

# Razstavljanje na Slovenskem III

Zbornik simpozijskih povzetkov

*Exhibiting in  
Slovenia III  
Symposium Abstracts*

**11.-12. 4. 2024**

Mestni muzej Ljubljana  
*City Museum of Ljubljana*



UNIVERZA  
V LJUBLJANI

FF

Filozofska  
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## Razstavljanje na Slovenskem III

Simpozij o razstavljanju likovne umetnosti, arhitekture in oblikovanja ter o razstavnih institucijah na Slovenskem

## Zbornik povzetkov

**11.-12. april 2024**

dvorana Mestnega muzeja,  
Gosposka 15, Ljubljana

## Exhibiting in Slovenia III

*Symposium on Exhibiting of Art, Architecture, and Design, and Exhibition Institutions in Slovenia*

## Book of Abstracts

**11-12 April 2024**

*Conference Hall, City Museum of Ljubljana, Gosposka 15, Ljubljana*

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Oddelek za umetnostno zgodovino  
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## Razstavljanje na Slovenskem III

### *Tretji simpozij o razstavljanju likovne umetnosti, arhitekture in oblikovanja ter o razstavnih institucijah na Slovenskem*

S tretjo edicijo simpozija *Razstavljanje na Slovenskem* nadaljujemo poglobljen razmislek o razstavljanju umetnosti, arhitekture in oblikovanja pri nas. Dober odziv in pestrost z razstavljanjem povezanih vsebin na prvem in drugem znanstvenem srečanju v letih 2019 in 2022 sta pokazala, da strokovno in tudi širšo javnost zanima razmislek tako o samem področju kot o nanj nanašajočih se temah.

Izbrane razstave, institucije in druge fenomene s področja razstavljanja tudi tokrat obravnavamo in presojava v kronološkem loku ter z najrazličnejših vidikov. Simpozij pričenjamo v času Avstro-Ogrske in se preko fenomena jugoslovanskih razstav, organiziranih še pred letom 1918, pomikamo proti razstavljanju in mednarodnim izmenjavam med obema vojnama. Nekaj predavateljev se posveča razstavljanju umetniških del v neumetnostnih muzejih in kontekstih. Z njimi se časovno premaknemo v obdobje po drugi svetovni vojni in s tem k analizi programskih in političnih usmeritev različnih umetnostnih institucij kot tudi njihovi vlogi pri usmerjanju in določanju likovnega področja na Slovenskem. Vsebine se, tako kot na prvih dveh simpozijih, zgostijo v raziskovanju razvoja pospešene institucionalizacije umetnosti, arhitekture in oblikovanja po drugi svetovni vojni. Z različnih zornih kotov obravnavajo delovanje nekaterih ključnih akterjev na polju umetnosti v takratnem jugoslovanskem kontekstu, med drugim tudi Zorana Kržišnika kot pomembnega promotorja slovenske in jugoslovanske povojne umetnosti. Zaključujemo z analizami izbranih razstav zadnjih desetletij, njihovih značilnih kuratorskih praks in novih razstavnih formatov. Izjemno razveseljivo in pomembno je, da se nam tudi tokrat v preišljevanju mednarodno vpetega slovenskega razstavljanja pridružujejo številni raziskovalci iz tujine in s tem prispevajo dragocen zunanji pogled na našo razstavno dejavnost.

S simpozijem nadaljujemo usmeritev, ki smo jo načrtali že s prvima dvema: izčrpna refleksija o razstavnih dejavnosti na Slovenskem naj s kritično introspekcijo poskuša razjasniti tudi njene težje sledljive učinke. Naša razmišljanja, kako in zakaj se določeno razstavljanje pojavlja in uveljavlja, v kakšnem razmerju je do razstavljenih objektov in umetnosti nasploh ter kako se prepleta s političnimi in drugimi neumetnostnimi diskurzi in hotenji, naj vodi želja po globljem razumevanju tako samega medija razstave kot notranje logike in principov delovanja slovenskega umetnostnega sistema.

## Program – 1. dan

četrtek, 11. 4. 2024

9.30–10.00 *Prihod*

### 10.00 **Pozdravni nagovori**

Blaž Peršin – direktor Muzeja in galerij mesta Ljubljane (MGML)

Beti Žerovc – predstavnica organizacijskega odbora; vodja raziskovalne projektne skupine *Likovno in arhitekturno razstavljanje med umetnostnimi in ideološkimi koncepti. Primer Slovenije, 1947–1979* (J6-3137)

## Razstavljanje pred drugo svetovno vojno

Moderator: Miha Valant

### 10.15 **Renata Komić Marn**

»Vse, kar Kranjska lepega hrani od starih dob«:  
Deželna razstava v Ljubljani (1883)

### 10.35 **Žaklina Ratković**

Jugoslovanske umetniške razstave:  
modeli delovanja (1904–1927)

### 10.55 **Lovorka Magaš Bilandžić, Ana Ereš**

Od nacionalnega predstavljanja do samoorganiziranega razstavljanja: sodelovanje umetnikov iz Kraljevine SHS na *Sesquicentennial International Exposition* v Filadelfiji leta 1926

11.15 *Odmor*

### 11.30 **Alice Němcová**

Razstavna dejavnost Društva upodablajočih umetnikov Mánes v povezavi s slovensko moderno umetnostjo v dvajsetih letih 20. stoletja

### 11.50 **Hana Čeferin**

Oblikovanje nacionalnega izraza na razstavah Fotokluba Ljubljana (1932–1938)

12.10 *Razprava*

*Odmor za kavo*

## Razstavljanje umetnosti v izvenumetnostnih okvirjih

Moderatorica: Beti Žerovc

### 13.00 **Oskar Habjanič**

Muzeološke interpretacije stalnih razstav Pokrajinskega muzeja Maribor v obdobju od ustanovitve muzeja leta 1903 do leta 1947

### 13.20 **Tina Fortič Jakopič**

Vloga likovnih del na razstavah Muzeja narodne osvoboditve in Muzeja ljudske revolucije Slovenije

### 13.40 **Irena Šimić**

Kaj je podoba, ko je podoba vse: o razstavljanju fotografa Nenada Gattina

14.00 *Razprava*

*Odmor za kosilo*

## Razstave arhitekture in oblikovanja

Moderatorica: Martina Malešič

### 16.00 **Nika Grabar**

Arhitektura Jugoslavije na povojnih razstavah

### 16.20 **Bogo Zupančič**

Razstave in promocije Le Corbusierovih idej pri nas

### 16.40 **Tamara Bjažić Klarin**

Plodno sodelovanje Zveze arhitektov Jugoslavije (SAJ) z Mednarodnim združenjem arhitektov (UIA) v petdesetih letih 20. stoletja

### 17.00 **Giovanni Rubino**

»Zakaj so jugoslovanske hiše tako drugačne, tako privlačne?«

17.20 *Razprava*

## Program – 2. dan

petek, 12. 4. 2024

### Razstavljanje v povojni Jugoslaviji I

Moderatorica: Katarina Mohar

- 9.30 **Nadja Zgonik**  
Grupa 69: avtonomne politike razstavljanja umetniške elite v socializmu
- 9.50 **Ljiljana Kolečnik**  
Vloga osebnih in institucionalnih mrež pri oblikovanju koncepta avtorskega kuratorstva v socialistični Jugoslaviji: primer Zorana Kržišnika
- 10.10 **Meta Kordiš**  
Razstave v Ljubljanski banki
- 10.30 *Razprava*

*Odmor za kavo*

### Razstavljanje v povojni Jugoslaviji II

Moderator: Vladimir Vidmar

- 11.30 **Petar Prelog**  
O konceptu jugoslovanske umetnosti: »desetletne razstave« Muzeja sodobne umetnosti v Beogradu (1967–1985)
- 11.50 **Rea Zupin**  
Zbirka jugoslovanske umetnosti v graški Neue Galerie
- 12.10 **Sanja Sekelj**  
Usklajevanje »skupnih jugoslovanskih akcij«: o dveh razstavah sodobne jugoslovanske umetnosti v osemdesetih letih 20. stoletja

- 12.30 **Tomaž Brejc**  
»Inside the white cube«, pričevanje očitca: realna in retrogradna izkušnja

12.50 *Razprava*

*Odmor za kosilo*

### Razstavljanje sodobne umetnosti

Moderatorica: Urška Jurman

- 15.00 **Deja Bečaj**  
Vila Katarina
- 15.20 **Hana Ostan Ožbolt**  
U3 – Triennale sodobne (slovenske) umetnosti
- 15.40 **Christophe Barbeau**  
Posameznik in sistem
- 16.00 *Odmor*
- 16.15 **Nicola Foster**  
Participatorna umetnost kot prihodnost: Szeemannovi razstavi *Epicenter Ljubljana* (1997) in *Kri in med* (2003)
- 16.35 **Alenka Pirman**  
Razstava kot oblika družbene prakse: orodje za analizo
- 16.55 *Razprava*



RENATA KOMIĆ MARN je znanstvena sodelavka na Umetnostno-zgodovinskem inštitutu Franceta Steleta ZRC SAZU v Ljubljani. Raziskuje zgodovino in provenienco umetnostnih zbirk (zlasti v 19. in 20. stoletju) ter portretno slikarstvo. Redno predava na mednarodnih in domačih konferencah in objavlja v periodičnih in monografskih publikacijah. Za svoje avtorsko in uredniško delo je bila večkrat nagrajena.

## Meta Kordiš

### *Razstave v Ljubljanski banki*

Ljubljanska banka je za likovno opremo poslovnih prostorov in poslovalnic v Sloveniji, Jugoslaviji in po svetu redno odkupovala in naročala umetniška dela, poleg tega pa so v različnih poslovalnicah od leta 1973 občasno prirejali tudi likovne razstave. S sistematičnim prirejanjem razstav v avli velike poslovalnice na Trgu republike 2 v Ljubljani, sedežu banke, so pričeli konec leta 1976. Že naslednje leto so ustanovili Likovni svet Ljubljanske banke, strokovno telo, ki je skrbelo za vsebino in organizacijo razstavnega programa in občasno svetovalo pri odkupih umetniških del. Načelna in praktična pobuda za organizacijo razstav in drugih kulturnih prireditev v podjetjih je prišla neposredno od Zveze komunistov, saj je bila del širše politične strategije podružbljanja kulture. Tako je banka postala neke vrste kulturna »celica« družbenega sistema, ki je z umetniško zbirko in prirejanjem razstav prispevala k promociji in predstavljanju sodobne, ne le slovenske, likovne produkcije doma in po svetu.

META KORDIŠ je kustosinja NLB Umetniških zbirk in asistentka raziskovalka pri projektu *Likovno in arhitekturno razstavljanje med umetnostnimi in ideološkimi koncepti. Primer Slovenije, 1947–1979* (J6-3137).

## Lovorka Magaš Bilandžić, Ana Ereš

### *Od nacionalnega predstavljanja do samoorganiziranega razstavljanja: sodelovanje umetnikov iz Kraljevine SHS na Sesquicentennial International Exposition v Filadelfiji leta 1926*

Leta 1926 je bila v Filadelfiji, ob 150. obletnici razglasitve neodvisnosti Združenih držav Amerike, organizirana *Sesquicentennial International Exposition*. Kraljevina SHS je leta 1925 prejela povabilo za sodelovanje

na razstavi, čemur so sledili tako dogovori kot tudi vrsta nemirov okoli organiziranja predstavitve, angažmaja Tomislava Krizmana pri ureditvi jugoslovanskega paviljona ter spor z beograjskimi umetniki. Naposled je vlada iz finančnih razlogov idejo državne predstavitve opustila, vseeno pa je do sodelovanja jugoslovanskih umetnikov na tej veliki mednarodni razstavi vendarle prišlo, in sicer na iniciativo kiparja Ivana Meštrovića in z organizacijsko podporo Yugoslav Circlea iz New Yorka.

Prispevek, ki temelji na arhivskih in časopisnih virih, obravnava organizacijske aspekte in okoliščine sodelovanja jugoslovanskih umetnikov na *Sesquicentennial International Exposition* ter recepcijo tega prvega skupnega predstavljanja jugoslovanske umetnosti v Ameriki. To je vključevalo dela številnih umetnikov iz Zagreba, Beograda in Ljubljane. Pri tem je udeležba jugoslovanskih umetnikov razumljena dvojno – kot redke primer umetniškega samoorganiziranja v kontekstu jugoslovanskih razstavnih praks v tujini ter kot iniciativa, ki kaže kompleksno in neuglašeno infrastrukturo jugoslovanske razstavne in kulturne politike v medvojnem obdobju.

LOVORKA MAGAŠ BILANDŽIĆ je izredna profesorica na Oddelku za umetnostno zgodovino Filozofske fakultete Univerze v Zagrebu. Pripravila je številne razstave, npr. *Foto Tonka – skrivnosti ateljeja družbene kroničarke* (*Foto Tonka – tajne ateliera društvene kroničarke*, 2015); *Sergije Glumac – retrospektiva* (2021). Sodelovala je v vrsti razstavnih projektov, npr. *Šestdeseta na Hrvaškem – mit in resničnost* (*Šezdesete u Hrvatskoj – mit i stvarnost*, 2018), v delu, posvečenemu grafičnemu oblikovanju; *Na robu: vizualna umetnost v Kraljevini Jugoslaviji 1929–1941* (2019), v delu, posvečenemu fotografiji. Ukvarja se s temami s področja moderne in sodobne umetnosti, posebej z oblikovanjem, fotografijo, scenografijo, grafiko in zgodovino razstav.

ANA EREŠ je znanstvena svetnica na Oddelku za umetnostno zgodovino Filozofske fakultete Univerze v Beogradu. Ukvarja se z raziskovanjem modernizma, z zgodovino razstav in zgodovino jugoslovanskega umetnostnega prostora v 20. stoletju. Objavila je naslednje publikacije: *Mrdjan Bajić: skulptotektura* (2013), *Skulptura: medij, metoda, družbena praksa 1 in 2* (*Skulptura: medij, metod, društvena praksa 1 i 2*, 2016 in 2021, sourednica s S. Vukšanović), *Marko Čelebonović* (2017, 2018, soavtorica), *Jugoslavija na Beneškem bienalu (1938–1990): kulturne politike in politike razstave* (*Jugoslavija na Venecijanskem bienalu (1938–1990): kulturne politike i politike izložbe*, 2020). Je prejemnica nagrade Lazar Trifunović za kritiško pisanje o umetnosti (2017) in nagrade Pavle Vasić za knjigo o jugoslovanskih nastopih na Beneškem bienalu (2020).

## **Exhibiting in Slovenia III**

### *The Third Symposium on Exhibiting Art, Architecture and Design, and on Exhibition Institutions in Slovenia*

The third edition of the symposium *Exhibiting in Slovenia* continues with in-depth investigations into exhibiting art, architecture and design in Slovenia. The excellent response and diversity of topics related to exhibition practices presented at the first and second symposia in 2019 and 2022 attested to the interest of both the professional and lay public in this subject and the issues surrounding it.

At this year's symposium, selected exhibitions, institutions and other phenomena related to exhibiting art are again discussed chronologically and from various perspectives. We begin in the era of the Austro-Hungarian Empire and progress through the phenomenon of Yugoslav exhibitions, which were organised even before 1918, towards exhibitions and international exchanges between the two world wars. Some papers focus on exhibiting artworks in non-art museums and contexts. With them, we move chronologically into the post-World War II period and on to analysing the programmatic and political orientations of various art institutions, as well as their role in guiding and shaping the sphere of visual arts in Slovenia. As in the first two symposia, the topics converge in research on the accelerated institutionalisation of art, architecture and design after the World War II, discussing the work of certain key actors in the field of art within the Yugoslav context, among others the role of Zoran Kržišnik, an important promoter of Slovenian and Yugoslav post-war art. We conclude with analyses of selected exhibitions, significant curatorial practices of recent decades and new exhibition formats. We are particularly pleased to be again joined in our reflections by insightful foreign researchers, who bring valuable external perspectives on Slovenian exhibition activity.

We are adopting the same approach as in the first two symposia: an in-depth reflection on exhibition activity in Slovenia that involves critical introspection and seeks to elucidate effects of exhibition practices that are harder to trace. Our explorations into how and why a certain exhibition practice occurs and becomes established, its relationship with the exhibited objects and art in general and its interaction with political and other non-art discourses and agendas are guided by the desire to better understand both the medium of the exhibition and the internal logic and workings of the Slovenian art system.

## Programme — day 1

Thursday, 11. 4. 2024

9.30–10.00 *Arrival*

10.00 **Welcome**

Blaž Peršin — director of the Museum and Galleries of Ljubljana (MGML)  
Beti Žerovc — representative of the organising committee;  
head of the research project *Exhibiting of Art and Architecture between Artistic and Ideological Concepts. Case Study of Slovenia, 1947–1979* (J6-3137)

### Exhibiting in Slovenia Before World War II

Chair: Miha Valant

10.15 **Renata Komić Marn**

“All the beautiful things that have been preserved in Carniola from the old times”: The Provincial Exhibition in Ljubljana (1883)

10.35 **Žaklina Ratković**

Yugoslav Art Exhibitions: Models of Functioning (1904–1927)

10.55 **Lovorka Magaš Bilandžić, Ana Ereš**

From National Representation to Self-Organised Exhibiting: Artists from the Kingdom of Serbs, Croats and Slovenes at the 1926 *Sesquicentennial International Exposition* in Philadelphia

11.15 *Break*

11.30 **Alice Němcová**

Exhibition Activity of The Mánes Association of Fine Artists in Relation to Slovenian Modern Art in the 1920s

11.50 **Hana Čeferin**

The Shaping of National Expression in the Exhibitions of the Fotoklub Ljubljana (1932–1938)

12.10 *Panel discussion*

*Coffee break*

### Exhibiting Art in Non-art Frameworks

Chair: Beti Žerovc

13.00 **Oskar Habjanič**

Museological Interpretations of the Permanent Exhibitions of the Maribor Regional Museum from Its Foundation in 1903 to 1947

13.20 **Tina Fortič Jakopič**

The Role of Artworks in the Exhibitions of the National Liberation Museum and the Museum of the People's Revolution

13.40 **Irena Šimić**

What Is the Image When the Image Is All: On the Exhibition(s) of the Photographer Nenad Gattin

14.00 *Panel discussion*

*Lunch break*

### Exhibitions of Architecture and Design

Chair: Martina Malešič

16.00 **Nika Grabar**

Yugoslav Architecture in Post-War Exhibitions

16.20 **Bogo Zupančič**

Exhibitions and Promotion of Le Corbusier's Ideas in Slovenia

16.40 **Tamara Bjažić Klarin**

International Union of Architects (UIA) and the Union of Architects of Yugoslavia (SAJ) in the 1950s: A Fruitful Collaboration

17.00 **Giovanni Rubino**

“What Is It That Makes Yugoslav Houses So Different, So Appealing?”

17.20 *Panel discussion*



## Programme — day 2

Friday, 12. 4. 2024

### Exhibiting in Post-War Yugoslavia I

Chair: Katarina Mohar

- 9.30        **Nadja Zgonik**  
Group 69: Autonomous Exhibition Policies of the Art Elite under Socialism
- 9.50        **Ljiljana Kolečnik**  
Role of Personal and Institutional Networks in Shaping the Concept of Authorial Curatorship in Socialist Yugoslavia: The Example of Zoran Kržišnik
- 10.10      **Meta Kordiš**  
Exhibitions at Ljubljanska banka
- 10.30      *Panel discussion*
- Coffee break*

### Exhibiting in Post-War Yugoslavia II

Chair: Vladimir Vidmar

- 11.30      **Petar Prelog**  
On the Concept of Yugoslav Art: “Decade Exhibitions” of the Museum of Contemporary Art in Belgrade (1967–1985)
- 11.50      **Rea Zupin**  
The Collection of Yugoslav Art in the Neue Galerie in Graz
- 12.10      **Sanja Sekelj**  
Negotiating “Collective Yugoslav Actions”: Two Exhibitions of Contemporary Yugoslav Art in the 1980s

- 12.30      **Tomaž Brejc**  
“Inside the White Cube”, a First-hand Account: The Real and the Retrograde Experience

12.50      *Panel discussion*

*Lunch break*

### Exhibiting Contemporary Art

Chair: Urška Jurman

- 15.00      **Deja Bečaj**  
Villa Katarina
- 15.20      **Hana Ostan Ožbolt**  
U3 – Triennial of Contemporary (Slovene) Art
- 15.40      **Christophe Barbeau**  
An Individual and a System
- 16.00      *Break*
- 16.15      **Nicola Foster**  
Participatory Art as the Future: Szeemann’s *Epicenter Ljubljana* (1997), and *Blood & Honey* (2003)
- 16.35      **Alenka Pirman**  
The Exhibition as a Form of Social Practice: A Tool for Analysis
- 16.55      *Panel discussion*

“domestic crafts”, totalling over 800 pieces. Among the owners of larger private collections, Eduard Ritter von Strahl from Stara Loka, provided most of the artefacts for the cultural-historical section. The exhibition in Ljubljana was also visited by Emperor Franz Joseph who laid the cornerstone for the new building of the provincial museum (Rudolfinum). Based on provenance research of individual paintings and objects, it is possible to partially reconstruct the cultural-historical section of the provincial exhibition. A more detailed analysis of the structure of the exhibition, the selection of objects and the collecting practices of the individual owners provides an insight into the specific interpretations and reception of cultural and history of art in Carniola at a time when large (and rare) cultural-historical exhibitions aroused great public interest.

RENATA KOMIĆ MARN is a research associate at the France Stele Institute of Art History at the Research Centre of the Slovenian Academy of Sciences and Arts in Ljubljana. Her research focuses on the history and provenance of art collections (especially 19th and 20th century) and portrait painting. She presents her findings at international and domestic conferences and publishes in specialised journals and monographs. She has also received several awards for her work both as author and editor.

## **Meta Kordiš** *Exhibitions at Ljubljanska banka*

Ljubljanska banka has regularly purchased and commissioned works of art to decorate its offices and branches in Slovenia, Yugoslavia and around the world. In addition, since 1973, some branches have occasionally organised art exhibitions. At the end of 1976, the bank began to systematically organise exhibitions in the lobby of its large office building on Trg republike 2 in Ljubljana, where its headquarters were located. The following year, the Art Council of Ljubljanska banka was established, a professional body that took care of the content and organisation of the exhibition programme and occasionally also advised on the acquisitions of artworks. The initiative to organise exhibitions and other cultural events in companies came directly from the League of Communists, both in practise and in principle, and was part of the broader political strategy of democratization of culture. The bank thus became a kind of cultural “cell” of the social system and, with its art collection and exhibition events, contributed to the promotion and presentation of contemporary, not exclusively Slovenian, visual art production at home and abroad.

META KORDIŠ is the curator of the NLB Art Collection and research associate of the project *Exhibiting of Art and Architecture between Artistic and Ideological Concepts. Case Study of Slovenia, 1947–1979* (J6-3137).

## **Lovorka Magaš Bilandžić, Ana Ereš** *From National Representation to Self-Organised Exhibiting: Artists from the Kingdom of Serbs, Croats and Slovenes at the 1926 Sesquicentennial International Exposition in Philadelphia*

On the occasion of the 150th anniversary of the declaration of the independence of the United States of America in 1926, the *Sesquicentennial International Exposition* was organised in Philadelphia, Pennsylvania. In 1925, the Kingdom of Serbs, Croats and Slovenes had been invited to take part in the exhibition. The invitation was followed by a series of difficulties in organising the presentation, dispute over the involvement of Tomislav Krizman in the preparation of the Yugoslav pavilion and a conflict with the Belgrade artists. In the end, the government abandoned the idea of a national presentation due to financial reasons. Nevertheless, several Yugoslav artists participated in this major international exhibition, thanks to the initiative of the sculptor Ivan Meštrović and with the organisational support of the Yugoslav Circle from New York.

Using archival and periodical sources, the paper examines the organisational aspects and circumstances of the participation of Yugoslav artists in the *Sesquicentennial International Exposition* and the reception of this first joint presentation of Yugoslav art in the USA, in which works of numerous artists from Zagreb, Belgrade and Ljubljana were exhibited. The participation of Yugoslav artists will be considered in two ways: as a rare example of artistic self-organisation in the context of Yugoslav exhibition practices abroad and as an initiative that reveals the complex and dissonant infrastructure of Yugoslav exhibition and cultural policy in the interwar period.

LOVORKA MAGAŠ BILANDŽIĆ is an associate professor at the Department of Art History at the Faculty of Humanities and Social Sciences, University of Zagreb. She has prepared numerous exhibitions, e.g.: *Foto Tonka – Secrets of a Social Chronicler's Photographic Studio* (*Foto Tonka – Tajne ateliera društvene kroničarke*, 2015); *Sergije Glumac – Retrospective* (*Sergije Glumac – retrospektiva*, 2021). She has participated in a number of exhibition projects, e.g.: *The Sixties in Croatia – Myth and Reality* (*Šezdesete u Hrvatskoj*

– *Mit i stvarnost*, 2018), author of the part dedicated to graphic design; *On the Brink: Visual Arts in the Kingdom of Yugoslavia 1929–1941* (*Na robu: vizualna umetnost v Kraljevini Jugoslaviji 1929–1941*, 2019), author of the part dedicated to photography. She is researching topics from the field of modern and contemporary art, specially design, photography, scenography, graphic art and the history of exhibitions.

ANA EREŠ is a senior research fellow at the Department of Art History at the Faculty of Philosophy, University of Belgrade. She specialises in the study of modernism, the history of exhibitions and the Yugoslav art space in the 20th century. She has published: *Mrdjan Bajić: skulptotekstura* (2013); *Sculpture: Medium, Method, Social Practice 1 and 2* (*Skulptura: medij, metod, društvena praksa 1 i 2*, 2016 and 2021, co-editor with S. Vuksanović); *Marko Čelebonović* (2017 and 2018, co-author); *Yugoslavia at the Venice Biennale (1938–1990): Cultural and Exhibition Policies* (*Jugoslavija na Venecijanskom bijenalu (1938–1990): kulturne politike i politike izložbe*, 2020). She received the Lazar Trifunović Award for critical writing on art (2017) and the Pavle Vasić Award for a book on Yugoslav exhibitions at the Venice Biennale (2020).

## **Alice Němcová** *Exhibition Activity of The Mánes Association of Fine Artists in Relation to Slovenian Modern Art in the 1920s*

This contribution discusses The Mánes Association of Fine Artists from Prague (S.V.Ú. Mánes: Spolek výtvarných umělců Mánes) and their exhibition activities related to Slovenian modern art. Specifically, it focuses on the travelling exhibition of Czech modern art (*Razstava češke moderne umetnosti*). This exhibition took place in Ljubljana in 1924 and was later repeated in Belgrade and Zagreb. Additionally, it explores the exhibition of Slovenian modern painting that occurred in Prague between September and October of 1927, which was organised by S.V.Ú. Mánes. This exhibition can be viewed as an effort to establish artistic connections between Slovenia and the former Czechoslovakia.

ALICE NĚMCOVÁ completed her PhD studies at the Catholic Theological Faculty of the Charles University in Prague, where – between 2017 and 2020 – she lectured on Modern and Contemporary Art in the Prague Context. In 2014–2015 she worked in the Bibliography department of the Institute of Art History of the Czech Academy of Sciences. In 2015–2020 she worked in the National

Gallery Prague as expert lecturer. As of 2020, she is curator of the Collection of 19th Century Art and Classical Modernism, specialising in Czech painting of the first half of the 20th century. In her ongoing research and publishing activity, she mainly focuses on Czech sculpture and art in the public space in the second half of the 20th century.

## **Hana Ostan Ožbolt** *U3 – Triennial of Contemporary (Slovene) Art*

In view of the upcoming tenth edition of the U3 – Triennial of Contemporary (Slovene) Art (which, according to the established rules, will again be curated by a Slovenian curator or a curator from the region), this contribution draws attention to the exhibition manifestation that was established in 1994 as a three-year retrospective of Slovenian contemporary art production under the auspices of the Museum of Modern Art in Ljubljana. In her contribution to the symposium *Exhibiting in Slovenia I* (2019), the author focused primarily on the caesura between the first and second editions of U3. This time, she will try to show how the U3, which emerged primarily in response to the needs of the local space, was closely linked to the broader strategies of integrating the Museum of Modern Art into the globalised art system and the simultaneous affirmation (of concepts) of contemporary art in the Slovenian context through its transformation from a nationally representative exhibition into an international exhibition. It will emphasise some important considerations related to the almost thirty-year history of the exhibition, which still seems to be one of the central exhibitions in Slovenian space.

HANA OSTAN OŽBOLT is an independent curator living and working in Vienna. Between 2019 and 2023 she was director of the ULAY Foundation. In recent years, she has curated and co-curated numerous exhibition projects, including at the Gregor Podnar Gallery (Vienna, 2024), Dr. Éva Kahán Foundation (Vienna, 2023), Sector 1 Gallery (Bucharest, 2023), HOW Art Museum (Beijing, 2023), as part of the *Curated by* festival (Vienna, 2022) and at the Stedelijk Museum (Amsterdam, 2020–2021). She is currently a PhD student at Die Angewandte in Vienna and a critic for the magazine *Artforum*. She was nominated for the Prešeren Prize for Students of the University of Ljubljana for her master's thesis *Triennial of Contemporary (Slovene) Art – U3*, the results of which she will present at the symposium, and in 2020 she received the Nahtigal Award, the highest award of the Faculty of Arts, University of Ljubljana.

**Razstavljanje na Slovenskem III**

Simpozij o razstavljanju likovne umetnosti, arhitekture in oblikovanja ter o razstavnih institucijah na Slovenskem

11.–12. april 2024, Mestni muzej Ljubljana

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Jakopičev paviljon, 1961. Vir: arhiv Mestne galerije Ljubljana / MGML

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*Jakopič Pavilion, 1961. Source: Archive of the City Art Gallery of Ljubljana / MGML*

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