Donji Miholjac, crkva sv. Mihaela, glavni oltar, 1738.; snimila: Jelena Sedlar

Donji Miholjac, church of St. Michael, high altar, 1738; photo by: Jelena Sedlar

The interweaving of Central European and Italian influences in the area of Donji Miholjac and Valpovo manorial estates

In the area of Slavonian towns of Donji Miholjac and Valpovo, there are churches of a similar architectural type and interior design. The church of St. Michael in Donji Miholjac owes its current appearance to the restoration initiated by the Prandau family at the beginning of the 18th century when it adopted Baroque features. The parish church in Valpovo also followed Baroque characteristics of a noticeable Central European derivation. The interiors of both churches have paintings from the late Baroque period or painted according to Baroque models, as well as Baroque sculptures, organ, and other equipment from the same period. Visually dominant places in the churches are occupied by the high altars with paintings by artists of Central European origin, but inspired by Italian models. The presentation will examine the relationship between the mentioned paintings and their Italian models, as well as the reason for their selection, the context of the creation of the paintings, and in the case of the church in Donji Miholjac, the relationship between the painting and the related sculpture. Furthermore, I will refer to the hitherto poorly studied equipment and sculptural decoration of both churches. This refers to the organ and several sculptures of saints in the church in Donji Miholjac, while the church in Valpovo has interesting side altars and a Baroque pulpit. Possible influences and the context of the creation of these works will also be explored.

Jelena Sedlar rođena je 1998. u Osijeku. Upisuje dvopredmetni studij povijesti umjetnosti i nederlandistike na Filozofskom fakultetu u Zagrebu 2018. godine. Autorica je članaka za časopise *Kontrapost* i *Jong Neerlandstiek*. Volontirala je na V. kongresu povjesničara umjetnosti te izlagala na godišnjem simpoziju *Stupovi humaniteta* s temom *Povezivanje suvremene i antičke civilizacije na primjeru umjetničkog pokreta Vaporwave*.

Jelena Sedlar was born in 1998 in Osijek. In 2018 she enrolled in History of Art and Dutch studies at the Faculty of Humanities and Social Sciences of the University of Zagreb. She is an author of articles in *Kontrapost* and *Jong Neerlandstiek* magazines. She volunteered at the 5th Congress of Croatian Art Historians and participated in the *Pillars of Humanity* annual symposium with the presentation *Povezivanje suvremene i antičke civilizacije na primjeru umjetničkog pokreta Vaporwave* (Connecting contemporary and ancient civilizations on the example of the Vaporwave art movement).



Dießen am Ammersee, crkva
Uznesenja Blažene Djevice Marije,
oltar sv. Stjepana, 1738. – 1740.;
snimila: Julia Strobl

Dießen am Ammersee, church of
the Assumption of the Blessed Virgin
Mary, side altar of St. Stephen,
1738-1740; photo by: Julia Strobl

Julia Strobl

Sveučilište u Beču, Odsjek za povijest umjetnosti
Doktorski studij
University of Vienna, Department of Art History,
doctoral programme
jmstrobl@hotmail.com

Izgubljeni u prijevodu? Utjecaj bečkih oltarnih rješenja iz 1730-ih godina na djela kipara iz obitelji Straub u Bavarskoj, Štajerskoj, Sloveniji i Hrvatskoj

Opat Anton Vogl von Krallern naručio je oko 1730. godine od Johanna Baptista Strauba drvene dekoracije za četiri bočna oltara u nekadašnjoj opatijijskoj crkvi benediktinskog samostana Montserrat, tzv. Schwarzspanierkirche. Oltarne pale na bočnim oltarima nastale su 1736. godine i signirana su djela Daniela Grana, Martina i Bartolomea Altomontea. Premda je crkveni inventar raseljen u doba Josipa II., veliki je dio još sačuvan, pa i drvene dekoracije koje je radio Straub. S njim je na tom velikom poslu vjerojatno radio i njegov mlađi brat Filip Jakov prije odlaska u Graz 1734. godine. Sačuvano je i šest monumentalnih kamenih kipova s glavnog oltara koje je radio dvorski kipar Lorenzo Mattielli, a nacрте izradio Giuseppe Galli Bibiena. Oltarna arhitektura, vjerojatno s kolosalnim stupovima te mramornim i štuko-detaljima, nije sačuvana, no taj tip mogu predočiti suvremeni bečki primjeri.

Kad je mladi njemački arhitekt Johann Jakob Küchel posjetio crkvu 1737. godine, zabilježio je da su bočni oltari posve nova tipa bez skupe arhitekture. Johann Baptist Straub ponovio je taj uspješan, moderni oltarni tip „bez arhitekture“ svoje prve bečke narudžbe još nekoliko puta nakon što je postao dvorski kipar u Münchenu, primjerice u mjestima Dießen am Ammersee (1739.), München-Berg am Laim (1743. – 45.) ili u Ettalu (1757. – 1762.). No, neobično, ne susrećemo se s oltarima toga tipa u opusima štajerskih članova obitelji Straub. Postavlja se zanimljivo pitanje jesu li bečka oltarna rješenja iz 1730-ih godina imala ikakav utjecaj na

oltare i njihovu dekoraciju koje su radili Filip Jakov Straub i njegova braća Josip i Franjo Antun u Štajerskoj, Sloveniji i Hrvatskoj. Prateći prijenos umjetničkih ideja i arhitektonskih tipova, moramo uzeti u obzir važne faktore poput naručitelja oltara i skulpture (biskup, župnik, redovnički red, plemićka obitelj), ulogu arhitekta i majstora, ekonomski i pravni kontekst, kao i lokalne tradicije i biskupijske granice.

Lost in translation?

The impact of Viennese altar solutions of the 1730s on sculptors of the Straub family working in Bavaria, Styria, Slovenia, and Croatia

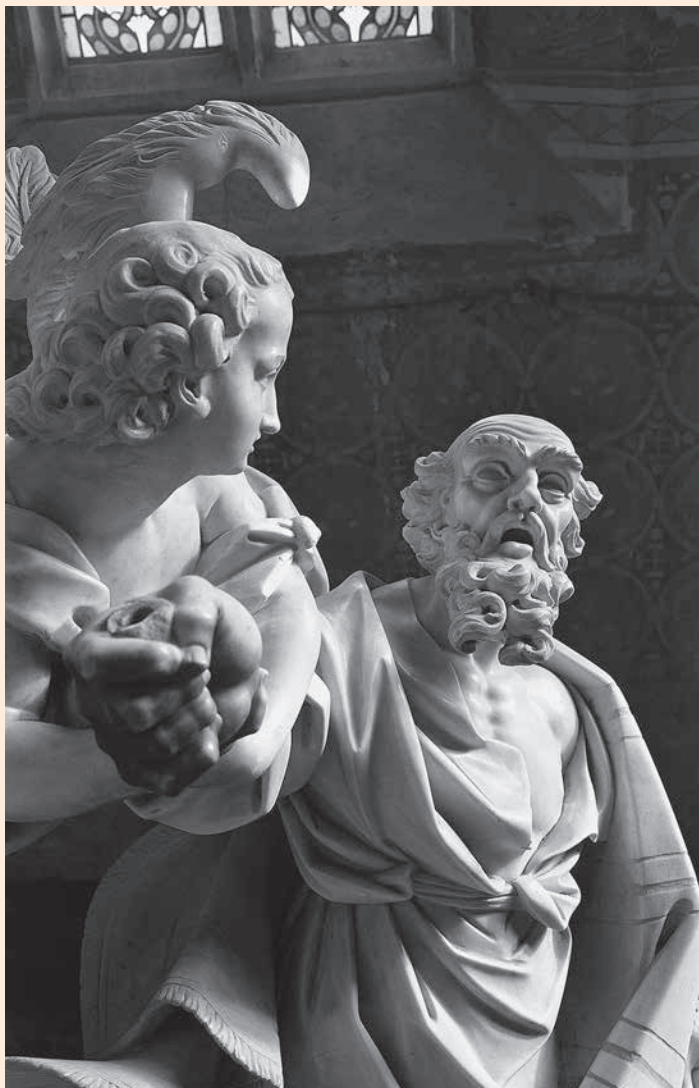
Around 1730, Abbot Anton Vogl von Krallern commissioned Johann Baptist Straub with the wooden decorations for four side altars of the former abbey church of the Benedictine order of Montserrat – the so-called Schwarzspanierkirche. The paintings on the side altars by Daniel Gran, Martino and Bartolomeo Altomonte are signed and dated 1736. Though the church interior was dispersed under Joseph II, a large part still exists, among them the wooden decorations carved by Straub. His younger brother Philipp Jakob probably worked with him on this large commission before he left for Graz in 1734. For the main altar drafted by Giuseppe Galli Bibiena, six monumental sandstone figures by court sculptor Lorenzo Mattielli still exist. The architecture, probably also featuring colossal columns, marble, and stucco, is lost. But contemporary Viennese examples may replace and illustrate the type.

When the young German architect Johann Jakob Küchel visited the church in 1737, he noted that the side altars were of a completely new kind without costly architecture. Johann Baptist Straub would recreate this successful modern altar type 'without architecture' from his first Viennese commission several times after becoming court sculptor in Munich, e. g. in Dießen am Ammersee (1739), Munich-Berg am Laim (1743-45) or Ettal (1757-62). On the other side, we do not find altars of this kind among the oeuvre of the Styrian Straubs. The interesting question is if Viennese altar solutions of the 1730s had any influ-

ence on altars and their sculptural decoration executed by Philipp Jakob Straub and his brothers Joseph and Franz Anton in Styria, Slovenia, and Croatia. Tracing the transfer of artistic ideas and architectural types, we do have to consider deciding factors like the ordering party of the altar and its sculpture (bishop, parish priest, religious order, noble family), the role of the architect and fellow craftsmen, economic and legal context as well as local traditions and diocesan borders.

Julia Strobl je na Tehničkom sveučilištu u Beču studirala arhitekturu (1985. –1989.), a 2016. godine na Sveučilištu u Beču diplomirala povijest umjetnosti (*Bečka Schwarzspanierkirche i njezin barokni interijer*). Doktorski studij na Odsjeku za povijest umjetnosti, mentorica: prof. Ingeborg Schemper-Sparholz (*Kiparske obitelji Straub i Messerschmidt. Mreža umjetnika u Europi 18. stoljeća*). Od 2016. godine suradnica je na istraživačkom projektu Inge Schemper posvećenu bečkom dvorskom kiparu Lorenzu Mattielliju. Od 2017. do 2019. godine sudjeluje na projektu *Kreativna Europa. Tragom umjetnosti obitelji Straub*. Glavna područja istraživanja: barokna skulptura i slikarstvo kasnog 17. i 18. stoljeća u Srednjoj Europi, s naglaskom na projekte crkvene dekoracije povezane s Likovnom akademijom u Beču i umjetnicima na dvoru cara Karla VI.

Julia Strobl studied Architectural studies at the Technical University of Vienna (1985–1989), graduated in art history at the University of Vienna in 2016 (*The Viennese Schwarzspanierkirche and its Baroque Interior*). Doctoral programme at the department of art history, supervisor: Prof. Ingeborg Schemper-Sparholz (*The Sculptor Families Straub and Messerschmidt. An Artists' Network in 18th Century Europe*). Since 2016 co-researcher on Inge Schemper's publication project on the Viennese court sculptor Lorenzo Mattielli; 2017–2019 Creative Europe Project – *Tracing the Art of the Straub Family*. Main areas of research: Late 17th and 18th-century baroque sculpture and painting in Central Europe, with an emphasis on ecclesiastical decoration projects connected with the Academy of Fine Arts in Vienna and the Imperial court artists under emperor Charles VI.



Francesco Robba, Žrtva
Abrahamova, detalj oltara sv.
Križa, Križevci, oko 1960.; izvor:
Fotoarhiv Nenad Gattin

Francesco Robba, The Sacrifice of
Isaac, detail from the altar of the
Holy Cross, Križevci, around 1960;
source: Nenad Gattin's Photo archive

Irena Šimić

Institut za povijest umjetnosti, Zagreb

Institute of Art History, Zagreb

isimic@ipu.hr

Tragom baroka u fotografijama Nenada Gattina

U nizu fotomonografija Nenada Gattina ističu se one posvećene temama i korpusima iz razdoblja baroka. Fotografije nastale u funkciji valorizacije umjetničkih djela te zatečenoga stanja graditeljske baštine u tim su izdanjima autorski radovi fotografa, koji zauzima aktivnu ulogu u interpretaciji umjetničkog nasljeđa.

Od posebnog su interesa Gattinove monografije *Francesco Robba* s uvodnom studijom Vere Horvat Pintarić (DPUH, Zagreb, 1961.) te *Baročna arhitektura* s uvodnom studijom Nace Šumija (Mladinska knjiga, Ljubljana, 1969.). Druga je dio izdavačkog projekta *Ars Sloveniae*, u okviru kojega je Gattin u suradnji s fotografom Ninom Vranićem provodio višegodišnja terenska snimanja i kao koautor sudjelovao u realizaciji sinteza o gotičkom i baroknom kiparstvu, objavljenih 1967. godine. Zahvaljujući činjenici da je osobni arhiv Nenada Gattina pohranjen u Institutu za povijest umjetnosti moguće je provesti analizu užeg izvornog konteksta nastanka tih serija. Izlaganje će stoga prikazati empirijsku metodu rekonstrukcije fotografskih serija snimljenih za svrhu ovih izdanja, analizom triju različitih formata – izvornih negativa, fotografskih kontakata i fotografija objavljenih u knjizi. Dio serija moguće je rekonstruirati i na osnovi pomoćnih evidencijskih popisa, odnosno sustava zasnovana na kombinaciji kodova i ključnih riječi kojima je Gattin bilježio fotografske serije, zadatke i terenska snimanja tijekom višegodišnjega procesa izgradnje vlastitog referentnog arhiva umjetničke i kulturne baštine.

Izlaganje zaključno ukazuje na mogućnosti i ograničenja ponovne uporabe fotografija i njihovih izvornika u novim istraživačkim kontekstima.

Tracing the Baroque in Nenad Gattin's photographs

Photographs devoted to themes and artworks from the Baroque era stand out among the series of photo monographs by Nenad Gattin. In these editions, photographs taken for the purpose of valorisation of works of art and documenting the condition of architectural heritage are presented as the photographer's original work, in which he takes an active role in the interpretation of artistic heritage.

Gattin's monographs on *Francesco Robba* with an introductory study by Vera Horvat Pintarić (DPUH, Zagreb, 1961) and *Baroque Architecture* with an introductory study by Nace Šumi (Mladinska knjiga, Ljubljana, 1969) attract particular interest. The latter is a part of the publishing project *Ars Sloveniae* for which Gattin, in collaboration with photographer Nino Vranić, conducted field recordings for many years and participated as a co-author in the realisation of synthesis on Gothic and Baroque sculpture, published in 1967.

Thanks to Nenad Gattin's personal archive being preserved at the Institute of Art History, it is possible to analyse the original context of the creation of those series. This presentation will therefore demonstrate an empirical method of reconstruction of photographic series taken for the purpose of these editions, by means of analysing three different formats - original negatives, photographic contacts and photographs published in the book. Part of the series can also be reconstructed through auxiliary record lists, that is, through a system based on a combination of codes and keywords with which Gattin recorded photographic series, tasks and field recordings during the years-long process of building his own reference archives of artistic and cultural heritage.

The presentation will conclude by pointing out the possibilities and limitations of reusing photographs and their originals in new research contexts.

Irena Šimić diplomirala je povijest umjetnosti na Filozofskom fakultetu Sveučilišta u Zagrebu (2009.), gdje od 2022. pohađa poslijediplomski doktorski studij Povijesti umjetnosti, kulturne baštine i vizualne kulture. Kao stručna suradnica u znanosti u Institutu za povijest umjetnosti vodi dokumentacijske zbirke i fondove (fototeka, planoteka, hemeroteka, osobni arhivski fondovi i dr.) te sudjeluje u provedbi znanstvenoi-straživačkog programa i projekata ustanove. Članica je hrvatske sekcije međunarodnog udruženja ICARUS Hrvatska i članica upravnog odbora Društva povjesničara umjetnosti Hrvatske.

Irena Šimić graduated in History of Art from Faculty of Humanities and Social Sciences, University of Zagreb (2009), where she has been a doctoral student in History of Art, Cultural Heritage and Visual Culture since 2022. As a senior professional associate at the Institute of Art History, she manages documentation collections and holdings (photo library, architectural plans, newspaper library, personal archive records, etc.) and participates in the implementation of the Institute's scientific research programmes and projects. She is a member of the Croatian section of the international association ICARUS Croatia and a member of the board of directors of the Croatian Society of Art Historians.



Andeo s oltara crkve svetih Petra i Pavla u Osijeku, oko 1766., Osijek, Muzej Slavonije; snimio: Kristijan Wölfel

Angel, from the altar in the church of Saints Peter and Paul in Osijek, around 1766, Osijek, Muzej Slavonije; photo by: Kristijan Wölfel

Andreja Šimičić

Muzej Slavonije, Osijek
Museum of Slavonia, Osijek
andreja.simicic@mso.hr

Barokni kipovi iz župne crkve svetih Petra i Pavla u Osijeku sačuvani u Muzeju Slavonije

Muzej Slavonije u Zbirci sakralnih predmeta skrbi se o nekoliko vrijednih sakralnih umjetnina iz crkava istočne Slavonije i Baranje, poput anđela s oltara, kipova Krista, svetaca te dijelova crkvenoga namještaja i oltara. Izlaganjem će se predstaviti sačuvani drveni polikromirani inventar iz barokne župne crkve svetih Petra i Pavla u Osijeku, podignute 1730-ih godina i srušene, na poticaj biskupa Josipa Jurja Strossmayera, 1894. godine. Nova je crkva završena 1900. godine i opremljena novim inventarom, dok barokni inventar nije sustavno dokumentiran, zaštićen ni sačuvan. Nekoliko je kipova u fundusu Muzeja Slavonije identificirano kao izvorni inventar te barokne crkve. Riječ je o dvama anđelima – *puttima* s glavnog oltara, glavici anđela, korpusu s raspela i kipu sv. Mihaela arkandela. Budući da su kipovi u Muzej pristigli iz različitih privatnih zbirki, važno je što preciznije utvrditi njihovu provenijenciju, sudbinu u muzejskome fundusu te njihovo mjesto u budućem stalnom postavu Muzeja.

Sudbina tih umjetnina, danas muzejskih, pokazuje odnos relevantnih crkvenih i gradskih institucija te njihovih predstavnika prema baroknoj sakralnoj umjetnosti na kraju 19. stoljeća. Navedeni primjeri ističu važnost muzejskih ustanova kao čuvara baštine, makar i izvan izvornoga konteksta. Muzealizacijom su umjetnine postale nositelji niza novih informacija, a muzejske ustanove, brinući se o njima, čuvari su sjećanja na danas nestale barokne opreme interijera te nositelji i materijalni izvori informacija o odnosu prema sakralnoj baroknoj baštini tijekom povijesti.

Baroque sculptures from the parish church of Saints Peter and Paul in Osijek preserved in the Museum of Slavonia

A number of valuable artworks from the churches of Eastern Slavonia and Baranja are preserved in the Collection of Religious Objects in the Museum of Slavonia, including angels from altars, statues of Christ, saints, as well as parts of church furniture and altars. This presentation will focus on the preserved wooden polychrome inventory from the Baroque parish church of Saints Peter and Paul in Osijek, built in the 1730s and demolished in 1894 at the request of bishop Josip Juraj Strossmayer. The new church was completed in 1900 and equipped with new inventory, whereas the Baroque inventory was not systematically documented, protected nor preserved. Several sculptures in the Museum of Slavonia have been identified as the original inventory of that Baroque church. Along with two angels - *puttos* from the main altar and an angel's head, there are the corpus from the crucifix and a statue of St. Michael the Archangel. The sculptures had arrived at the Museum from various private collections, so it is important to determine as precisely as possible their provenance, fate in the museum collection and their place in the future permanent exhibition of the Museum.

The fate of these works of art, which are now in the Museum, has revealed the attitude towards the Baroque religious art among the relevant church and city institutions and their representatives at the end of the 19th century. The above-mentioned examples highlight the importance of museum institutions as guardians of heritage, even outside of their original context. Through musealization, artworks have become carriers of a whole series of new information, and by taking care of them, museum institutions have become the guardians of the memory of today's lost Baroque interior equipment. Furthermore, they are the bearers and material sources of information about the relationship towards sacred Baroque heritage throughout history.

Andreja Šimičić je na Filozofskom fakultetu Sveučilišta u Zagrebu diplomirala povijest umjetnosti i komparativnu književnost te bibliotekarstvo. Viša je kustosica i voditeljica Odjela umjetničkog obrta Muzeja Slavonije. U Muzeju skrbi se o dvanaest muzejskih zbirki, od umjetničke slikane građe do raznovrsnih umjetnički oblikovanih uporabnih i ukrasnih predmeta. Izložbama, sudjelovanjem na stručnim i znanstvenim skupovima te publiciranjem stručnih i znanstvenih radova afirmira građu Muzeja Slavonije. Izložbom *Hereditas Sancta: izbor iz sakralne baštine u Muzeju Slavonije 2020.* je godine pridonijela međunarodnom festivalu *Ars Sacra*.

Andreja Šimičić graduated in History of Art and Comparative Literature and Library Science at the Faculty of Humanities and Social Sciences, University of Zagreb. She is a senior curator and the head of the Department of Arts and Crafts in the Museum of Slavonia. She is a manager of twelve museum collections, from artistically painted material to various artistically designed objects of use and decoration. She affirms the Museum's collections through exhibitions, participating in professional and scientific conferences and publishing professional and scientific works. With *Hereditas Sancta: izbor iz sakralne baštine u Muzeju Slavonije* (Hereditas Sancta: a selection from religious heritage in the Museum of Slavonia) exhibition in 2020 she participated in the international *Ars Sacra* festival.



Doris Baričević i konzervatorica-restauratorica savjetnica Ksenija Šestek-Ručević u Lepoglavi, 2006. ; snimila: Vesna Šimičić

Doris Baričević and Ksenija Šestek-Ručević, consultant conservator-restorer in Lepoglava, 2006; photo by: Vesna Šimičić

Ksenija Škarić

Hrvatski restauratorski zavod, Zadar
Croatian Conservation Institute, Zadar
kskaric@hrz.hr

Povjerenje u ruke: suradnja Doris Baričević s restauratorima

Svako istraživanje barokne skulpture u kontinentalnoj Hrvatskoj započinje pregledom što je Doris Baričević pisala o tome. Nedovoljno je ipak poznat odsječak njezina rada u kojem se, sa suzdržanim povjerenjem i uvijek znatiželjna, susretala s restauratorima i njihovim viđenjem te transformacijama umjetnina zbog njihova djelovanja.

Doris Baričević sudjelovala je na više projekata Restauratorskog zavoda Hrvatske, Zavoda za restauriranje umjetnina i Hrvatskoga restauratorskog zavoda na istraživanjima sakralnih inventara (Varaždin, Mateško Selo, Velika Ludina, Gornji Križ, Kloštar Ivanić, Čakovec, Jakovlje) i kamene plastike (Legrad, Oroslavje). Restauratori pamte stručnu pomoć i fotografije iz njezine jedinstvene fototeke, ali i njezine lucidne i nepredvidljive komentare. Tako se, primjerice, u očima većine tamnoputa, ranije restaurirana skulptura Majke Božje Loretske u Plešivici drastično razlikovala od nerestauriranih, nespretnim oslikom nagrđenih anđela. Za Doris Baričević lica su bila jednaka, samo jedno crno, a drugo bijelo! Kao da posjeduje pogled crno-bijelog fotoaparata, nepogrešivo je zapažala skulpturalno oblikovanje kroz slojeve naliča.

Prilikom pripreme izložbe *Mir i dobro* obišla je skulpture u nesretnoj fazi restauriranja, kada se nakon uklanjanja repolikromije ukazao jako oštećen najraniji oslik. Njezin spontani uzdah „Jadna moja Lucija!“ vrijedan je pamćenja, kao pouka da umjetnina mora biti lijepa u svakoj fazi radova. Ako nije tako, restauriranju se pristupilo odveć radikalno.

Izravnom suradnjom s restauratorima ostvarena je dvosmjerna, pa makar i nesimetrična, razmjena uvida i spoznaja. Ujedno je uzajamno potpirivan žar prema umjetninama koje su ih povezale, nužan sastojak u uspješnu ovladavanju obama područjima.

Trust in hands: cooperation between Doris Baričević and restorers

Any research on Baroque sculpture in continental Croatia begins with an overview of Doris Baričević's writings. However, very little is known about the aspect of her work in which, with cautious trust and constant curiosity, she interacted with restorers and learned about their perspective and the transformations that occurred to works of art as a result of their actions.

Doris Baričević participated in several projects by Conservation Institute of Croatia, Institute for Restoration of Works of Art and Croatian Conservation Institute on the research of church inventories (Varaždin, Mateško Selo, Velika Ludina, Gornji Križ, Kloštar Ivanić, Čakovec, Jakovlje) and stone sculptures (Legrad, Oroslavje). Restorers remember not only her expert assistance and photographs from her unique photo library, but also her lucid and unpredictable comments. Thus, for example, in the eyes of most people, the previously restored, black-faced sculpture of Our Lady of Loreto in Plešivica was drastically different from the unrestored angels disfigured by clumsy interventions. For Baričević, the faces were the same, only one black and the other white! As if she had a vision of a black-and-white camera, she unmistakably noticed the sculptural design through the layers of paint.

During the preparation of *Mir i dobro* (Pax et bonum) exhibition, she visited the sculptures in the unfortunate phase of restoration, when the earliest severely damaged layer was visible after the removal of the repolychromy. Her spontaneous sigh "My poor Lucia!" is worth remembering, as a lesson that art must be beautiful in every stage of work, otherwise the approach to restoration is too radical.

The direct cooperation with restorers allowed for a two-way, although asymmetrical, exchange of insights and knowledge. At the same time, the cooperation mutually fuelled the passion for the works of art which connected them, which was a necessary ingredient in successfully mastering both disciplines.

Ksenija Škarić rođena je u Zagrebu 1966. godine. Diplomirala je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 1990. godine, a doktorirala povijest umjetnosti 2014. godine na Odsjeku za povijest umjetnosti Filozofskog fakulteta u Zagrebu. Kao konzervatorica-restauratorica savjetnica radi u Hrvatskom restauratorskom zavodu, gdje vodi projekte u vezi s istraživanjem i konzerviranjem-restauriranjem drvene polikromirane skulpture. Objavljuje stručne i znanstvene radove s područja povijesti, zaštite i restauriranja kulturne baštine.

Ksenija Škarić was born in Zagreb in 1966. She graduated in Sculpture from the Academy of Fine Arts in Zagreb in 1990, and obtained her doctorate in History of Art in 2014 from the Department of Art History at the Faculty of Humanities and Social Sciences, University of Zagreb. She works as a consultant conservator-restorer at the Croatian Conservation Institute, where she leads projects related to research and conservation-restoration of wooden polychrome sculptures. She publishes professional and scientific works in the fields of history, protection and restoration of cultural heritage.



Zagreb, katedrala, grb i natpis kanonika Ivana Znike na propovjedaonici, 1696.; snimio: Danko Šourek

Zagreb, cathedral, coat of arms and inscription of canon Ivan Znika on the pulpit, 1696; photo by: Danko Šourek

Danko Šourek

Filozofski fakultet Sveučilišta u Zagrebu

Odsjek za povijest umjetnosti

Faculty of Humanities and Social Sciences of the University of Zagreb

Department of Art History

dsourek@ffzg.hr

Prilog opremanju zagrebačke katedrale u kasnom 17. stoljeću: Cussa, Znika, Milpacher

Počeci opremanja zagrebačke katedrale mramornim oltarima i kipovima povezanim s mletačkim majstorima i uzorima sežu u kraj 17. stoljeća, kada u Zagreb pristižu prve u Veneciji izrađene skulpture (mahom pripisane dlijetu kipara Paola Callala). U naručiteljskom pogledu one su rezultat kratkotrajne, no intenzivne suradnje agilnoga kanonika-kustosa Ivana Znike i radionice ljubljanskoga klesara Mihaela Cusse, te započinju proces koji će – do kraja 18. stoljeća – uroditi nizom vrijednih umjetničkih ostvarenja povezanih sa zvučnim imenima poput Alvisa Tagliapietre, Francesca Robbe, Antonija Michelazzija i drugih. Mehanizme Znikine i Cussine suradnje rasvjetljavaju arhivski izvori (opsežan ugovor o izradi mramorne propovjedaonice i štire računске bilješke o uređenju svetišta katedrale) kojima se ovom prilikom pridružuje i Cussino pismo zagrebačkom trgovcu Leonardu Milpacheru (1697.), s izvještajem o planiranim radnjama za katedralu. Uz dovršetak propovjedaonice i nadgrobne ploče kanonika Znike tu je zabilježen i zanimljiv podatak o Cussinu projektu oltara sv. Mihaela arkandela, koji će pak (kako svjedoči i posvetni napis naatici oltara poslije premještena u župnu crkvu u Žakanju), biti postavljen tek tri desetljeća poslije (1726.). Inicijalna zamisao toga neobičnoga slobodnostojećega oltara dovodi se tako u vezu s ljubljanskim altarističkim krugom, a Leonardo Milpacher – već zabilježen među supotpisnicima ugovora o izradi propovjedaonice katedrale (1695.) – potvrđuje kao jedan od protagonista umjetničkih zbivanja u baroknom Zagrebu.

A contribution to the equipping of the Zagreb cathedral in the late 17th century: Cussa, Znika, Milpacher

The beginnings of equipping the Zagreb cathedral with marble altars and sculptures associated with Venetian masters and models date back to the end of the 17th century, when the first statues made in Venice (largely attributed to the chisel of sculptor Paolo Callalo) arrived in Zagreb. In terms of patrons, they were the result of a brief, but intensive collaboration between the agile canon-curator Ivan Znika and the workshop of stonemason Mihael Cussa in Ljubljana. They began a process that - by the end of the 18th century - resulted in a number of valuable artistic achievements associated with famous names such as Alviso Tagliapietra, Francesco Robba, Antonio Michelazzi and others. The mechanisms of Znika's and Cussa's collaboration are explained through archival sources (an extensive contract for the construction of a marble pulpit and a short accounting note on the decoration of the cathedral's presbytery), which have been joined on this occasion with Cussa's letter to Zagreb merchant Leonard Milpacher (1697), with a report on planned activities for the cathedral. Along with the completion of the pulpit and the tombstone of canon Znika, there is also an interesting piece of information about Cussa's project for the altar of St. Michael the Archangel, which was installed three decades later (1726) (as evidenced by the dedicatory inscription on the attic of the altar that was later relocated to the parish church in Žakanje). The initial idea for this unusual, free-standing altar is thus brought into connection with the Ljubljana altar circle, and Leonardo Milpacher - who was already listed among the co-signatories of the contract for the construction of the cathedral's pulpit (1695) - is confirmed as one of the protagonists of artistic developments in Baroque Zagreb.

Danko Šourek rođen je 1979. godine u Zagrebu, gdje je završio osnovnu školu i opću gimnaziju. Godine 2005. diplomirao je povijest umjetnosti i arheologiju na Filozofskom fakultetu Sveučilišta u Zagrebu te na istom fakultetu obranio doktorski rad s temom *Mramorna skulptura i altarisitika XVII. i XVIII. stoljeća na području Rijeke i Hrvatskoga primorja* (2012.). Kao izvanredni profesor na Odsjeku za povijest umjetnosti Filozofskoga fakulteta Sveučilišta u Zagrebu sudjeluje u izvođenju nastave iz obveznih i izbornih kolegija preddiplomskoga i diplomskoga studija. Autor je niza znanstvenih radova iz područja umjetničke baštine renesanse i baroka, s istraživačkim interesom primarno usmjerenim na teme skulpture, ikonografije i naručiteljstva.

Danko Šourek was born in 1979 in Zagreb, where he finished elementary and high school. In 2005, he graduated in History of Art and Archaeology at the Faculty of Humanities and Social Sciences of the University of Zagreb, and at the same faculty he defended his doctoral thesis on the subject of *Mramorna skulptura i altarisitika XVII. i XVIII. stoljeća na području Rijeke i Hrvatskoga primorja* (Marble sculpture and altars in 17th and 18th century in Rijeka and Hrvatsko primorje) (2012). As an associate professor at the Department of Art History, Faculty of Humanities and Social Sciences of the University of Zagreb, he participates in the teaching of mandatory and elective courses of undergraduate and graduate studies. He is the author of a series of scientific works in the field of Renaissance and Baroque artistic heritage, with research interests primarily focused on topics of sculpture, iconography and commissioning.



Doris Baričević na doktorskoj promociji, Zagreb, 1972.; izvor: Željka Mikulan

Doris Baričević at her doctoral promotion, Zagreb, 1972; source: Željka Mikulan

Nela Tarbuk

muzejska savjetnica u miru, Muzej za umjetnosti i obrt, Zagreb
Retired museum consultant at Museum of Arts and Crafts, Zagreb
nela.tarbuk@gmail.com

Doris Baričević

Od prvotnog poznanstva s Doris Baričević, davne 1972. godine, te suradnje koja je s vremenom prerasla u prijateljstvo, kontaktirale smo gotovo pet desetljeća. O njezinu iznimnu znanstvenom doprinosu području barokne sakralne skulpture u kontinentalnoj Hrvatskoj, čijem je istraživanju posvetila čitav radni vijek, pisala sam 2004. godine u *Radovima Instituta za povijest umjetnosti* posvećenim njoj i generacijski bliskim znanstvenicama, Đurđici Cvitanović i Olgi Maruševski. Ovom prilikom, u povodu stogodišnjice rođenja Doris Baričević, težište bih stavila na one razgovore u našim kontaktima koji su je više otkrivali kao osobu – dakle njezinu privatnu stranu i svjetonazorski pogled – dakako uz uvijek prisutne rasprave o problematici barokne skulpture. Tu će također biti riječi o terenskim obilascima lokaliteta s relevantnom baroknom kiparskom građom koja je bila u žarištu njezinih istraživanja, no u ovom kontekstu i s osvrtom na ekipe, osobito one ranije, uključene u pojedina terenska snimanja. Svojim je znanstvenim rezultatima uspostavila nove parametre povijesnoumjetničkog pristupa baroknom kiparskom fondu kontinentalne Hrvatske te ga definirala. Iz njezinih će radova učiti i uče nove generacije povjesničara umjetnosti na bilo koji način uključene u baroknu kiparsku spomeničku baštinu. Nekima od njih je još za života nesebično pomagala dajući im i neobjavljene rezultate svojih istraživanja. Tiha i samozatajna, znala je često iznenaditi britkim, duhovitim odgovorima i zaključcima.

Doris Baričević

Since my first acquaintance with Doris Baričević way back in 1972 and throughout our later cooperation which grew into friendship over time, our interactions have lasted for nearly five decades. I wrote about her exceptional scientific contribution to the research of Baroque religious sculpture in continental Croatia, to which she devoted her entire professional life, in 2004 in *Radovi Instituta za povijest umjetnosti* (Journal of the Institute of Art History) that was dedicated to her and her generationally close scientists, Đurđica Cvitanović and Olga Maruševski. On this occasion of the 100th anniversary of her birth, I would like to focus on those conversations that revealed her more as a person - that is, her private side and worldview - of course, along with the ever-present discussions about Baroque sculpture. Field tours to locations with relevant Baroque sculptures that were the focus of her research will also be taken into consideration, but in this context with additional reference to teams, especially the earlier ones, that were involved in individual field recordings. With her scientific results, she defined and set new parameters for art-historian approach to Baroque sculpture in continental Croatia. New generations of art historians, in any way involved in Baroque sculptural monumental heritage, will learn and are learning from her works. She selflessly helped some of them during her lifetime, giving them unpublished results of her studies. Usually quiet and self-effacing, she could often surprise with sharp, witty answers and conclusions.

Nela Tarbuk diplomirala je povijest umjetnosti i komparativnu književnost na Filozofskom fakultetu u Zagrebu. Od 1978. godine do umirovljenja 2015. bila je zaposlena u Muzeju za umjetnost i obrt, u zvanju muzejske savjetnice i voditeljice zbirke kiparstva, bjelokosti i muzičkih instrumenata. Doktorirala je 2013. godine na Odsjeku za povijest umjetnosti Filozofskog fakulteta u Zagrebu disertacijom *Crkveni namještaj 17. i 18. st. u redovničkim crkvama kontinentalne Hrvatske*. Brojnim stručnim i znanstvenim radovima te izložbama predstavila je sve tri muzejske zbirke. Osobito je zapažena njezina autorska izložba i prateća monografija *Kipar Johannes Komersteiner i njegov krug* (2016.). Surađivala je u međunarodnim projektima. Članica je međunarodne muzejske asocijacije ICOM ICDAD, u kojoj je aktivno sudjelovala dvadesetak godina.

Nela Tarbuk graduated in History of Art and Comparative Literature from the Faculty of Humanities and Social Sciences, University of Zagreb. From 1978 until her retirement in 2015, she was employed at the Museum of Arts and Crafts in Zagreb as a museum consultant and the head of the Sculpture, Ivory and Musical instrument Collections. She received her doctorate in 2013 at the Department of Art History at the Faculty of Humanities and Social Sciences in Zagreb with a thesis *Crkveni namještaj 17. i 18. st. u redovničkim crkvama kontinentalne Hrvatske* (Church furniture of the 17th and 18th century in the monastic churches of continental Croatia). She presented all three museum collections in numerous professional and scientific works and exhibitions. Recently, she authored the exhibition and the accompanying monograph of *Kipar Johannes Komersteiner i njegov krug* (The sculptor Johannes Komersteiner and his circle) in 2016, which have been particularly noted. She collaborated in international projects. She is a member of the international museum association ICOM ICDAD, in which she actively participated for about twenty years.



Joseph Holzinger, *Sv. Joakim*, druga polovica 18. stoljeća, Zagreb, Muzej za umjetnost i obrt; snimila: Doris Baričević

Joseph Holzinger, *St. Joachim*, second half of the 18th century, Zagreb, Arts and Crafts Museum; photo by: Doris Baričević

Nela Tarbuk

muzejska savjetnica u miru, Muzej za umjetnost i obrt, Zagreb
Retired museum consultant at the Museum of Arts and Crafts in Zagreb
nela.tarbuk@gmail.com

Zbirka crkvenog kiparstva u fundusu Muzeja za umjetnost i obrt u Zagrebu

Respektabilan broj oltarnih kipova, dijelova oltarnih cjelina, ornamentalnih fragmenata, relikvijara i oltarnih svijećnjaka nastalih u 17. i 18. stoljeću na području kontinentalne Hrvatske obujmom čini temeljni fond zbirke crkvenog kiparstva Muzeja za umjetnost i obrt u Zagrebu. Nukleus zbirke stvoren je već u prvim godinama osnutka muzeja, otkupom skupine kipova nastalih u kasnogotičkom razdoblju. U idućim desetljećima, osobito onima između dva svjetska rata, zbirka se popunjavala najviše artefaktima iz obaju baroknih stoljeća, kulturološki važnim za baroknu kiparsku spomeničku baštinu s obzirom na vrijeme tzv. regotizacije crkava potkraj 19. stoljeća, koja se manifestirala osobito u njihovim interijerima, kada se u ime čistoće gotičkog stila odstranjivao sav barokni inventar. Time je ta spomenička građa doživjela težak udarac, te je u vidu pojedinih preostalih i sačuvanih relikata na svu sreću pronašla novi dom u nekim muzejskim fundusima, ponajprije zahvaljujući zaposlenim pojednim muzejskim stručnjacima koji su prepoznali važnost barokne crkvene ostavštine, koja je gotovo isključiva predstavnicu spomenutoga stilskog razdoblja u kontinentalnoj Hrvatskoj.

U izlaganju o kiparskim i drvorezbarskim artefaktima baroknog razdoblja u fondu muzejske zbirke podsjetit ću na niz problema i izazova koje donosi takav tip zbirke; od stručne i znanstvene obrade, uvjeta u kojima je zbirka uskladištena, do njezina izlaganja u stalnom postavu muzeja kao i prezentacije u obliku pojedinačnih izložaba. Bit će riječi i o tome što muzejski kiparski i drvorezbarski artefakti znače u povijesnoumjetničkom smislu te u kakvoj su korelaciji s preostalom kiparskom baroknom baštinom kontinentalne Hrvatske sačuvanom *in situ*. Osvrnut ću se i

na vrijednost i značenje te građe i u kojoj mjeri ona upotpunjuje praznine nastale odstranjivanjem baroknih artefakata iz crkvenih prostora. Kako je brojčano, čini mi se, zbirka Muzeja za umjetnost i obrt u Zagrebu i dalje najveća zbirka baroknog kiparstva u Hrvatskoj, svojevremeno se smatralo da je kao takva nezaobilazna karika u dotad još neobjavljenoj knjizi o baroknom kiparstvu sjeverne Hrvatske. Bit će također riječi i o mjeri u kojoj je zbirka opravdala svoje značenje i ulogu, kao i o prisutnosti pojedinih artefakata u monografiji o baroknom kiparstvu u sjevernoj Hrvatskoj objavljenoj u međuvremenu.

Collection of religious sculptures in the Museum of Arts and Crafts in Zagreb

A respectable number of altar sculptures, parts of altars, ornamental fragments, reliquaries, and altar candles made in the 17th and 18th century on the territory of continental Croatia form the core of the collection of church sculpture in Museum of Arts and Crafts in Zagreb. The nucleus of the collection had been created already during the first years of the museum's establishment, by purchasing a group of sculptures from the late Gothic era. In the following decades, especially those between the two world wars, the collection was mostly filled with artifacts from both Baroque centuries. They were culturally significant for the Baroque sculptural heritage considering the time of the so-called re-Gothicising of churches at the end of the 19th century, which manifested itself especially in their interiors from which all Baroque church inventory was removed in the name of the purity of the Gothic style. As a result, this cultural heritage suffered a heavy blow, but fortunately some of the remaining and preserved relics managed to find a new home in some museum collections, primarily thanks to those employees who recognized the importance of Baroque church legacy, which is almost the exclusive representative of this stylistic period in continental Croatia.

The presentation will focus on the Museum's collection of Baroque sculptural and woodcarving artifacts and I will remind you of a number of problems and challenges that this type of collection brings;

from professional and scientific processing, storage conditions to its display in the museum's permanent exhibition, as well as presentation in the form of individual exhibitions. The presentation will also demonstrate the significance of the Museum's sculptural and woodcarving artifacts in terms of art history, and how they relate to the remaining sculptural Baroque heritage of continental Croatia that has been preserved *in situ*. I will also focus on the value and significance of this material, and to what extent does it fill in the gaps created by the removal of Baroque artifacts from church interiors. It seems to me that the collection of the Museum of Arts and Crafts in Zagreb is still the largest collection of Baroque sculpture in Croatia, so at one point it was considered a crucial link in the previously unpublished book on Baroque sculpture in northern Croatia. The presentation will also discuss the extent to which the collection has justified its importance and function, as well as the inclusion of specific artifacts in the monograph on Baroque sculpture in northern Croatia that was published in the meantime.



Bl. Augustin Kažotić s nekadašnjeg oltara sv. Jurja u zagrebačkoj katedrali, 1746. –1749. , Lupoglav, crkva bl. Augustina Kažotića; snimio: Damir Tulić

Bl. Augustin Kažotić originally from the side altar of St. George in the Zagreb cathedral, 1746-1749, Lupoglav, church of Bl. Augustin Kažotić; photo by: Damir Tulić

Damir Tulić, Mario Pintarić

Filozofski fakultet Sveučilišta u Rijeci

Odsjek za povijest umjetnosti

Faculty of Humanities and Social Sciences of the University of Rijeka

Department of Art History

damir.tulic@gmail.com, pintaricm1@gmail.com

Djela riječkih kipara Antonija Michelazzija i Sebastijana Petruzzija u kontinentalnoj Hrvatskoj

Povjesničarka umjetnosti Doris Baričević dala je neizmjeran doprinos proučavanju baroknog kiparstva sjeverne Hrvatske. Autorica je napisala vrijedne studije posvećene djelima domaćih i stranih majstora sačuvanima u sakralnim interijerima kontinentalnog dijela Hrvatske. Tako je 1997. godine objavila ključan monografski članak o udomaćenom riječkom kiparu Sebastianu Petruzziju (Gradisca d'Isonzo ? – nakon 1790. ?) s naglaskom na njegova djela u Zagrebu. Doris Baričević se u istom radu u nekoliko rečenica dotaknula i Antonija Michelazzija (Gradisca d'Isonzo 1707. – Rijeka, 1771.), najuglednijeg kipara i altarista u gradu na Rječini tijekom 18. stoljeća. Michelazzi je i zaslužan za izravno kiparsko i altarišičko povezivanje Rijeke i Zagreba budući da su ga tamošnji katedralni kanonici Juraj Reš i Juraj Dumbović angažirali za gradnju mramornog oltara. Oni su 1741. godine ugovorili izradu oltara svetog Jurja (danas u župnoj crkvi u Lupoglavu) za staru zagrebačku katedralu. Nakon Michelazzijeve smrti u Rijeci se 1775. godine javlja Sebastiano Petruzzi, te će zahvaljujući njegovoj djelatnosti do kraja 1780-ih godina taj primorski grad zadržati ulogu regionalnog centra za nabavu mramorne opreme. Stoga su se zagrebački kanonici ponovno obratili Petruzziju za gradnju posljednjih mramornih oltara u prvostolnici. Tako je kipar izradio atiku oltara svetog Ivana Nepomuka (1780. –1783.), oltar svetog Franje Serafijskog (1780.) kao i onaj svetog Jeronima (1780. –1783.).

U izlaganju će se iznova sagledati zagrebački opusi riječkih kipara Antonija Michelazzija i Sebastiana Petruzzija, no naglasak će biti stavljen na nepoznate arhivske podatke i poneka nova djela koja se mogu dovesti u vezu s dvojicom majstora.

Sculptors from Rijeka, Antonio Michelazzi and Sebastiano Petruzzi, and their works in continental Croatia

Art historian Doris Baričević made an immense contribution to the study of Baroque sculpture in northern Croatia. She has written important studies dedicated to the works of domestic and foreign artists preserved in the church interiors in the continental part of Croatia. In 1997, she published the key monographic paper about Sebastiano Petruzzi (Gradisca d'Isonzo ? – after 1790, ?), a sculptor domesticated in Rijeka, with an emphasis on his works in Zagreb. In the same paper, Doris Baričević also briefly mentioned Antonio Michelazzi (Gradisca d'Isonzo, 1707 – Rijeka, 1771), the most renowned sculptor and altar artist in Rijeka during the 18th century. Michelazzi was also responsible for creating the direct connection between Rijeka and Zagreb in terms of sculpture and altar design because he had been hired by the canons of Zagreb cathedral Juraj Reš and Juraj Dumbović to build a marble altar. In 1741, they signed a contract for the execution of St. George's altar (today in the parish church in Lupoglav) for the old Zagreb cathedral. After Michelazzi's death, Sebastiano Petruzzi arrived in Rijeka in 1775, so thanks to his activity until the end of the 1780s, this coastal city retained its role as a regional centre for the procurement of marble equipment. Therefore, the Zagreb canons once again turned to Petruzzi for the construction of the last marble altars in the cathedral. As a result, the sculptor made the attic for the altar of St. John of Nepomuk (1780 – 1783), the altar of St. Francis of Seraph (1780) and that of St. Jerome (1780 – 1783).

The presentation will review the works by Rijeka sculptors Antonio Michelazzi and Sebastiano Petruzzi in Zagreb; but the emphasis will be placed on unknown archival data, as well as few new works that can be linked to these two artists.

Damir Tulić je izvanredni profesor na Odsjeku za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Rijeci. Diplomirao je 2005. godine povijest umjetnosti i povijest na Sveučilištu u Zadru, a doktorirao 2012. na Sveučilištu u Zagrebu s temom baroknih mramornih oltara i skulpture u Istri. Objavio je više od pedeset znanstvenih radova te sudjelovao na isto toliko znanstvenih skupova u Hrvatskoj i inozemstvu. Područje je njegova interesa umjetnost od 16. do 19. stoljeća s posebnim naglaskom na venecijansku skulpturu i altaristiku te slikarstvo, primijenjenu umjetnost, arhiv i liturgiju. Dobitnik je nagrade DPUH-a „Radovan Ivančević“ za 2014.

Damir Tulić, PhD is an associate professor at the Department of Art History, Faculty of Humanities and Social Sciences of the University of Rijeka. He graduated in History of Art and History at the University of Zadar in 2005, and received his doctorate in 2012 at the University of Zagreb with the thesis on Baroque marble altars and sculptures in Istria. He published more than fifty scientific papers and participated in the same number of scientific conferences in Croatia and abroad. His area of interest is art from the 16th to the 19th century, with special emphasis on Venetian sculpture and altar architecture, as well as painting, applied arts, archives and liturgy. He is the winner of the Croatian Society of Art Historians "Radovan Ivančević" Award for 2014.

Mario Pintarić je predavač i vanjski suradnik Katedre ranog novog vijeka na Filozofskom fakulteta Sveučilišta u Rijeci. Na Sveučilištu u Zadru doktorirao je 2022. *summa cum laude* s temom naručitelja i umjetnika u Rijeci tijekom 17. i 18. stoljeća. Objavio je desetak znanstvenih radova u Hrvatskoj i inozemstvu te je 2021. dobitnik nagrade za izvrsnost u znanstvenoistraživačkom radu mladih znanstvenika Filozofskog fakulteta u Rijeci. Područje je njegova interesa umjetnost od 16. do 19. stoljeća s posebnim naglaskom na skulpturu, altaristiku, arhive, naručitelje i donatore.

Mario Pintarić PhD is a lecturer and external associate of the Department of the Early Modern Age at the Faculty of Humanities and Social Sciences of the University of Rijeka. He received his doctorate *summa cum laude* at the University of Zadar in 2022 with the thesis on patrons and artists in Rijeka during the 17th and 18th century. He has published a dozen scientific papers in Croatia and abroad, and in 2021 he won the award for excellence in the scientific and research work of junior scientists at the Faculty of Humanities and Social Sciences in Rijeka. His area of interest is art from the 16th to the 19th century, with special emphasis on sculpture, altar architecture, archives, patrons and donors.



Sopronkeresztúr (Deutschkreuz), kapela dvorca Nádasdy, štuko-dekoracije, 1640-te; snimio: Ferenc Veress

Sopronkeresztúr (Deutschkreuz), chapel in Nádasdy castle, stucco-decorations, 1640s; photo by: Ferenc Veress

Ferenc Veress

University of Theatre and Film Arts, Budapest,
Department of Dramaturgy
Sveučilište za kazalište i film u Budimpešti, Odsjek za dramaturgiju
veressf@gmail.com

Uzori i sljedbenici: Barokni oltari u zapadnoj Mađarskoj i susjednim zemljama (17. stoljeće)

Najstariji primjeri sačuvanih baroknih oltara u zapadnom dijelu povijesne Mađarske (danas Burgenland / Gradišće, Austrija) djela su talijanskih majstora u štuku. Tri oltara u franjevačkoj crkvi u Eisenstadtu naručio je palatin Miklós Esterházy 1640-ih godina ili nešto ranije. Stilski i oblikovno povezani su s dekoracijom u kapelama u dvorcima u mjestima Sopronkeresztúr (Deutschkreuz) i Vöröskő (Červený Kameň, Slovačka). Naručitelji iz aristokratskih obitelji Nádasdy, Esterházy, Batthyány ili Pálffy pozvali su umjetnike iz kruga Filiberta Luchesa, arhitekta na carskom dvoru u Beču. Stilski utjecaji iz Filibertova kruga uočavaju se do kraja 17. stoljeća, kao na glavnom oltaru u franjevačkoj hodočasničkoj crkvi u mjestu Boldogasszony (Frauenkirchen), koji sliči pročelju Kirche-am-Hof u Beču. Arhitektonska struktura drvenih oltara 17. stoljeća u zapadnoj Mađarskoj bliska je oltarima u štuku, iako se u drvu rezbareni dekorativni motivi mogu razlikovati. Primjerice, bočni oltari isusovačke crkve u Győru (1642. – 1646.) slični su sačuvanim oltarima u Kirche-am-Hof u Beču. U nekim slučajevima, kao na primjer na glavnom oltaru u bivšoj augustinskoj crkvi u mjestu Léka (Lockenhaus) iz 1656. godine, uspio sam pokazati srodnost s primjerima u Hrvatskoj, poput Orebića i Lastova. Drveni oltar u dvorcu Erdődy u Varaždinu (Gradski muzej) usporediv je s ranobaroknim oltarima u Fischerkirche (Rust) (1642.). Cilj je moga rada istaknuti moguće paralele u izgradnji oltara u 17. stoljeću između povijesne Mađarske i susjednih zemalja, s posebnim naglaskom na Hrvatsku.

Models and followers: Baroque altar-building in Western Hungary and the neighbouring lands (17th century)

The earliest examples of surviving Baroque altarpieces in the Western part of the historical Hungary (today, Burgenland, Austria) are works by Italian masters carried out in stucco. Three altarpieces from the Franciscan church in Kismarton/Eisenstadt were commissioned by the Palatin Miklós Esterházy in the 1640's or slightly earlier. These are stylistically and formally related to the decoration of the chapels in the castles of Sopronkeresztúr/Deutschkreuz and Vöröskő/Červený Kameň (SK). Aristocratic commissioners such as the Nádasdy, Esterházy, Batthyány or Pálffy families invited artists from the circle of Filiberto Luchese, architect of the Imperial court in Vienna. Stylistic influences from the circle of Filiberto are perceivable until the end of the 17th century, as shown by the high altar of the Franciscan pilgrim church in Boldogasszony/Frauenkirchen, which closely resembles the frontispiece of the Kirche-am-Hof in Vienna. The architectural structure of the wooden altarpieces from the 17th century Western Hungary is close to the stucco altars, although wooden carved decorative motifs might be different. For example, the side-altarpieces of the Jesuit church in Győr (1642–1646) closely resemble the surviving ones from the Kirche-am-Hof in Vienna. In some cases, as for example in the high altar of former Augustinian church in Léka/Lockenhaus (1656) I was able to show affinity with Croatian examples, such as Orebić and Lastovo. The wooden altarpiece from the Erdődy Castle in Varaždin (Gradski Muzej) is comparable to the early Baroque altarpieces from the Fischerkirche, Rust (1642). The aim of my presentation is to highlight possible parallels in 17th century altar building between the historical Hungary and the neighbouring lands, with a special emphasis on Croatia.

Ferenc Veress (1981) graduated as art historian at the Eötvös Loránd University, Budapest in 2005. His MA thesis was entitled: "An Architectural Analysis of the Jesuit Church in Cluj, Romania." In 2012 he obtained a PhD at the Sapienza-Università di Roma, his thesis concerned the copies of the Vatican Pietà by Michelangelo Buonarroti. In 2014 he was the curator of the exhibition "Miklós Zrínsky (1620–1664). Poet, General and Statesman" in the National Gallery, Budapest. As the curator of the Soproni Múzeum, he collaborated with the Museum of Osijek by organizing the exhibition "Artistic Legacy of the Pejačević Family" in 2016. Between 2018 and 2021 he was post-doctoral fellow at the Department of Ethnography of the University of Szeged and his research was focused on the baroque altarpieces in Western Hungary. Since 2021 he is faculty member at the Department of Dramaturgy of the University of Theatre and Film, Budapest.

Ferenc Veress (1981.) diplomirao je povijest umjetnosti na Sveučilištu Eötvös Loránd u Budimpešti 2005. godine s radom pod naslovom *Arhitektonska analiza isusovačke crkve u Cluju, Rumunjska*. Doktorirao je 2012. godine na Sapienza-Università di Roma, s disertacijom o temi kopija vatikanske Pietà Michelangela Buonarrotija. Godine 2014. bio je kustos izložbe *Miklós Zrínsky (1620. –1664.)*. *Pjesnik, general i državnik* u Nacionalnoj galeriji u Budimpešti. Kao kustos Soproni Múzeuma surađivao je 2016. godine s Galerijom likovnih umjetnosti u Osijeku u organizaciji izložbe *Likovna baština obitelji Pejačević*. Između 2018. i 2021. godine bio je postdoktorand na Odsjeku za etnografiju Sveučilišta u Szegedu, a njegovo je istraživanje bilo usmjereno na barokne oltare u zapadnoj Mađarskoj. Od 2021. godine zaposlen je na Odsjeku za dramaturgiju Sveučilišta za kazalište i film u Budimpešti.



Gotalovec, kapela sv. Petra, oltar sv. Marije Magdalene – detalj, 1680-te; snimila: Nikolina Oštarijaš

Gotalovec, chapel of St. Peter, side altar of St. Mary Magdalen – detail, 1680s; photo by: Nikolina Oštarijaš

Martina Wolff Zubović

Hrvatski restauratorski zavod, Zagreb
Croatian Conservation Institute, Zagreb
mwolf@hrz.hr

Putto i akant: od antičkog ishodišta preko invencija Matthiasa Echtera do oltara Ivana (Johannesa) Komersteinera

Utjecaj srednjoeuropske umjetnosti na radionice u kontinentalnoj Hrvatskoj prikazan je analizom udjela invencija Matthiasa Echtera, gradačkog slikara i crtača, u oblikovanju motiva *putta* u vitici akanta na oltarima Ivana Komersteinera, najistaknutijeg ranobaroknog kipara i stolara kontinentalne Hrvatske. Među Echterovim slikarskim djelima ističu se freske na svodu dvorca u Perneggu (1680.), svodu palače Welsersheimb (1689. – 1694.) u Grazu, refektorija franjevačkog samostana u Ptuj (1693.) te freske kupola crkve sv. Katarine i mauzoleja cara Ferdinanda II. u Grazu (1689.). Smatra se da je neko vrijeme boravio u Rimu, gdje je na njega utjecalo djelo Pietra da Cortone. Matthias Echter bio je i autor mnogih ornamentalnih invencija, a upravo je taj segment njegova stvaralaštva putem grafičkih predložaka dopirao do šireg kruga umjetnika i obrtnika te je od osobite važnosti i za ornamentiku Ivana Komersteinera. U radu se analiziraju razni tipovi *putta* u viticama akanta s Echterovih grafičkih predložaka otisnutih u Grazu u razdoblju između 1679. i 1700. godine te je definirano koje su invencije na Komersteinerovim oltarima doslovno citirane, a koje su djelomično preuzete. Ornamentalni motivi *putta* i akantove vitice s Komersteinerovih oltara stavljeni su u širi kontekst usporedbom s reprezentativnim primjerima umjetničkog obrta iz kulturnog kruga zemalja pod habsburškom krunom, ali i Venecije. Analizirano je i antičko ishodište motiva te njegova moguća ikonografska značenja. Na primjeru motivike korištene u djelu Ivana Komersteinera i Matthiasa Echtera pokušalo se rekonstruirati suptilne niti koje povezuju različita povijesna razdoblja i kulturne krugove te važnost koju su za njihovo stvaranje imali grafički predlošci i putovanja umjetnika.

Putto and acanthus:
from the ancient origin through the inventions
of Matthias Echter to altars
of Ivan (Johannes) Komersteiner

The influence of Central European art on workshops in continental Croatia is demonstrated through an analysis of the contribution of inventions by Matthias Echter, a painter and graphic artist from Graz, in the design of the *putto* motif in the acanthus tendril on the altars of Ivan Komersteiner, the most prominent early Baroque sculptor and carpenter in continental Croatia. Some of Echter's paintings are the frescoes on the vault of the castle in Pernegg (1680), the vault of the Welsersheimb palace (1689 – 1694) in Graz, the refectory of the Franciscan monastery in Ptuj (1693) and the frescoes on the dome of St. Catherine's church and the Mausoleum of Emperor Ferdinand II. in Graz (1689). It is believed that he had spent some time in Rome, where he had been influenced by the work of Pietro da Cortona. Matthias Echter was also the author of many ornamental inventions, and it was this segment of his creativity that reached a wider circle of artists and craftsmen through graphic templates and was particularly important for Ivan Komersteiner's ornaments. The presentation analyses various types of *puttos* in acanthus tendrils from Echter's graphic templates printed in Graz between 1679 and 1700, and defines which inventions on Komersteiner's altars were literally quoted, and which were only partially taken over. The ornamental motifs of *putto* and acanthus tendrils from Komersteiner's altars are placed in a wider context by comparison with representative examples of applied arts from the cultural circle of the countries under the Habsburg crown, as well as Venice. The presentation also analyses the origin of the motif in Antiquity and its possible iconographic meanings. Using the examples of motifs found in the works by Ivan Komersteiner and Matthias Echter, an attempt has been made to reconstruct the subtle threads that connect different historical periods and cultural circles, as well as the importance that graphic templates and artists' travels had in their creation.

Martina Wolff Zubović rođena je u Zagrebu 1971. godine. Na Filozofskom fakultetu Sveučilišta u Zagrebu stekla je zvanje diplomirani hispanist i povjesničar umjetnosti (1999.). Poslijediplomski doktorski studij povijesti umjetnosti na Odsjeku za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu završila je 2017. godine obranom doktorske disertacije pod naslovom *Tipologija i podrijetlo ornamentike na drvenim oltarima XVII. i XVIII. stoljeća na području sjeverozapadne Hrvatske – recepcija, primjena i razvoj motiva*. U Hrvatskom restauratorskom zavodu zaposlena od 2002. godine.

Martina Wolff Zubović was born in Zagreb in 1971. She graduated in Hispanic Studies and History of Art from Faculty of Humanities and Social Sciences, University of Zagreb (1999). She completed postgraduate doctoral studies in History of Art at the Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb in 2017 and defended her doctoral thesis under the title *Tipologija i podrijetlo ornamentike na drvenim oltarima XVII. i XVIII. stoljeća na području sjeverozapadne Hrvatske – recepcija, primjena i razvoj motiva* (Typology and origin of ornamentation of the 17th and 18th century wooden altars in Northwest Croatia - reception, application and development of motifs). She has been employed in the Croatian Conservation Institute since 2002.



Donja Voća, crkva sv. Martina,
oltar Blažene Djevice Marije,
1741.; snimio: Milan Drmić

Donja Voća, church of St. Martin,
side altar of the Blessed Virgin Mary,
1741; photo by: Milan Drmić

Vlasta Zajec

Institut za povijest umjetnosti, Zagreb

Institute of Art History, Zagreb

vzajec@ipu.hr

Mariazell u Donjoj Voći

U južnoj kapeli župne crkve sv. Martina u Donjoj Voći nalazi se drveni oltar u čijem je središtu malen kip okrunjene Bogorodice s Djetetom. U vizitacijskom je izvještaju zabilježeno da je kip nabavljen u hodočasničkom svetištu Mariazell u Austriji, što potvrđuju i tipološka obilježja te skulpture. Likovni utjecaji iz toga čuvenog štajerskog svetišta uočavaju se i u izgledu oltara u čijem se nacrtu prepoznaje jasan oslon na kompozicijsko rješenje srebrnoga *Gnadenaltara* iz Mariazella, izrađena 1727. godine prema nacrtu Josepha Emanuela Fischera von Erlacha (1693. –1742.). Iz vizitacija se doznaje da su Marija i Isus imali „lijepo učinjene srebrne krune“, koje je darovala grofica Drašković. Riječ je o grofici Katarini rođenoj Brandis (oko 1683. –1744.), drugoj supruzi hrvatskog bana i generala Ivana V. Draškovića (oko 1660. –1733.), koja se kao naručiteljica istaknula i u drugim crkvama pod patronatom obitelji. Uz analizu donjovoćanskog „prijevoda“ štajerskog uzora, dat će se osvrt na političke aspekte kulta Mariazell u Habsburškoj Monarhiji, te njegovo širenje na području kontinentalne Hrvatske u 18. stoljeću.

Mariazell in Donja Voća

In the southern chapel of St. Martin's parish church in Donja Voća stands a wooden altar with a small sculpture of the crowned Virgin Mary and Child at its centre. The record of the visitation mentioned that the sculpture had been acquired from the pilgrimage church of Mariazell in Austria, which is also confirmed by the typological features of the statue. Artistic influences from that famous Styrian place of devotion can also be seen in altar's appearance, the design of which clearly relies on the compositional solution of the silver *Gnadenaltar* from Mariazell, made in 1727 after the design of Joseph Emanuel Fischer von Erlach (1693–1742). The visitations inform that Mary and Jesus had "beautifully made silver crowns" that were donated by Countess Drašković, that is, Countess Katarina née Brandis (circa 1683–1744). She was the second wife of Croatian viceroy and general Ivan V. Drašković (circa 1660–1733), and she also commissioned artworks for other churches under the patronage of that family. Analysis of the "translation" of the Styrian model in Donja Voća will be provided in addition to an overview of the political aspects of the Mariazell cult in the Habsburg Monarchy and its spread on the territory of continental Croatia in the 18th century.

Vlasta Zajec zaposlena je u Institutu za povijest umjetnosti u zvanju više znanstvene suradnice. Magistrirala je s temom *Drveni oltari 17. stoljeća u Istri*, a doktorirala s temom *Drvena skulptura 17. stoljeća u Istri*. Objavila je knjigu o odabranim primjerima i aspektima te građe pod naslovom *Studije o drvenim oltarima i skulpturi 17. stoljeća u Istri*. Osim drvenim oltarima i skulpturom 17. stoljeća u Istri bavi se i temama baroknih oltara i skulpture na području sjeverne Hrvatske. Godine 2004. pokrenula je stručno-znanstveni časopis *Kvartal – kronika povijesti umjetnosti u Hrvatskoj* koji je kao glavna urednica uređivala do 2009. Godine 2016. osmišljava projekt *Zaboravljena baština: drveni oltari u Istri*, koji se ostvaruje u partnerstvu Instituta za povijest umjetnosti, Hrvatskog restauratorskog zavoda i Pomorskog i povijesnog muzeja Istre.

Vlasta Zajec is employed at the Institute of Art History as a research associate. She obtained her master's degree with the topic of *Drveni oltari 17. stoljeća u Istri* (17th Century Wooden Altars in Istria), and her doctorate with the thesis on *Drvena skulptura 17. stoljeća u Istri* (17th Century Wooden Sculpture in Istria). She published a book about selected examples and aspects of this material under the title *Studije o drvenim oltarima i skulpturi 17. stoljeća u Istri* (Studies on wooden altars and sculpture of the 17th century in Istria). In addition to wooden altars and sculpture of the 17th century in Istria, her other fields of interests are Baroque altars and sculpture in the northern Croatia. In 2004, she launched *Kvartal – kronika povijesti umjetnosti u Hrvatskoj* (Kvartal – chronicle of art history in Croatia), a professional-scientific magazine in which she was editor in chief until 2009. In 2016, she designed the project *Zaboravljena baština: drveni oltari u Istri* (Forgotten Heritage: Wooden Altars in Istria), which is realized in partnership with the Institute of Art History, Croatian Conservation Institute and the Historical and Maritime Museum of Istria.

IMPRESSUM

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IN SERVICE OF BAROQUE SCULPTURE

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Unknown sculptor, Angel with Bedeković Komorski family coat of arms,
high altar, church of Our Lady of Snow, Belec, 1743,
photo by: Milan Drmić

FOTO COVER:

Josephus Weinacht, Mary of Annunciation, choir railing,
church of Our Lady of Snow, Belec, 1742, photo by: Milan Drmić



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