

Discovering Dalmatia IX : a Woman's View of Dalmatian Artistic Heritage through Travel Narratives from the Eighteenth to the Twentieth Centuries

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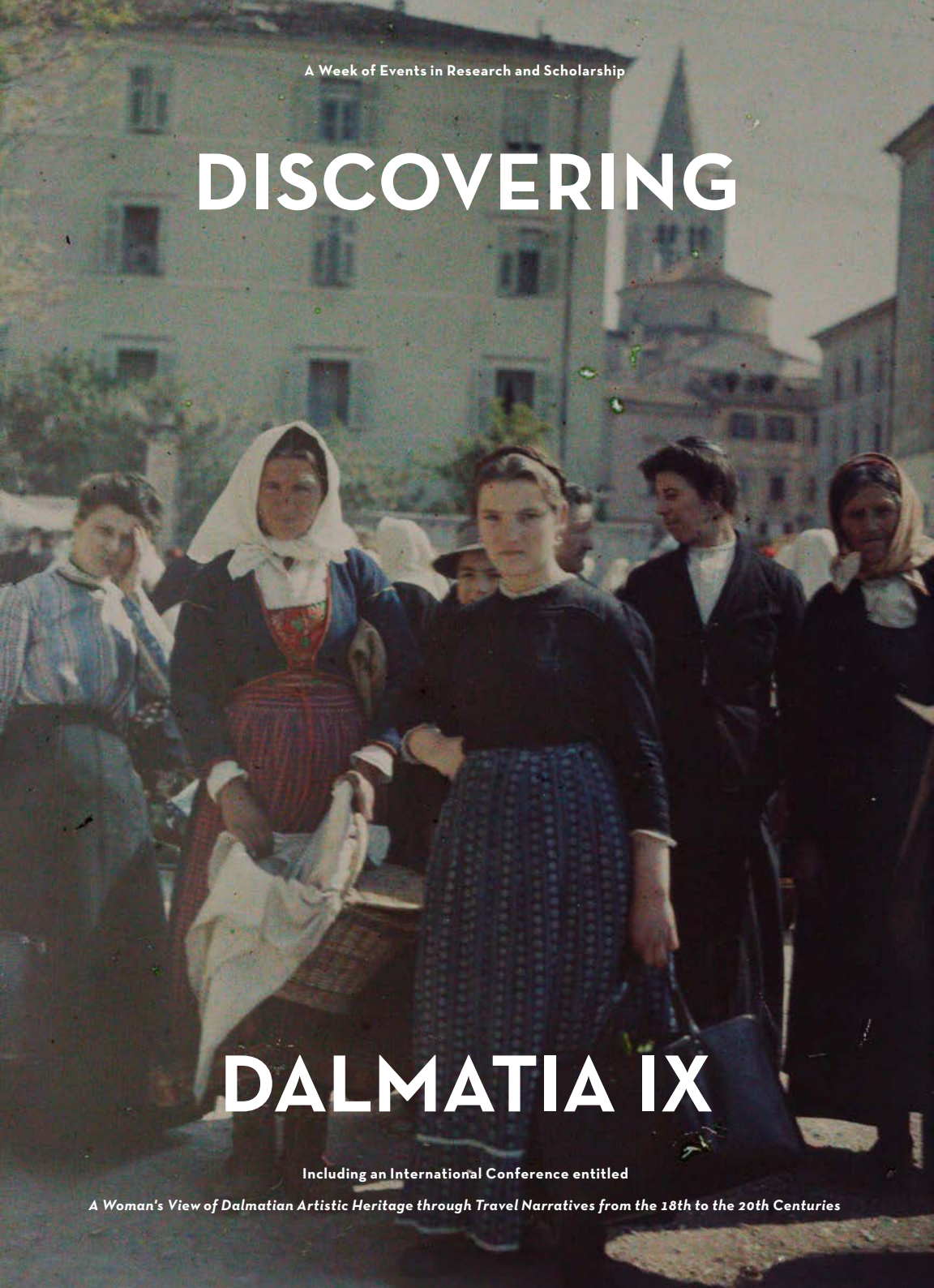
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A Week of Events in Research and Scholarship

DISCOVERING

DALMATIA IX

Including an International Conference entitled

A Woman's View of Dalmatian Artistic Heritage through Travel Narratives from the 18th to the 20th Centuries

Guide to the
week of events
in research
and scholarship

DISCOVERING DALMATIA IX

Book of Abstracts

Public Lecture
Book Launch
International Conference

Organised and
hosted by

The Institute of Art History -
Cvito Fisković Centre, Split
Kružićeva 7

With

Ethnographic Museum Split
Iza Vestibula 4

Meštrović Gallery
Šetalište Ivana Meštrovića 46

Museum of Fine Arts Split
Ulica kralja Tomislava 15

19 - 22 / 10 / 2023



INSTITUT ZA POVIJEST UMJETNOSTI



Public Lecture Saeri Kiritani
Celebration of Multiculturalism

Book Launch *Contributions to the Hypermapping of Diocletian's Palace.
Layered Space and Conceptions of Place*
(Institute of Art History, Zagreb 2023)

International DISCOVERING DALMATIA IX
Conference *A Woman's View of Dalmatian Artistic Heritage through Travel
Narratives from the Eighteenth to the Twentieth Centuries*

Scientific Joško Belamarić
Committee (Institute of Art History - Cvito Fisković Centre, Split)
Mateo Bratanić
(University of Zadar, Department of History)
Katrina O'Loughlin
(Brunel University London)
Cvijeta Pavlović
(University of Zagreb, Faculty of Humanities and Social Sciences)
Marko Špikić
(University of Zagreb, Faculty of Humanities and Social Sciences)
Ana Šverko
(Institute of Art History - Cvito Fisković Centre, Split)
Elke Katharina Wittich
(Leibniz Universität Hannover)

Organising Joško Belamarić
Committee (Institute of Art History - Cvito Fisković Centre, Split)
Tomislav Bosnić
(Institute of Art History - Cvito Fisković Centre, Split)
Ana Ćurić
(Institute of Art History, Zagreb)
Ana Šverko
(Institute of Art History - Cvito Fisković Centre, Split)

In organising this year's *Discovering Dalmatia* conference, the ninth in this series of annual events in research and scholarship, we were inspired by a specific question: How to explore a specifically female view of the artistic heritage of Dalmatia through books, documents (letters, manuscripts, diaries, drawings, photographs), and works of art from the eighteenth to the twentieth centuries? The beginning of the answer to this question was made in the creation of a chronogeographic database of "Grand Tourism" in Dalmatia, as part of the Grand Tour Dalmatia project (Croatian Science Foundation, UIP-2013-11-7091, 2014-17), through which numerous travelogues about Dalmatia in the eighteenth and nineteenth centuries were collected and classified. The range of travelogues written by women that was mapped by the database indicates that these are very relevant materials that deserve to be collected and studied in greater detail and across a wider time span. As a result, we proposed the creation of a special subcategory of women's travel writing in the database. The significance of women's travel narratives in this region – geographically located on the border of East and West, where Christian and Islamic cultures touched and created a rich artistic heritage – can thus become the focus of interdisciplinary travel writing research for the first time. We approach the travelogue as a genre for collecting and conveying information about other cultures, testing it as a genre of female emancipation, and exploring the scope of female expertise in this field. Focusing on trips to Dalmatia (but not exclusively so), this gathering considers the specificity of women's views of the artistic heritage of Dalmatia through case studies. But we are also interested in how travel served women: the ways in which women established themselves as experienced travellers, respected authors, and disciplinary experts from the eighteenth century onwards, during a period when their rights were seriously challenged. Although we are primarily interested in Dalmatian travel writing by women, and the evolution of Dalmatian artistic heritage in their works, our hope is that the research presented here contributes to the understanding of women's transfer of knowledge through travel. For this reason, the conference will conclude with a round table discussion, using the specific case studies presented at the conference to contribute more generally to research into the innovation and erudition of women's narratives. In addition to the conference, this year's *Discovering Dalmatia* programme includes a public lecture entitled *Celebration of Multiculturalism* by the contemporary Japanese artist Saeri Kiritani, who has recently relocated to Split. There will also be a presentation on the book *Contributions to the Hypermapping of Diocletian's Palace: Layered Space and Conceptions of*

DISCOVERING DALMATIA 2023

Place (Institute of Art History Zagreb 2023), edited by Anči Leburić, Leslie Lok, and Ana Šverko, which contains essays by Damir Gamulin, Leslie Lok, Ana Šverko, and Saša Živković. This work returns Diocletian's Palace in Split to the focus of theoreticians and the creative planning disciplines. We would also like to take this opportunity to note that the launch for the book *Watching, Waiting: The Photographic Representation of Empty Places*, which grew out of the international conference *Watching, Waiting – Empty Spaces and the Representation of Isolation*, conceived by Sandra Križić Roban and Ana Šverko in lockdown of 2020 and organised as part of *Discovering Dalmatia VI* programme, will likewise be held in the near future. The volume is open source, and is already available online at the following link: <https://library.oapen.org/handle/20.500.12657/76444>. This year's programme also includes a visit to the exhibition *Napoleon's Road in Dalmatia – The Contribution of the French Administration in the Development of Road Construction in Dalmatia at the Beginning of the 19th Century*, which is being held at the Milesi Palace (The Institute for Scientific and Artistic Work of the Croatian Academy of Sciences and Arts in Split). We are very happy to note that the organisation of this year's programme has included the participation of several highly-respected Split museums: the Ethnographic Museum, the Museum of Fine Arts, and the Meštrović Gallery, who have opened the doors to their beautiful collections for us, and in doing so, as with their regular activities, they are continuing to contribute to the "discovery" of Dalmatia.

PROGRAMME



PROGRAMME	<p>11.20 – 11.40 Coffee Break</p> <p>11.40 – 12.00 Tomislav Bosnić <i>Split in the Travelogue of Maude M. Holbach</i></p> <p>12.00 – 12.20 Mateo Bratanić <i>Where East Meets West: Marian Cruger Coffin's Article on Dalmatia in the National Geographic Magazine</i></p> <p>12.20 – 12.40 Elke Katharina Wittich <i>Fruit of Long Journeys – “Dalmatia and its Folk Art” by Natalie Bruck-Auffenberg, 1911</i></p> <p>12.40 – 13.00 Discussion</p> <p>13.00 – 14.00 Visit to the Ethnographic Museum</p> <p>14.30 – 15.30 Lunch Break</p> <p>16.30 – 18.00 Visit to the Museum of Fine Arts</p> <p>18.00 – 19.00 Museum of Fine Arts Split Public Lecture</p> <p>Saeri Kiritani <i>Celebration of Multiculturalism</i></p> <p>19.00 – 20.00 Book Launch The launch of <i>Contributions to the Hypermapping of Diocletian's Palace. Layered Space and Conceptions of Place</i> (Institute of Art History Zagreb 2023) Joško Belamarić, Damir Gamulin, Nikola Popić, Ana Šverko</p>	<p>20.00 – 21.00 Reception</p> <p>Saturday, October 21 Institute of Art History Cvito Fisković Centre Split</p> <p>An international scientific conference / round table <i>A Woman's View of Dalmatian Artistic Heritage through Travel Narratives from the Eighteenth to the Twentieth Centuries</i></p> <p>10.00 – 10.20 Katrina O'Loughlin and Ana Šverko <i>Istria and Dalmatia in Autochromes by Archduchess Margareta of Austria-Tuscany</i></p> <p>10.20 – 10.40 Irena Kraševac <i>Drniš - Otavice - January 1962. Vesna Barbić's Photographs of Ivan Meštrović's Funeral</i></p> <p>10.40 – 11.00 Joyee Roy <i>Travelogue of Sister Nivedita: A True Reflection of Indian Community, Culture and Religious Harmony</i></p> <p>11.00 – 11.30 Discussion</p> <p>11.30 – 11.50 Coffee Break</p> <p>11.50 – 12.30 Round Table and Closing Remarks</p> <p>12.30 – 14.30 Tour of Diocletian's Palace</p> <p>14.30 – 16.00 Lunch Break</p>	<p>16.30 – 18.00 Exhibition visit: <i>Napoleon's Road in Dalmatia - The Contribution of the French Administration in the Development of Road Construction in Dalmatia at the Beginning of the 19th Century</i></p> <p>Sunday, October 22</p> <p>10.00 – 12.00 Visit to the Meštrović Gallery</p>
<p>Thursday, October 19 Institute of Art History Cvito Fisković Centre, Split</p> <p>18.00 – 20.00 Welcome Reception</p> <p>Friday, October 20 Ethnographic Museum Split</p> <p>An international scientific conference <i>A Woman's View of Dalmatian Artistic Heritage through Travel Narratives from the Eighteenth to the Twentieth Centuries</i></p> <p>9.30 – 10.00 Introduction Joško Belamarić and Ana Šverko</p> <p>10.00 – 10.20 Damiana Di Bonito <i>Ancient and Medieval Buildings of Dalmatia in Emily Anne Beaufort's Work</i></p> <p>10.20 – 10.40 Sanja Žaja Vrbica <i>Dalmatia in the 1863 Travelogues of British and Austrian Travellers Emily Anne Beaufort Smythe, Archduchess of Strangford, and Betti Winter</i></p> <p>10.40 – 11.00 Joško Belamarić <i>Edith Wharton's Account of her 1888 Cruise along the Dalmatian Shores</i></p> <p>11.00 – 11.20 Discussion</p>			

PUBLIC LECTURE
Saeri Kiritani





Saeri Kiritani There is still significant gender and racial inequality in the international art world. My art is about seeking identity as a Japanese female artist through personal life experience in the multicultural 'borderless' world.

Celebration of Multiculturalism My art is not only a medium of self-expression but also a tool to advocate for change. My aim is to compel each viewer to question, feel, reflect, and think about how to overcome this inequality. It is a celebration of multiculturalism and feminism; and simultaneously, it is a struggle, crashing against traditional viewpoints. I will share my experiences and works that contribute to dismantling traditional beliefs in favor of embracing a more multicultural and feminist worldview.

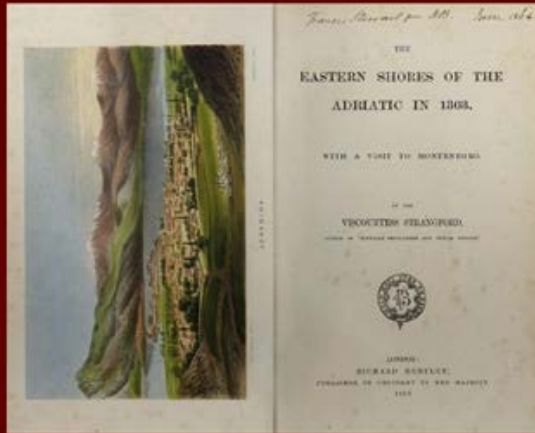
skiritani@me.com Saeri Kiritani. Painter/ Video & Mixed Media/ Installation artist from Kanazawa, Japan; lived and worked in New York since 1998, moved to Split, Croatia 2023. She received BA degree from San Francisco State University, BFA at the San Francisco Art institute, and MFA at University of Pennsylvania (1997). Presently, advancing to the doctoral program at the Goldsmiths, University of London, UK. She had numerous international solo and group exhibitions including; Galerija Umjetnina in Split, Croatia (2024), Japan Information and Cultural Center at the Embassy of Japan in Vienna, Austria (2019), 21st Century Museum of Contemporary Art, Kanazawa, Japan (2018), the Smithsonian National Portrait Gallery in Washington DC (2013), Postmaster Gallery, New York (2013), Bosnia Biennial of Contemporary Art, Konjic, Bosnia and Herzegovina (2013), Tokyo Metropolitan Art Museum, Tokyo (2012), Croatian Association of Artists Museum, Zagreb, Croatia (2009), Apex Art, New York (2002), Contemporary Museum Baltimore (2000), etc. She received numerous grants including from the Academy of Fine Arts, Vienna, Austria (2016), New York Foundation of the Arts (2005), Agency for Cultural Affairs of Japan (2003), Pola Art Foundation (2000), etc., sponsored by St. Dalfour International, Goldman Sachs Gives, Sony, and Mr. Kerry James Marshall (artist).

INTERNATIONAL CONFERENCE
A Woman's View of Dalmatian Artistic
Heritage through Travel Narratives from
the Eighteenth to the Twentieth Centuries



ANCIENT AND MEDIEVAL BUILDINGS OF DALMATIA IN EMILY ANNE BEAUFORT'S WORK

Damiana Di Bonito



Emily Anne Beaufort (London 1826-1887) was a writer, illustrator, and nurse. During her life she frequently travelled in Europe, Northern Africa and the Near East. These experiences resulted in some interesting travel diaries, in which Beaufort documented historical, social, and political conditions of these areas. Her first piece was a travel report of a trip to Egypt with her sister in 1858, *Egyptian sepulchres and Syrian Shrines*, edited in two volumes. This was probably a prelude to a second, smaller work, *The Eastern Shores of the Adriatic in 1863*, about a journey she undertook with her husband, Viscount Percy Smythe Strangford, a specialist in Middle Eastern languages and diplomatic attaché in Constantinople.

Scientific studies on the author have rarely ever taken into consideration her literature's contribution to the study of ancient and medieval art in capital regional centres. The author's reflections are addressed to historical, political, and social issues, but there are also numerous descriptions of ancient, medieval, and modern architectural buildings, often defined with the word "ruins", which the author uses frequently.

In this presentation I'll analyse *The Eastern Shores of the Adriatic in 1863*, and I'll suggest a focus on the descriptions of historical architectural buildings in the main centres of Dalmatia. The examination of the work therefore constitutes a valid opportunity to study Beaufort's approach and sensitivity to surviving antique and medieval monuments, and the level of the author's critical awareness.

damianadibonito@gmail.com

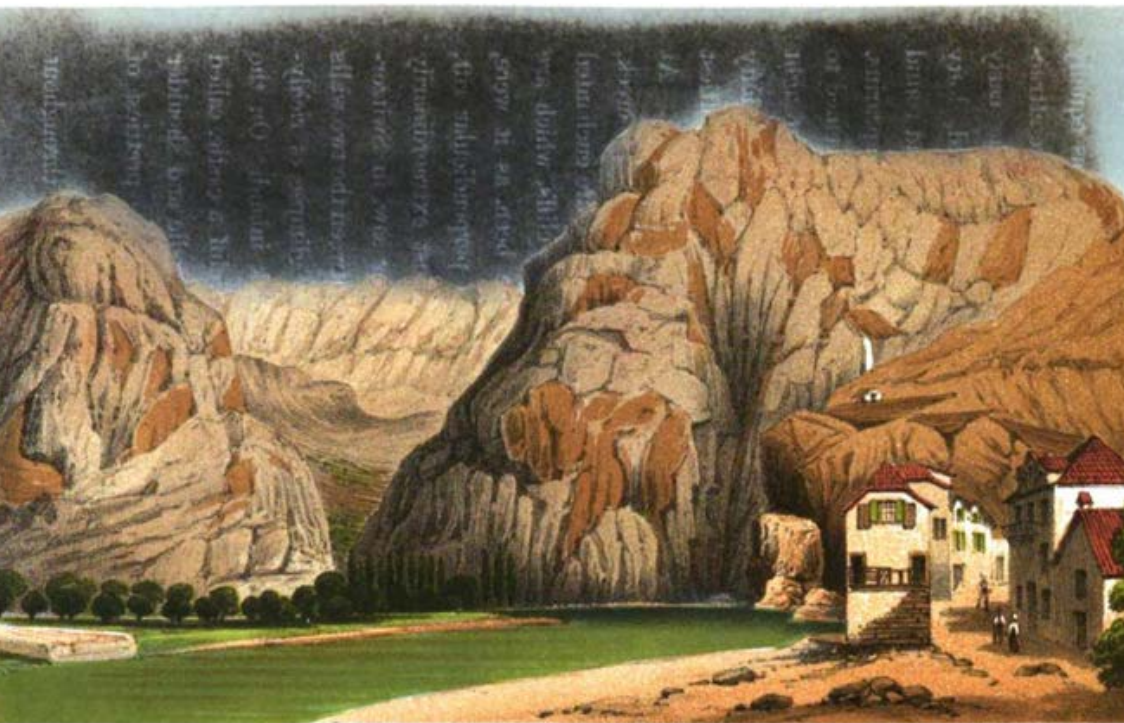
Damiana Di Bonito (b. 1993) is a research assistant for the project *DIOME-DA. The Discovery of Medieval Art while Looking for Antiquities. Perception of Medieval Heritage by European Travellers to Southern Italy and Central Mediterranean Countries (17th - 19th centuries)*, directed by Prof. Dr. Vinni Lucherini, at Università degli Studi di Napoli, Federico II.

She obtained her PhD in Art History in 2021 at Sapienza, Università di Roma, with a thesis dedicated to the early medieval sculpture in Neapolitan Dioceses (VI-XI century) (Supervisor: Manuela Gianandrea, PhD), soon to be published.

She has taken part in numerous national and international conferences and collaborated with research centres (Bibliotheca Hertziana-Max Planck Institut fu Kunstgeschichte, 2017, Ministry of Culture, 2021). Her main research interests are on sculpture for liturgical furnishings in Rome and Southern Italy (VI-XII centuries). In the project she is currently working on at Federico II, she is focusing on the literature of European travellers in the Istrian-Dalmatian area between the 17th and 18th centuries.

DALMATIA IN THE 1863 TRAVELOGUES OF BRITISH AND
AUSTRIAN TRAVELLERS EMILY ANNE BEAUFORT SMYTHE,
ARCHDUCHESS OF STRANGFORD, AND BETTI WINTER

Sanja Žaja Vrbica



ALMISSA

Humbert 1863

Two travellers with different interests and nationalities described and published their impressions of their trip to Dalmatia in the spring and summer of 1863. Both got to know Dalmatia through steamboat trips along the Dalmatian coast, which was a common practice of travellers in the middle of the 19th century; also characteristic of the time is the authors' apology for the "shortcomings of their works" in the preface of their travel diaries.

In 1869, under the pseudonym Betti Winter, the work "*Meine erste See-Reise durch Dalmatien nach Corfu im Jahre 1863*" was published. In it, the Viennese traveller describes her enthusiasm for the first voyage and round trip through Dalmatia on the *Calcutta* steamer from Trieste via Pula, Zadar, Šibenik, and Split to Dubrovnik. In addition to descriptions of visits and ceremonies prepared in Dalmatian towns to welcome guests, she also records her impressions of the architectural heritage.

The British traveller describes a journey along the eastern Adriatic coast in *The Eastern shores of the Adriatic, with a visit to Montenegro*, published in London in 1864. The author of several travel diaries from the Middle East, attracted by the travelogues of her British predecessors, decided to visit the Dalmatian coast as well, but often treading untrodden paths. She also brings interesting descriptions of monuments, as many doors that were inaccessible to other explorers of Dalmatia were open to her. Like others, she travels during two summer months, visiting numerous Dalmatian houses, describing the sights and trying to convey to her audience the vivid colour of the region.

sanja.vrbica@unidu.hr

Sanja Žaja Vrbica was born in Dubrovnik, where she finished elementary and secondary school. In 1988, she began studying art history and information science, specialising in museology, at the Faculty of Humanities and Social Sciences at the University of Zagreb, from which she graduated in 1993 with an MA. In 1995 she started working at the Museum of Modern Art in Dubrovnik as a curator-in-training. She graduated as a curator in 1997 and was appointed as a senior curator in 2001. In 1994 she began her post-graduate studies "The Culture of the Eastern Adriatic Coast" at the Faculty of Humanities and Social Sciences of the University of Zagreb (organised in Dubrovnik). She completed her master's thesis "Art criticism and exhibitions in Dubrovnik, 1876- 1978" in 1999, and her doctoral thesis "Marko Rašica" in 2011 at the same faculty. Since 2005 she has been working at the Department of Art and Restoration at the University of Dubrovnik, since 2019 as an associate professor. She publishes papers, organises monographic, retrospective, and collective exhibitions. Her scientific interest is 19th and 20th century art.

EDITH WHARTON'S ACCOUNT OF HER 1888 CRUISE ALONG THE DALMATIAN SHORES

Joško Belamarić



josipbelam@gmail.com
jbelamar@ipu.hr

Edith Wharton's journal from her Mediterranean cruise on the *Vanadis* luxury yacht in 1888 remained unknown until the 1990s, when it was found in Hyères, France. Save for a novel and a smattering of verses in her youth, this travel journal is the first literary work of the great American writer – the first woman to win a Pulitzer Prize for literature.

The journal heralds all the hallmarks of her style, characterised by fine descriptions of landscapes, art, architecture, and horticulture, along a huge breadth of literary and historical references, all of which coalesce into a suggestive *passepartout* for her witty, ironic, and above all picturesque culturological-anthropological remarks.

Beginning in Algiers on February 17th, *Vanadis* cruised to Tunisia, Malta, Sicily, Corfu, the Cyclades, and Rhodos. In April, it sailed along the Turkish coast, across the Aegean Sea to Mount Athos, then to Athens and Ithaca, and finally, alongside the coast of Dalmatia (with an excursion into the Montenegrin hinterland). The journey, which Wharton – fearless, perceptive, and always well-prepared – said was “the greatest step forward in my making”, culminated by crossing the Adriatic from Zadar to Ancona. The presentation will be focused on the last stretch of the journey, dedicating attention to the writer's impressions formed during a brief stay in Dubrovnik, Korčula, Split, and Zadar.

Joško Belamarić received his MA and PhD from the University of Zagreb, where he studied Art History and Musicology. In 1979, he began working for the monument protection services in Split and, between 1991 and 2009, he served as director of the Regional Office. Since 2010, he has been director of the newly established Cvito Fisković Centre in Split, a subsidiary of the Institute of Art History in Zagreb. He is also a Professor at the Department of Art History at the University of Split. He has published several books and articles about the urban history of Dalmatian cities, and on Medieval and Renaissance art.

DALMATIA IN
THE TRAVELOGUES
OF MAUDE M. HOLBACH

Tomislav Bosnić



Maude M. Holbach was a British travel writer who began her series of travelogues with her journey through Dalmatia at the end of the 19th century, accompanied by her husband and photographer, Otto Holbach.

Their sojourns led them through the cities of Zadar, Šibenik, Split, the ruins of Salona, Kaštela, Trogir, Dubrovnik, Boka Kotorska, Kotor, Cetinje, and the islands of Korčula, Hvar, Vis, and Rab. Holbach's reflections on each of these locations are deeply immersed in the life of their people: they abound with descriptions of their clothing, peculiarities, customs, and artistic heritage, with scant mentions of matters of state that seem to lie largely outside the scope of her interest.

A substantial contribution to research on Dalmatia is the couple's photographic collection created as part of their journey. While it presents documentation of many locations and architectural monuments which are no doubt valuable additions to similar endeavours from other photographers and travel writers of the time, perhaps the most important photographs are those of ethnographic significance. Holbach's travelogue contains many photographs not only of locals in their elaborate, region-specific clothing, but scenes of their daily lives, many of which focus on women, whether they be sellers in the market, dames during festivities, or passersby.

Presenting Holbach's work as a case study, this paper aims to call attention to new photographic material of Dalmatian cultural heritage – photographs that also illustrate the key role of local life in invigorating heritage and ensuring its preservation.

tbosnic@ipu.hr

Tomislav Bosnić completed the History of Art and English Language and Literature graduate courses at the Faculty of Humanities and Social Sciences in Split (2021) with a thesis titled "Iconography of Death in the Fine Arts of Dalmatia from the late Middle Ages to the Baroque." He is currently working as a research assistant at the "Cvito Fisković" Centre in Split – a subsidiary of the Institute of Art History in Zagreb – under the mentorship of Ana Šverko, PhD. He is involved in researching Revival and Art Nouveau architecture within the region of Dalmatia, and its relationship with related architecture in both continental Croatia and the cultural capitals of Europe. He is currently working on a doctoral dissertation titled "Architecture and urban planning of the Žagar brothers (1900-1945)".

**WHERE EAST MEETS WEST:
MARIAN CRUGER COFFIN ARTICLE
ON DALMATIA IN THE NATIONAL
GEOGRAPHIC MAGAZINE** *WHERE EAST MEETS WEST*

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Mateo Bratanić



AT ZARA, DALMATIA

In 1908, the same year Maude Holbach's significant travel book on Dalmatia was published with the resonating title *Dalmatia, the Land Where East Meets West*, a rather small contribution was published in the National Geographic Magazine by an American landscape architect Marian Cruger Coffin, titled "Where East Meets West; A Visit to Picturesque Dalmatia, Montenegro, and Herzegovina". This paper intends to analyse the textual and photographic contribution of Marian Cruger Coffin, a rare female NG reporter of the time, who also fought to be professionally recognised by her peers. Starting with a biographical note on the author followed by an analysis of her article, the paper investigates the presence of female discourse in Coffin's reporting. Towards the end, the paper turns to the collocation "Where East Meets West" and discusses the chronological coincidence of its dual application by two female writers, from a historical and spatial point of view.

bratanic@unizd.hr

Mateo Bratanić is an associate professor of maritime history and modern history at the University of Zadar. His research interest lies mostly in the period of transition from the sailing ship to the steamship, and the modernity of the second half of the 19th and early 20th century and how it influenced eastern Adriatic societies. He is also interested in the British perspective on Dalmatia during the long 19th century. He wrote several articles and a book about the maritime transition of the island of Hvar in the 19th century.

**FRUIT OF LONG JOURNEYS -
“DALMATIA AND ITS FOLK ART” BY
NATALIE BRUCK-AUFFENBERG, 1911**

Elke Katharina Wistlich



(Momentaufnahme von Bruck-Auffenberg.)

Kolotänzer in Verlika.

Matratze mit der Begründung zurück, ihr Mann würde es niemals dulden, daß sie so ein Leben führen sollte, wie die Stadtleute.

Was aber von Geräten außer dem Hause gebraucht wird, kann nicht schön genug sein. Besonders was der Mensch mit sich trägt, in der Hand hält oder gar am Leibe befestigt. Das wird dann als quasi zum Kostüm gehörig betrachtet und darum glänzend dekoriert, als bei der Gesamterscheinung mitwirkend. Darum wird auf die Tragtaschen (Torben) große Kunst gewendet, auch Päcktaschen der Esel und Pferde, wohl auch Pferdedecken und bunter Zaumzeug, falls der Herr ausreitet, wobei die Frau daneben die Lasten tragend zu Fuß geht. Waffen selbstredend, die ehemals den vornehmsten Schmuck des Mannes bildeten — heute sind diese von Regierungswegen abgenommen. Auch was der Mann sonst bei sich trägt: Pfeifen, Feuerzangen (zugleich Ladestock), um sich mit glühenden Kohlen den Tabak anzuzünden, Jagdrequisiten, die Tasche des Hirten für das Viehsalz, die Weizsteinkufe des Schnitters, das Taschenmesser, die Musikinstrumente. Der Rockenstab, den die Frau im Gürtel stecken hat, um während des Gehens zu spinnen, ist ein unerschöpfliches Gebiet für immer neue Kunstformen, eine Liebesgabe des Mannes par excellence. Desgleichen die dazugehörige Spindel — ein gefährliches und gefürchtetes Zaubersobjekt. Das Waschholz ditto; auch dieses ist nicht als Hausgerät gedacht, sondern man geht damit weit hinaus zum Bach oder ans Meer, kann dabei von anderen bewundert und beneidet werden. Eines der köstlichsten Objekte der Holzschnitzerei ist die Dasica, das Wickelholz für den Sticksfaden. Wie schon oben gesagt, kann in den finsternen Häusern nicht gestickt werden, diese Arbeiten werden daher immer auswärts gemacht; hauptsächlich die Hirtinnen sticken beständig. Dabei tragen sie die Holzwickel mit den Abteilungen für verschiedenfarbigen Faden unter dem Hemde im Busen verborgen, auf der Herzseite. Wohl ein Grund für die kunstfertigen Hände ihrer schnitzenden Anbieter, um alle Erfindungsgabe und deutungsreiche Symbolik und Zauberkraft der Ornamente gerade in diesen kleinen Gegenstand zu legen! (Tafel 62.) Auch der niedliche, originelle Taschenspiegel — zugleich natürlich der einzige Toilettenspiegel des Hauses, der aber nur irgendeinen Scherben Spiegelglas enthält — ist solch eine Gabe an die Umworbene. Zur Holzarbeit tritt bisweilen noch eine ganz köstlich schöne und wirkungsreiche Technik, die Vertiefungen mit Blei auszugießen (Tafel 5, 58, 68). Mit Zinn oder Blei werden schwere lederne Bauchbransen panzerartig beschlagen, in prachtvollen Mustern; desgleichen Strumpfbänder, Gürteltaschen, Tragriemen, lange Gürtelriemen (liter), die vier- bis fünfmal um den Leib gewickelt werden.

Das fabelhafte Geschick der dalmatinischen Feinmetall- und Bronzarbeiten hat Grund und Bestand in dem unentwegt allgemeinen Volksbedürfnis. So vielerlei die vorliegenden Blätter gerade davon zeigen, ist doch nur ein verschwindender Bruchteil der üblichen Formen als Auslese vorgelegt; es genüge das Beispiel, daß Frau Baronin Rubido-Zichy 76 Paare verschiedene dalmatinische Ohrringe besitzt, von denen zum Glück vieles hier gezeigt werden konnte. Ein ähnlicher Reichtum besteht in den Formen der Knöpfe, Nadeln, Broschen, Gürtelschließen, Ketten usw. Und damit gelangen wir nun zu dem Wichtigsten: fast jede Form hat ihren bestimmten Distrikt. Bis zu gewissen Grenzen hin mischen sich Formen zweier Gegenden, doch wird jede Frau entschuldigend darauf hinweisen, warum sie ein nicht ortsübliches Schmuckstück trägt, daß sie durch ein Geschenk, Erbschaft oder sonstwie dazu gelangt sei; sie wird es ausnahmsweise tragen, wenn sie es überhaupt jemals anlegt!

The Vienna Museum of Folk Art is home to a collection of 270 folkloric works from Dalmatia, which were gathered over the course of approximately ten years by the Austrian Natalie Bruck-Auffenberg (1854-1918), the wife of a construction entrepreneur. She referred to the collection as the “fruit of (...) long journeys” and published it in Vienna in 1911 under the title “Dalmatia and its Folk Art”. In her work, Natalie Bruck-Auffenberg expresses her gratitude not only to scholars, collectors, and experts in Vienna and Dalmatia but also to railway and shipping companies for granting her the freedom to travel. She also recounts the difficulties she faced during these journeys, particularly as a woman. Despite these challenges, she successfully compiled her own collection along with pieces from various other Austrian, Italian, and Croatian collectors, creating a foundational work on Dalmatian folk art. The publication comprises about 70 pages of text and includes 68 partially coloured plates, providing valuable insights into the “patterns and art techniques from ancient folk and church customs”. These encompass lacework, embroidery, carpet weaving, jewellery, traditional costumes, and everyday objects of the Dalmatian people.

Natalie Bruck-Auffenberg adopted a decidedly culturally pessimistic approach to describe the purpose of her work. She aimed to “capture what is vanishing even in the last hour, to at least unite the nationally valuable treasures of an artistically gifted people that have been scattered to the winds, in pictures.” The consequences of early industrialisation and the emerging tourism along the Dalmatian coast are highly critiqued, as they facilitated a sort of plundering by art and antique dealers throughout the land. To counteract this, the author sought to establish an association to promote lace and cottage industries in Dalmatia and to inspire members of the bourgeois elite and nobility to support her cause. With the help of Count Harrach, she succeeded in gaining the patronage of Her Imperial Highness Archduchess Maria Josefa. Besides her publications, she also used exhibitions as a means of showcasing her work, such as the Adriatic Exhibition in Graz in 1908.

Natalie Bruck-Auffenberg held the belief that the “enchantment of this folk art” arises from a “strictly architectural sensibility inherited from Rome and Byzantium”, which “merges with the rich Slavic treasure of ornaments and ornamental needs, along with oriental artistic techniques”, while at the same time, “the spirit of Venetian Renaissance, the great Dalmatian era, still hovers over everything”. In the theoretical discourse of her time, her publishing work can be seen in the context of publications by Karl Marx on the consequences of industrialisation and by Aloys Riegl, who was then a curator in the Textile Department of the Austrian Museum of Art and Industry

Die Webestühle selbst sind natürlich so antediluvianisch als möglich, ihre Aufstellung erstaunlich genug. Dem Webstuhl zu Liebe wird nämlich die einzige fensterartige Öffnung in eines der hüttenartigen Einzelgasse gemacht, aus denen das dörfliche Hauswesen besteht. Die Weberin sitzt vollkommen im Dunkeln und man sieht nur geisterhaft ihre arbeitende Hand, auf die ein magischer Lichtstrahl aus dem Fensterchen fällt, der einen Streifen der Weberei beleuchtet, so daß sie faktisch ihr ganzes Muster nur im Kopfe haben muß. — Webt sie keine Teppichschürzen und Taschen, so fertigt sie den vortrefflichen hausgesponnenen „Rasa“ an, aus dem das dalmatinische Volk seine statliche Kleidung macht, solid wie Homespun und Steirerloden; es ist geradezu eine der volkswirtschaftlich allerwichtigsten Fragen, dem Dalmatiner seine Tracht lieb und wert zu erhalten und der Gegenagitation der Ramschkonfektionsfabriken die Spitze zu bieten; durch das Eindringen dieser elenden Modeseiten für Mann und Weib wird die wichtigste, die oft einzig mögliche Verwertung aller weiblichen Arbeitskräfte im Innenlande brachgelegt und außerdem die so leichten Herzens begangene Schuldenmacherei der Leute beim Krämer und damit das unrettbare werben“ zu stellen. Die serbokroatischen Muster selbst gehören wohl zu den ältesten, meist direkte Zauberbuchstaben. So kehrt der „heilige Käfer“ immer wieder und die verschiedenen Gattungen von Haken, die Glück, Liebe, Reichtum oder Strafe für Untreue „herbeiziehen“ sollen.



(G. W. Göbmann.)
Frau aus Gravosa.

Elend ins Ungeheuerliche gesteigert! Die Webereien der Serbokroatinen sind manchmal so unklar und mit vielerlei Mustern überladen, weil am Webstuhl fast noch mehr Zauberei getrieben wird, als bei der Stickarbeit, was von dem viel früher entstandenen Ursprung der Webeverzierung stammt. Dieses hohen Alters wegen sind Webestühle und Webschiffchen eine Art mit scheuer Hochachtung betrachtete Geräte, und das Weben an sich ein an glückliche und unglückliche Tage geknüpfter Vorgang. Man reiht dann beim Weben jene Muster aneinander, die eine Kette von bestimmten Vorgängen herbeizaubern sollen, ohne Rücksicht auf ornamentale Wirkung, die sich nur unwillkürlich dennoch einstellt. Die Farbenzusammensetzung und weit mehr noch die ganz hexenmäßige Zurichtung der Farben hängen ebenso von den persönlichen Beziehungen und geheimen Wünschen ab. Blut und Asche von Fledermäusen und jungen Katzen können ja bei der Färbung der Wolle möglicherweise als allmächtiger Liebeszauber die unschätzbarsten Dienste tun; jedenfalls aber ist die mit solchen Liebeskünsten bereitete Zaubervolle das herrlichste, künstlerischste Arbeitsmaterial und alle diese Volkskunst in der Tat unter die berühmte Definition: „Kunst ist Spiel und Liebes-“

Dokumente lebendiger Ornamentik, verschiedensten Gattungen von Haken,

Färbekunst.

Im engsten Kontakt mit der Teppichweberei steht die nationale Färbekunst. Man darf sagen: mit dieser steht und fällt sie. Es ist nötig, schon recht seitaß vom Wege zu gehen, wenn man ein rein pflanzengefärbtes Stück von voller Harmonie kaufen will. Jetzt kaufen die Frauen sich die grüne und rote Wolle fertig in der Färberei, respektive lassen sich ihr Selbstgesponnenes färben, Gelb, Blau und Schwarz färben sie im Hause. Doch nicht mehr so wie vordem: die schwarze Wolle wird zwar ein paar Tage in den Düngerhaufen gegraben, nach altem Rezept, und farbige mit allerlei geheimen Zusätzen gewaschen, damit sie farbecht wird, die Farbe selbst jedoch wird nicht mehr aus Wurzeln, Pflanzen und Farbhölzern gekocht, sondern hübsch bequemerweise vom Krämer bezogen, der diese „cartine“, die Papierchen mit Farbpulver, als Kommissionär der Anilinwerke einzig und allein auf Lager hält und anempfiehlt. Das daheim gefärbte Gelb, Blau und Schwarz ist darum jetzt auch weiter nichts als Anilin und Chrom. Die Frauen sehen die Unhaltbarkeit wohl selbst, doch haben sich ihre Augen schon so an die grelle künstliche Farbe gewöhnt, daß ihnen alles zu matt scheint. Dazu der Farbenhunger des Südländers an sich, so daß sie aus eigenem Antrieb sicher nicht mehr zur echten Hausfarbe zurückgreifen werden. Es sei denn fixen Bestellungen und strengsten Aufträgen zuliebe.

Die großen Teppichkünstler des Orients pflegen die gefärbte Wolle auf den Wiesen in der Sonne zu bleichen, so lange, bis sie den gewünschten milden Ton erhält. Bei den dalmatinischen Arbeiten müssen Sonne und Regen dies erst auf dem Leibe der Leute besorgen, denn sie wollen gerade durch die starken Farben zeigen, daß sie neue Kleider haben! — Man denke ja nicht, daß dies vordem anders war, wenn schon die Pflanzenfarben an sich nicht schreien wie chemische Färbung. Aber die wunderbare Süßigkeit und Milde der Farbenstimmung in den alten Arbeiten ist auch nur ein Werk der Abnützung. Die Autorin erwarb ein paar nicht ausgefertigte, buntgestickte Hemdärmel, die seit 70 Jahren in Familienbesitz waren, als letztbegonnene Arbeit einer Urgroßmutter aufbewahrt, noch mit der alten hausgemachten Seide von Sardona gearbeitet. Die Farben

and later became a professor at the University of Vienna. Riegl presented a fundamental theory on “Folk Art, Domestic Diligence, and Cottage Industries” in 1894. However, despite her merits, it must be noted that Natalie Bruck-Auffenberg, as a member of the affluent upper class in the Habsburg monarchy, removed the treasures of folk art, which she meticulously collected and commented on, from Dalmatia: they are now located in Vienna, not in Split or Dubrovnik.

wittich@zew.uni-hannover.de

Prof. Elke Katharina Wittich, PhD studied Art History, Classical Archaeology, German Literature, and Historical Musicology at the University of Hamburg. She completed her doctorate at Humboldt University in Berlin with a thesis on “Knowledge and Methods in the Architectural Discourse of the early 19th Century”. Elke Katharina Wittich was founding President of the state-recognised private University for Design AMD in Hamburg and holds a professorship on the Theory and History of Architecture and Design. She is currently serving as the Managing Director of the Centre for Continuing Education at Leibniz University Hannover. Elke Katharina Wittich authored numerous publications on architecture and architectural theory, as well as on design and conducted a research project “Textile Identities”, focusing on the discourse about folk costumes in Dalmatia since the 16th century.

**ISTRIA AND DALMATIA
IN AUTOCHROMES
BY MARGARETA VON
ÖSTERREICH-TOSKANA**

**Katrina O'Loughlin
Ana Šverko**



In the OÖ Landes-Kultur GmbH collection, there are 431 early color photographs by Archduchess Margareta of Austria-Tuscany (Margareta von Habsburg-Lothringen, 1881 – 1965); of these, 83 are dedicated to subjects from Istria and Dalmatia. Between 1910 and 1914, this accomplished amateur from the Habsburg family focused much of her attention on travel photography. The earliest preserved examples from her collection of autochromes (the first commercial photographs invented by brothers Auguste and Louis Lumière which successfully recorded natural colors) were thus produced just three years after the commencement of commercial manufacture of autochrome plates. The latest examples from this collection depict the Habsburg monarchy right before World War I.

The entire collection has been recently discussed by Maria Reitter-Kollmann and Alfred Weidinger, in the context of its technical advancements, biographical and historical significance, and the collection's conservation. In this paper, we focus on photographs with motifs from Istria and Dalmatia taken between 1912 and 1914. Using these dates, we can establish the chronology of the journeys made by the Archduchess, and place the autochromes in both biographical and wider socio-political contexts. By comparing those motifs and frames chosen by the Archduchess with both depictions of Dalmatia and Istria, and with other contemporary autochromes, we explore the unique values of women's early color travel photography.

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Katrina.O'Loughlin@brunel.ac.uk

Katrina O'Loughlin is a literary and cultural historian, and the author of *Women, Writing, and Travel in the Eighteenth Century* (Cambridge University Press, 2018). She completed her PhD at The University of Melbourne, and was Research Associate at the ARC Centre for the History of Emotions at the University of Western Australia. She is now based in London and is a Reader in English at Brunel University. She is currently editing the first scholarly edition of Ann Radcliffe's *Journey Made in the Summer of 1794, through Holland and the Western Frontier of Germany ...* (1795) for Cambridge University Press, and working on a monograph exploring Romantic women and displacement.

asverko82@gmail.com
asverko@ipu.hr

Ana Šverko is an architect and architectural historian, a Senior Research Associate at the Institute of Art History – Cvito Fisković Centre in Split, and Assistant Professor at the University of Split, Faculty of Civil Engineering, Architecture and Geodesy. She graduated in architecture from the Univer-



sity of Zagreb in 1998. She received her Master of Urban Design degree from UC Berkeley in 2002, and her PhD from the University of Zagreb in 2011. She worked on conservation practices at the Conservation Department of the Ministry of Culture in Split from 1998 until 2011, and from 2009 onwards she was a senior advisor – conservator for immovable cultural heritage. Since 2012, she has been working at the Institute of Art History – Cvito Fisković Centre in Split.

She led a research project related to the Grand Tour of Dalmatia (2014–17), the Croatian Glossary of Classical Architecture project (2018–19), and since 2019 she has been a team member on the project *Exposition [Ekspozicija]: Themes and Aspects of Croatian Photography from the 19th Century until Today*, all funded by the Croatian Science Foundation. In recent years her research was also supported by the Getty Foundation's Digital Art History initiative (2018–19), and the Paul Mellon Centre (2021). She was awarded a Berenson Fellowship at I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence, in 2022.

She is the author of papers, chapters and awarded books on the architectural history, perception, and representation of places, from the early modern to contemporary periods, focusing on the Eastern Adriatic.

DRNIŠ - OTAVICE -
JANUARY 1962.
VESNA BARBIĆ'S
PHOTOGRAPHS OF
IVAN MEŠTROVIĆ'S
FUNERAL

Irena Kraševac



Art historian Vesna Barbić (Zagreb, 1925 – Zagreb, 2017) is the first curator and head of the Meštrović Atelier, which was, based on Ivan Meštrović's Gift agreement, founded in 1960 as part of the City Gallery of Contemporary Art. Barbić personally met the sculptor in the summer of 1959 during his stay in Zagreb, when she toured his house and atelier; then, as well as through later correspondence, she arranged many particulars related to the Gift agreement and works intended to form the permanent collection of the Meštrović Atelier. The sculptor did not live to see the adaptation of the space and its opening to the public in 1963, having suddenly passed away on January 16th in South Bend, Indiana. The funeral of the great artist was organised on January 24th, 1962, in his native Otavice, in which he had erected a family burial chapel of the Most Holy Redeemer. Vesna Barbić was present for the funeral and photographically documented the atmosphere of the event, immortalising in detail the views of the Dalmatian hinterland as she found it at the time – views that helped her better understand Meštrović's work to which she dedicated her entire professional career.

ikrasevac@ipu.hr

Irena Kraševac is a Senior Research Adviser at the Institute of Art History in Zagreb. In 1999 she obtained her MA degree with a master's thesis entitled "Ivan Meštrović – the Early Period". She has been employed at the Institute of Art History in Zagreb since February 2000, first as a researcher at the project "Artistic Heritage in Croatia from 16th to 20th Century", then at the project "The Arts of Northern Croatia from 17th to 19th Century in European Context". Besides the oeuvre of Ivan Meštrović, her field of research is Croatian art of the 19th century and first half of the 20th century. Related to her PhD thesis "Historicist Religious Sculpture and Altar Architecture in Northwest Croatia" (2005), she has done research at the Institute of Art History and in the Ferdinandeum Museum library in Innsbruck. She also conducted research at the Institute of Art History, Research Centre Belvedere in Vienna, as well as in Zentralinstitut für Kunstgeschichte in Munich. She participated at numerous scientific conferences and gave a series of lectures, including guest professor courses at the Department of Art History of the Faculty of Humanities and Social Sciences of the University of Zagreb. She regularly publishes scientific papers, as well as critical reviews and translations in professional publications and scholarly journals.

TRAVELOGUE OF SISTER NIVEDITA: A TRUE REFLECTION OF INDIAN COMMUNITY, CULTURE AND RELIGIOUS HARMONY

Joyee Roy

It is obvious that nearly every country hosts a large number of travelogues reflecting, to some degree, the socio-economic and cultural history of its civilisation. India is a vast, populous country of one national language, twenty-two regional languages, and one working language. Therefore, the number of its travelogues is beyond count. To know the Indian socio-economic condition, its community, culture, and religious harmony in depth, Sister Nivedita's travel diary is indispensable.

The travelogue *Notes of some wanderings with Swami Vivekananda* written by Sister Nivedita in English reflects India truly. Sister Nivedita (1867–1911), born as Margaret Elizabeth Noble, was a Scot-Irish social worker, author, teacher, and disciple of Swami Vivekananda. She met Vivekananda in 1895 in London, where she listened to his clear and deep thoughts on India in several lectures in and around London. After receiving Swamiji's invitation to work and spread education to Indian women, she decided to travel to Calcutta (now Kolkata), India in 1898. Swami Vivekananda gave her the name Nivedita (meaning "Dedicated to God") when he initiated her into the vow of Brahmacharya on March 25th, 1898. Swami Vivekananda (January 12th 1863 – July 4th 1902), Narendranath Dutta was the chief disciple of the 19th century mystic Ramakrishna Paramahansa and the founder of the Ramakrishna Math and the Ramakrishna Mission. He is considered a key figure in the introduction of Hindu philosophies of Vedanta and Yoga to the western world, mainly in America and Europe. Sister Nivedita also had close associations with the newly established Ramakrishna Mission. However, because of her active contribution in the field of Indian Nationalism, she had to publicly dissociate herself from the activities of the Ramakrishna Mission.

During 1898, Sister Nivedita travelled towards the Himalaya with Swami Vivekananda, his disciple brothers, and two noble ladies. They travelled to Nainital, Almora, Kathgodam, Baramulla, the Kashmir Valley, and Amarnath. In her travelogue, *Notes of some wanderings with Swami Vivekananda*, Sister Nivedita wrote about the people of these places, their culture, heritage, rituals, and views through which the India of that time can be visualised.

joyee.rg@gmail.com

Joyee Roy (Ghosh), an International Training Programme (ITP) British Museum Fellow in 2011; Nehru U.K. Visiting Fellow in 2013; Vivekananda Memorial Museum Excellence Fellow at the Art Institute of Chicago in 2014 through the Ministry of Culture, Government of India; Museum Association delegate at Manchester in 2017; recipient of Research Support Grant from the British Museum ITP in 2022. She is a postgraduate in Modern History, and a student of a Certificate course in 'The Art of Light & Atmosphere: Water Colour Painting in England & Beyond' at the Courtauld Institute of Art, London. She had a placement in the Textile Conservation Department of the Victoria & Albert Museum for 40 days.

She is about to publish her thesis “A comparative study on styles, techniques, themes of the art works of British Artists, who worked in India during 18th & 19th centuries with those, who never visited India but worked simultaneously at Great Britain on Indian subjects”.

Joyee’s total work experience is around 24 years (from 1999 to 2023). As a Documentation Officer in the Victoria Memorial Hall (VMH), Kolkata, India for 20 years (from 2003 to 2023), she looked after the documentation (involving accessioning, research, cataloguing, digitisation and physical verification) of a VMH collection with other colleagues, served as the Nodal Officer of JATAN (a digital collection management system for Indian museums), provided the museum with a gallery display, planned and prepared content for multimedia kiosks, maintained galleries and archives, was responsible for care of artefacts, and curated exhibitions. She organised different events and activities related to the collection of the VMH to connect with communities, updated the official website, and assisted scholars and students from India and abroad in activities related to the collection of the VMH. Before that, as a trainee for four years (from 1999 to 2003) at Rabindra Bharati University Museum, Kolkata, she performed the same responsibilities.

Joyee attended and delivered her papers in several conferences, symposiums, and seminars in India and abroad.

BOOK LAUNCH



CONTRIBUTIONS TO THE HYPERMAPPING OF DIOCLETIAN'S PALACE

layered space and conceptions of place

BOOK LAUNCH

The launch of Contributions to the Hypermapping of Diocletian's Palace.
Layered Space and Conceptions of Place
(Institute of Art History, Zagreb 2023)
Joško Belamarić, Damir Gamulin, Nikola Popić, Ana Šverko

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Authors

Damir Gamulin, Leslie Lok, Ana Šverko, Sasa Zivkovic

Editors

Anči Leburić, Leslie Lok, Ana Šverko

Executive Editor

Tomislav Bosnić

Reviewers

Joško Belamarić, Maja Furlan Zimmermann, Tadej Glažar, Ana Grgić,
Ivana Mance, Goran Nikšić, Ivan Rupnik, Karin Šerman, Frano Violich
Sarah Rengel

Translation

Damir Gamulin

Design and Layout

Damir Gamulin

Graphic Editor

Tomislav Bosnić

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Sarah Rengel

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A study that returns Diocletian's Palace in Split to the focus of theoreticians and creative planning disciplines

Due to its transformative nature, where fragments or entire objects move from one spatial and/or chronological context to another, thereby becoming complementary and acquiring new meaning and value, Diocletian's Palace in Split has held a strong appeal for both the modern, and in particular, the postmodern mentality. In recent decades, as the Palace became an icon of global tourism, burdened with the problems that this status brings, it gradually receded from the focus of theoreticians and creative planning disciplines. The essays gathered in this book investigate the Palace from a comparative perspective, one that resonates with its evolution as a dynamic place. Building on earlier research, the authors reexamine and discuss the Palace through the prism of the theoretical approach of the Collage City, the mat system, and temporal and intangible aspects of place and design. Given the tangible transformations' impact on the intangible environment, and vice versa, Diocletian's Palace serves as a valuable research model for contemporary architects, designers, conservators, and sociologists in both theory and practice.

DD

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From a review by
Goran Nikšić

In “Ultimate Collage City”, Sasa Zivkovic proposes an original “re-reading” of the well-known architecture of Diocletian’s Palace through the prism of the theoretical approach of the Collage City, first defined by Colin Rowe and Fred Koetter. Considering its material transformations through recycling and reuse, Diocletian’s “multi-didactic Palace”, as Zivkovic suggestively calls it, presents a model for a wider discussion about circularity in the construction of future buildings and cities. The Palace, subtly and inspiringly interpreted in this essay as a dynamic archive, effectively advocates for an “ultimate” collage city – a city where collage concepts are iteratively applied throughout history, resulting in a blend of material conditions, narratives, and spatial circumstances.

From a review by
Ana Grgić

In “Figure to Mat”, Leslie Lok intriguingly explores and interprets Diocletian’s Palace through the perspective of Smithson’s mat-building concept using the already tested comparative key metrics + program + place. The fact that the flexible theoretical framework of mat-building allows for the independence of this concept of the specifics of architectural expression, which means that the identification of mat-building is not subject to unambiguous code, clearly confirms that, even after several decades, references to Smithson’s concept are still highly relevant.

From a review by
Frano Violich

The Lok and Zivkovic essays work excellently together, both with a reimagination of how Diocletian’s Palace transcends our understanding of what constitutes a “mat” condition. While Zivkovic discusses “matness” in the form of geological and later accreditive architectural collage, Lok “unpacks” the concept – the more urbanistic aspects of what it is to be mat-like.

From a review by
Tadej Glažar

“Time-Inclusive Design” by Ana Šverko is a remarkable exploration of Diocletian’s Palace as a model for managing change in historical places, cities, and public realms, which implies minimal transformations of form. She successfully demonstrates how inclusive design principles can be applied to historical sites, promoting accessibility and inclusivity while respecting the site’s heritage. This essay is of utmost importance for contemporary processes in the city of Split and especially in its core, since our thinking, feeling, and acting affects the ways we view and change, conserve, or destroy our physical and spiritual environment as well as overall human relations. This essay is highly recommended for architects, urban designers, planners, historians, researchers of the humanities and anyone interested in the referential and experiential aspects of time in architecture, and explorations of architecture’s temporal dimensions.



From a review by
Ivan Rupnik

"Thinking Shadows, Drawing Place" by Damir Gamulin sets out to frame the need for a methodology that balances preservation and intervention in a historically relevant structure, the core of Split, which grew out of the palace of the Roman emperor, Diocletian. The author utilises shadow as a means with which to reframe the conversation around this complex urban environment (...) I see this essay as a prospectus for a research project connected to this work on Diocletian's Palace that could result in some very relevant scholarship both for this particular site and for models of intervention in historically sensitive environments in general (...) This kind of research and scholarship is sorely lacking and desperately needed both globally and within the author's immediate context.

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Captions

COVER PAGE Margareta von Österreich-Toskana, *Women at a market in Zadar*, April 25th 1914, autochrome, F_8211. Copyright: ÖÖ Landes-Kultur GmbH.

02 Maude M. Holbach, *Dalmatia. The Land Where East Meets West*, London/New York, 1908 (Morlacci Women in Zara Market. Photo by Otto Holbach).

06-07 Margareta von Österreich-Toskana, *Bay near Vis on the island of Vis*, April 28th 1914, autochrome, F_8447. Copyright: ÖÖ Landes-Kultur GmbH.

10-11 Margareta von Österreich-Toskana, *Blooming tree in Rijeka*, April 1912, autochrome, F_8486. Copyright: ÖÖ Landes-Kultur GmbH.

12 Saeri Kiritani, *Golden Basketball*, performance photography, New York 2009. Photo by Kevin Noble.

14-15 Margareta von Österreich-Toskana, *Manastirne (Ruins of a cemetery and a basilica)*, April 4th 1914, autochrome, F_8480. Copyright: ÖÖ Landes-Kultur GmbH.

16 Collage: Portrait of Emily Anne Beaufort Smythe and pages from her book *The Eastern Shores of the Adriatic in 1863: With a Visit to Montenegro*, London 1864.

18 Emily Anne Beaufort Smythe, *The Eastern Shores of the Adriatic in 1863: With a Visit to Montenegro*, London 1864, p. 251.

20 *Edith Wharton* [three prints, one by Zaida Ben Yusuf], ca. 1900. Edith Wharton Collection. Yale Collection of American Literature. Beinecke Rare Book and Manuscript Library, YCAL MSS 42.

22 Maude M. Holbach, *Dalmatia. The Land Where East Meets West*, London/New York 1908 (Market underneath the Venetian tower in Split, ~1890-1894. Photo by Otto Holbach).

24 Marian Cruger Coffin, "Where East meets West; A Visit to Picturesque Dalmatia, Montenegro, and Herzegovina". *The National Geographic Magazine*, May 1908, p. 317.

26 Natalie Bruck-Auffenberg, *Dalmatia And Its Folk Art*, Vienna 1911, p. 19.

28 Natalie Bruck-Auffenberg, *Dalmatia And Its Folk Art*, Vienna 1911, p. 53.

30 Margareta von Österreich-Toskana, *Diocletian's Palace in Split, View to the Golden Gate from the South*, April 30th 1914, autochrome, F_8452. Copyright: ÖÖ Landes-Kultur GmbH.

32 Margareta von Österreich-Toskana, *Women at a market in Zadar in front of the Sveti Ilija church*, April 30th 1914, autochrome, F_8208. Copyright: ÖÖ Landes-Kultur GmbH.

34 Vesna Barbić, *View of the Meštrović family burial chapel on the day of Ivan Meštrović's funeral*, January 24th 1962.

40-41 Margareta von Österreich-Toskana, *Diocletian's Palace in Split, Peristyle*, April 4th 1914, autochrome, F_8451. Copyright: ÖÖ Landes-Kultur GmbH.

42 *Contributions to the Hypermapping of Diocletian's Palace. Layered Space and Conceptions of Place* (Institute of Art History Zagreb 2023), cover page.

44 *Contributions to the Hypermapping of Diocletian's Palace. Layered Space and Conceptions of Place* (Institute of Art History Zagreb 2023), p. 104.

46 *Contributions to the Hypermapping of Diocletian's Palace. Layered Space and Conceptions of Place* (Institute of Art History Zagreb 2023), p. 138.

Grand Tour Dalmatia