

5th International Conference for PhD Students and Recent PhD Graduates

REVOLUTION AND REVOLUTIONS IN ART



BOOK OF ABSTRACTS

Ljubljana, 12th – 13th September 2019

REVOLUTION AND REVOLUTIONS IN ART REVOLUCIJA IN REVOLUCIJE V UMETNOSTI

5th International Conference for PhD Students and Recent PhD Graduates
5. mednarodna konferenca doktorskih študentov in mladih doktorjev znanosti
Ljubljana, 12th – 13th September 2019
Ljubljana, 12.-13. september 2019
BOOK OF ABSTRACTS
ZBORNIK POVZETKOV

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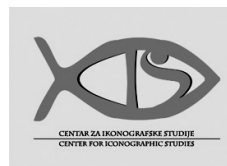
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CONFERENCE PROGRAMME

Thursday, 12th September 2019

Faculty of Arts (Aškerčeva cesta 2), 3rd floor - lecture room 343

8:30 Registration

9:00 Opening of the conference – Addresses

Prof. dr. Jasna Mažgon, Associate Dean of Doctoral Studies and Research, Faculty of Arts, University of Ljubljana

Prof. dr. Katja Mahnič, Head of the Department of Art History

9:30-11:00 Session I

9:30 **Sebastian MÜHL, Berlin/Klagenfurt**

Picturing Negativity. Contemporary Art after Revolution and Critique

9:50 **Sanja SEKELJ, Zagreb**

A “Digital Revolution” in Art History – An Example of Research in Digital Art History

10:10 **Umut UNGAN, Paris**

A New Paradigm? Sociology’s Point of View on Contemporary Art’s Revolution

Discussion

11:00 Coffee break

11:30-13:00 Session II

11:30 **Maria Cristina BASTANTE, Rome**

The Global Revolution. Western Culture and the Rising of a New Transnational Intellectual Community

11:50 **Rebekka MARPERT, Giessen**

The Aftermath of the Peaceful Revolution in Contemporary Art

12:10 **Kaja KRANER, Ljubljana**

Contemporary Art and Changes in Thinking of the Revolution

Discussion

13:00 *Lunch break*

14:30-15:45 Session III

14:30 Valeria KUVATOVA, Moscow

The Hellenistic Revolution in Reliefs of the Tomb of Petosiris:
Cultural or Political Impacts?

14:50 Ana DEVIĆ, Zagreb

Partisan Bodies: Iconography of Human Gestures within the
Resistance and Revolutionary Movements

15:10 Steyn BERGS, Amsterdam

Permanent Re-Revolution: The Nature of History in the Work
of Cao Fei

Discussion

15:45 *Coffee break*

16:00-17:40 Session IV

16:00 Arielle MARSHALL, Sydney

Walking for Revolution: Avant-garde Passage in the Streets of Paris

16:20 Helena KONDA, Ljubljana

Graffiti and Street Art as the New Artistic Concept in Modern
and Contemporary Art

16:40 Narciss M. SOHRABI, Paris

Manifestation of Public Art for Political Power and Public
Space (Case Study: Sculptures of Teheran)

Discussion

Friday 13th September 2019

Faculty of Arts (Aškerčeva cesta 2), 3rd floor - lecture room 343

9:30-11:15 Session I

9:30 Zvonimir GLAVAŠ, Zagreb

It Is Never That Simple: On the (Non)Univocity of the Relation between Literature and Revolution in Rancière's and Deleuze's Work

9:50 Mirela DAKIĆ, Zagreb

Écriture Féminine Manifestoes: (Re)Writing the Avant-garde

10:10 Flora GADO, Budapest

The Revolution is Televised – Irina Botea Bucan: Auditions for a Revolution

10:30 Júliusz HUTH, Budapest

Salon Debates and their Background – The 1989 Political Change and its Effect on the Centralized Institutional System of Fine Arts in Hungary

Discussion

11.15 *Coffee break*

11:30-12:50 Session II

11:30 Božo KESIĆ, Split

What is Monumental in Monuments? Some Examples of New Monumental Aesthetic in Post-Homeland War Croatia

11:50 Špela GROŠELJ, Istanbul

'Turkishness' on Display: (Re)inventions of Classical Architectural Elements in the Scope of II. National Architectural Movement

12:10 Ana-Maria MILČIĆ, London/Rijeka

Decadent Revolutionaries: The Futurists' Communication Strategies during the Occupation of Rijeka, 1919 – 1921.

Discussion

12:50 *Lunch break*

14:00 **Free guided tour of the international exhibition *On the Brink: The Visual Arts in the Kingdom of Yugoslavia (1929–1941)* in Museum of Modern Art with the exhibition curator dr. Marko Jenko**
Meeting point: Museum of Modern Art, Cankarjeva cesta 15

15:00 **Free guided tour around the city of Ljubljana**
Meeting point: Museum of Modern Art, Cankarjeva cesta 15

19:00 *Closing dinner*

REVOLUTION AND REVOLUTIONS IN ART

“The Revolution introduced me to art, and in turn, art introduced me to the Revolution!”

Albert Einstein

The fifth international conference for PhD students and recent PhD graduates *Revolution and Revolutions in Art* addresses a multitude of questions, dilemmas, perspectives and problems related to the idea of revolution in art. For art historians at least it is obvious that the title of the conference is a paraphrase of Erwin Panofsky's *The Renaissance and Renascences in Western Art* (1960). The decision to rephrase Panofsky is not just an homage to the great art historian, it is also stimulated by similar concepts in discussion of the distinction between established terms (often homonyms) used both as synonyms and distinct idioms. In his seminal book Panofsky tries to reconsider the traditional concept of Renaissance in Western art (as formed by Jacob Burckhardt and his 19th century followers) in juxtaposition to the “Renaissances” (or “renascences” as he calls them) of Classical Antiquity in European art before the Renaissance. By calling attention to the differences between the Renaissance and renascences, he presents the idea of the uniqueness of the Renaissance as a cultural and artistic phenomenon in relation to earlier “Renaissances”. His study is one of the milestones in modern perception of the Renaissance although it was also often criticised by both contemporary and younger art historians. From today's point of view (decades of research and new discoveries provide us with knowledge that was impossible even to imagine at the time), Panofsky's concept of the Renaissance might indeed seem too simplistic.

However, many of his ideas have stood the test of time and are still relevant not only in art history but in other fields of humanities as well. Such is, for example, his notion that the Renaissance is also a state of mind, a new way of looking at time and space, which profoundly marked the history of modern Europe. The idea actually proved to be one of his most influential. It is certainly one of the reasons, why the title of the conference *Revolution and Revolutions in Art* openly alludes to Panofsky. The aim of the conference is namely to reconsider the very concept of revolution, which can also be described as a state of mind, and the innumerable revolutions taking place almost permanently in different fields of culture, science and art.

Revolution as a state of mind in modern society is such a complex and colossal subject that it is impossible even to touch upon it in this preface. One should just

mention the fact that in the world of modern science and technology revolution represents not only a state of mind but an actual way of living. Scientists, researches and scholars almost daily report ground-breaking discoveries that directly affect our lives and many of them are indeed revolutionary on the global scale. On the other hand, the revolution in social context, especially as the traditional form of fight for human rights, seems to be a less dynamic social instinct of modern society. It certainly is unwanted by political and economic elites and therefore intentionally marginalized through various strategies supported by the gigantic machinery of global capitalism. In the majority of highly developed countries the possibility of a revolutionary breakthrough in the field of social justice and human rights can hardly be imagined nowadays. Even less so in the countries of the Global South where poverty goes hand in hand with autocratic government regimes and corrupt elites. The masses of deprived get poorer and more helpless every year whereas wealthy people are becoming rich beyond imagination and stand ready to protect their privileges at any cost. The prospects at present are truly glum and disturbing. However, there are some nuclei of optimism in civil society activism and various international initiatives. One should also put faith in the words of Wilhelm Humboldt:

“If we glance at the most important revolutions in history, we see at once that the greatest number of these originated in the periodical revolutions of the human mind.”

The human mind indeed proved to be an inexhaustible source of ideas and when challenged with the question of the very existence, it will certainly find a way to survive and create a better world to live in.

As for art, which is the central topic of the conference, the present situation is much better and the prospects considerably brighter. Revolution in various fields of artistic creativity is permanent and always welcome. It is even more than just a state of mind – one can actually consider revolution to be the quintessence of artistic creativity. As Paul Gauguin put it so concisely:

“Art is either plagiarism or revolution.” Today, more than ever, we witness a huge art production and the line between art and plagiarism in Gauguin’s sense of the word is often hard to draw. It usually takes time – sometimes decades – to clear the picture and help us separate “the seed from the weed”. There is no doubt, however, about the statement that true art is always revolutionary. Having this in mind, the title of the conference proves to be even more appropriate. There are numerous revolutions in the long history of art – some of them tremendously important others just short lived falling stars that brighten the night sky for a brief moment only. There is, however, also the Revolution

written with a capital letter: a state of creative mind, an essence of art and a criterion of artistic production.

The papers presented at the conference address various facets of Revolution and revolutions, mostly connected to modern and contemporary art production, art theory, artistic concepts, new aesthetics, artistic forms and media. Some of them also tackle revolutions in the contexts of new social dynamics, the position and role of the artist, contemporary curatorship, art economy and power, as well as on the background of globalism and human rights, political propaganda, socially engaged art or gender studies. The topics of the conference are organised in the following sections:

- revolutionary shifts in European art from antiquity to the early modern period
- revolutions in modern and contemporary art
- digital art and revolution
- revolutions and art institutions
- iconography of revolution in European art
- art as observer and companion to revolutionary movements
- liberty and human rights in history and art

The main topic of the conference *Revolution and Revolutions in Art* can justly be described as universal not only because it is interwoven with virtually every part of human creativity but also because it regularly appears as a subject of research in almost every field of humanities and social studies. It is obviously a very popular and inexhaustible theme in writings on visual art and related arts such as literature, music, theatre, film and modern media. The relevance of the topics covered in the main sections of the conference is confirmed both by the response of the academic public worldwide and by the interest of foreign publishers that have already expressed their interest to publish the results of research work presented at the conference.

Prof. Dr. Martin Germ

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THE GLOBAL REVOLUTION. WESTERN CULTURE AND THE RISING OF A NEW TRANSNATIONAL INTELLECTUAL COMMUNITY

Between the XV and XVIII centuries, in Europe, the so called “Republic of Letters” embodied the dream of a international entity completely devoted to the cultural debate, the celebration of ideas and human creativity. It worked as a dif-fused homeland - ethereal, but nonetheless real - for all that intellectuals which recognized their own cultural identity in the classic concept of koiné. Virtually, it demolished the borders of national states.

Nowadays globalisation seems to have set a new koiné, based on technologies and displacement, as Bauman has described it as “liquid modernity”. This paper aims to describe the effects of globalisation on contemporary visual art, with a particular focus on the role of western education as one of the layered basis for a brand new transnational intellectual community. The first part of the paper will analyze the problem of the flattening of languages in critical texts, reviews and curatorial approaches: is the current cultural elite making the contemporary art scene homogeneous? Does it still make sense to identify “local” characteristics in the contemporary visual art field?

The second part will analyze the curatorial practices of continuous mediation and translation between local and global. If for the “Republic of Letters” the koiné was a common denominator recognized “a priori”, for the current intel-lectual and artistic communities it is a language, an ideal and an aspiration that is build up daily and which finds new possible allies in the plurality of new media, in sharing practices / information, in a continuous reflection about history and current times.

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PERMANENT RE-REVOLUTION: THE NATURE OF HISTORY IN THE WORK OF CAO FEI

This paper will address the work of Cao Fei; particularly, I will discuss her *RMB City* project (2008–2011)—which revolves around an urban environment constructed by the artist in the virtual reality platform Second Life—and her video *La Town* (2014). In these works, I will argue, metropolitan landscapes figure not so much as ‘dead labour,’ but rather as something very much alive—a second nature which, in its vibrant plasticity, gives material form to the interactions of human beings with their lifeworld. As second nature, however, the architectural environments in Fei’s work are historically determinate: they are a response to and an expression of the economic conditions characteristic of contemporary China, with its hybrid of capitalism and (state) socialism.

I will assert that this historical specificity makes these works privileged objects for a critique of the temporal structure of modernity, in its capitalist *and* its state socialist guises. This point is reinforced by the work’s focus on architecture—which, especially in its more ‘heroic’ capacities, was always a cipher for the typically modernist ideology of the manipulability of history. More specifically, I want to argue that Fei’s works, by exacerbating certain tendencies of modernity, lay bare the quintessentially modernist propensity toward “permanent re-revolution.” Revolutions, in her work, consistently fail to interrupt or meaningfully divert the course of history, but rather contribute to the reproduction of extant relations of production, as well as of their corresponding social inequalities.

What emerges into view in Fei’s works, then, is a cyclical conception of historical development. Here, true to the etymology of the term, revolution does not designate rupture so much as repetition. History, in Fei’s work, appears not to be structured or conditioned teleologically; its circular movements are themselves its intrinsic ‘purpose.’ History, then, is not unlike nature—a point which, again, is most saliently expressed in her treatment of the built environment as second nature. What remains to be seen, however, is whether this renders her vision of permanent re-revolution into an exclusively melancholic and passive perception, or whether it affords politicization through its suggestion that history, like nature, is something that we are necessarily already shaping from within, through contingent forms of praxis.

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ÉCRITURE FÉMININE MANIFESTO: (RE)WRITING THE AVANT-GARDE

If we consider the question of the revolutionary potential of art from the feminist perspective, we will find some of the most radical elaborations of this subject in the 1970's French feminist literary criticism. The concepts developed within the feminist current of the 70's French literary theory, focused on language as the site of resistance and (sexual) emancipation – such as Julia Kristeva's *semotic*, Luce Irigaray's *parler femme* and Hélène Cixous's *écriture féminine*, were often criticized as “essentialist” in theoretical contributions, and more often simplified in the literary criticism in general (the treatment of female authors in the Croatian literature in the 1980's is not an exception). Having this in mind, my paper will focus on certain neglected aspects of the poetics of *écriture féminine* conceptualized by Hélène Cixous – its relations with the avant-garde, following the insights from the preface of Hélène Cixous's collection of essays titled *Coming to Writing* (1991), written by Susan Rubin Suleiman, one of the author's most important interpreters. In the mentioned text Suleiman points out that Cixous develops the concept of *écriture féminine* using the vocabulary of early Surrealism – and thus rewrites the avant-garde by feminizing its poetic strategies. Elaborating Suleiman's claim, the paper will consider some of Cixous's key texts as manifestoes and the relation of the idea of writing they establish with the ones in avant-garde manifestoes. The analysis will further move from the shared aspects of the texts towards their implications on the “antiessentialist” theoretical critiques of *écriture féminine* and the essentialist tendencies of its reception in literary criticism.

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PARTISAN BODIES: ICONOGRAPHY OF HUMAN GESTURES WITHIN THE RESISTANCE AND REVOLUTIONARY MOVEMENTS

By exploring inherent links between bodily gestures and political processes, as expressed in the notions of movement, resistance or uprising - my paper focuses on artistic representations of the body seen as a carrier and locus of visual representation and instigation of political and historical processes. The iconographical analysis used is based on a theoretical framework developed by art historian Aby Warburg who explored the circulation of visual motives of the *longue durée* in the field of visual culture. I will outline the fundamental iconographic motifs expressed through bodily gestures that derive Warburg's analysis, primarily his key theoretical concepts of *Phatosformel* and *Nachleben*. Georges Didi - Huberman, continuing on Warburg's methods, claims that bodily gestures related to social, political and cultural rebellion function as formulaic visual inscriptions that are transmitted from one historical period to another and from one culture to another. In that sense, I interpret the body and its visualization as a polygon of social relations, as the personification of political events and as a locus of historical and individual traumas. In this paper I illustrate this interpretation through rich visual and cultural production of WWII Yugoslav People Liberation Struggle (PLS). While situating this corpus within the European context the paper presents PLS's iconographical repertoire in the wider historical context of representation of resistance and uprisings. The local production is analyzed in synchronic and diachronic context: from references to late 18th century (Goya) to comparative revolutionary and antifascist struggles from Spanish Civil War, production of Greek and Italian partisans, anticolonial and racial struggles such as Black Panthers to a contemporary examples. A special focus is given to gendered representations of the female body and its transformation to political subjectivity. In the art of scarcity and struggle the body and its gestures take special significance and establish empathic connection to the viewer that opens the space for counter-hegemonic organization.

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THE REVOLUTION IS TELEVISED – IRINA BOTEA BUCAN: AUDITIONS FOR A REVOLUTION

In my PhD research I examine contemporary art practices from Central-Eastern Europe which focus on the politics of memory and the representation of history. I intend to analyze the different kind of critical approaches and strategies that artists use dealing with the past, especially the socialist period. Within this vast field, my specific topic is the strategy of artistic re-enactments and I try to explain why contemporary artists use this critical tool when they interpret a past event and how can it be helpful to understand better our present. What is important for me in the strategy of re-enactment is that it deals with the past in a performative way yet also activates archival materials.

In my thesis I have a special focus on 1989 and I'm especially interested in the notion of transition and how the concept of "catching up with the west" changed drastically, as Boris Buden underlined it several times. In my paper I would focus on the Romanian Revolution (1989) and I will examine the different artistic interpretations of it. Maybe it's not a coincidence, that the first televised revolution has inspired several artists, and I will briefly introduce works which are reflecting on the mediality of the event, on the notion of archival materials and on how could we approach these events from the present point of view, through the strategy of performativity. I would analyze Romanian artist Irina Botea Bucan's Auditions for a Revolution, a video she made in Chicago (2006) with her students in which they re-enact the most important events from the Romanian Revolution, based on archival materials, especially the well-known found-footage film by Harun Farocki and Andrei Ujica (Videograms of a Revolution, 1992).

In my paper I would focus on the way how the archival material is being performed and how with the participation of the students, the filmed revolution has been re-appropriated and re-contextualized from the present point of view. Another important aspect I will underline is the connection between distance and empathy: the artist argues that through the re-enactment a certain kind of empathy is being evoked, which diminishes distance: in the end the students not only perform the events, but they experience somehow the force within the community of the revolutionaries and the sudden notion of freedom. Botea's work

also raises the question: how did the notion of revolution changed since 1989 and whether today we need different kind of revolutions or rather turn towards the past for inspiration?

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IT IS NEVER THAT SIMPLE: ON THE (NON)UNIVOCITY OF THE RELATION BETWEEN LITERATURE AND REVOLUTION IN RANCIÈRE'S AND DELEUZE'S WORK

It would be almost impossible for the one that takes research interest in the field of politics of literature these days to avoid referencing to Jacques Rancière and Gilles Deleuze. Although the oeuvres of the two theorists are to a considerable extent divergent, an important point of their intersection is a well-known fact that both of them consider literature to be the privileged place of politics, being almost inherently emancipatory and thoroughly revolutionary. While such politically highly potent vision of literature became commonplace in discourses about either Rancière or Deleuze, there are also certain authors (for example V. Biti (2014)) who argue that it in the same time produced certain side effects that have harmed the emancipatory agency in an overall sense. Namely, it is argued that two scholars produced a sort of binary scheme, in which the truly emancipatory became the exclusive property of the literary domain, almost completely removed from the political practice in its everyday sense, which was in turn completely left in the domain of the “police”. Such constellation would then on the one hand result with an uncritically heroic notion of literature, and on the other with a messianic vision of politics that promotes passivity and altogether removes revolution from the realm of voluntary public action.

Although aforesaid critique(s) are not completely unfounded, this paper will oppose them and argue that they are largely based on simplifications of some aspects of Rancière's and Deleuze's discourses on literature that are very common, but that should nevertheless be surpassed by a more thorough examination. We will thus attempt to demonstrate how, despite the fact that in solely quantitatively terms both Rancière and Deleuze indeed predominantly offer examples and theoretical accounts of literature as revolutionary discourse par excellence, relations between literature and politics in their theories are far from being univocal and binary, as suggested above. On the contrary, both of the scholars offer certain examples which show that literature may also be in service of police, not exclusively politics, as well as that the revolutionary molecular politic of literature operate on a level different from that of the political practices in other domains of a certain society, with their meetings and intersections being complex and with often unpredictable results.

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'TURKISHNESS' ON DISPLAY: (RE)INVENTIONS OF CLASSICAL ARCHITECTURAL ELEMENTS IN THE SCOPE OF II. NATIONAL ARCHITECTURAL MOVEMENT

20th century was a very dynamic century for Turkey in the political field. It has started when the Ottoman Empire, labelled the "Sick Man of Europe", fighting for its survival. This resulted in the establishment of a new country, the Republic of Turkey. All these changes were accompanied by wars and frequently political, economic and identity crises. The architecture was following the rhythm dictated by those in power and not only that, but it also served as a mirror and witness of political regimes.

In Turkey, at the beginning of the 20th century, architectural movements reinterpreted historical styles. Example of this would be the I. National Architectural Movement (1908-early 1930s) which reinterpreted Seljuk and Turkish classical architectural elements. Later on, architecture was 'modernised' by Modernism, Cubism, and strong influence from abroad, especially Austrian, German and Italian architects. II. National Architectural Movement (1935 – 1950s) combined both. On one hand, architects were searching for 'Turkishness' that is they studied the history of Turkish architecture and on the other were influenced by contemporary European architecture.

In this paper I would like to focus on how architects, in the scope of II. National Movement, was inspired by Turkish history on one hand, and on the other influenced by contemporary architectural movements in Europe. Sedat Hakkı Eldem and Emin Onat were two of the pioneers of the movement. Sedat Hakkı Eldem, for example, was searching for 'Turkishness' in architecture by studying Turkish vernacular architecture and Turkish house types, which he later simplified and recreated in his own works. His ideas spread with the help of his seminars on National Architecture.

In the 1930s, the Turkish government sent many architects to Europe, especially Austria, Germany and Switzerland. Their goal was to educate them and upon their return, they will be able to educate the next generation of architects. It is of no surprise that during their stay in Europe, contemporary movements, especially fascist architecture, influenced them. This experience also influenced their understanding of 'national' architecture. In this paper, I would like to discuss how politics, nation building and search for national identity could influence or even shape architecture.

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SALON DEBATES AND THEIR BACKGROUND – THE 1989 POLITICAL CHANGE AND ITS EFFECT ON THE CENTRALIZED INSTITUTIONAL SYSTEM OF FINE ARTS IN HUNGARY

In the countries of the former Eastern European Socialist Bloc a Soviet type institutional system operated which kept the fine arts under strong ideological control, but at the same time it also secured a safety net for the artists. The Association of Hungarian Fine and Applied Artists functioned as the administrative body of fine arts, and the Art Fund of Hungary was responsible for financing the art world. The Fund helped artists to receive pension and other benefits. It was reformed in 1954 and was allowed to have its own companies. This is how the Picture Gallery was established, that managed the buying and selling of artworks through its network of galleries, but between 1965 and 1981 it was the Fund that organized the so-called ‘two million purchases’. At these yearly organized exhibitions the Fund purchased mostly panel paintings, contributing significantly to the living of numerous artists, but the positions of the people in this system obviously mattered.

During the period of the political transition the old system was greatly transformed. The Fund practically disappeared together with the Picture Gallery and most of its companies. The Union which continued to operate independently of the state lost its infrastructure almost completely and thus it got into a difficult situation. Furthermore, the Hall of Art (Műcsarnok), which was the venue of its largest exhibitions, the Salon exhibitions, started to provide space more and more to the ‘contemporary’, ‘progressive’, and formerly ‘underground’ or ‘semi-official’ artists who were less exhibited, and less connected to the centralized institutional system. From this point on the conflicts that were expressed in the discourse around National Salons were mostly between the Hall of Art (Műcsarnok), the management of the Union, and artists who did not fit into the current art trends, who had less opportunities on the international scene and who – from a labour-market point of view – may seem the losers of the system change.

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WHAT IS MONUMENTAL IN MONUMENTS? SOME EXAMPLES OF NEW MONUMENTAL AESTHETIC IN POST- HOMELAND WAR CROATIA

The first part of the following text will focus on defining the adjective „monumental“ as signifying a variety of features that have historically constituted structures we generally recognise as and call monuments, i.e. public monuments realised in the medium of sculpture. The word monumental in this regard would be synonymous to the one of “monumenthood” (qualities that make monument a monument), connoting a set of properties that have profoundly influenced the common view and description of monuments (structures large in size, made in rigid materials such as bronze or stone, pronouncedly vertical, representing historically significant events, comprising highly commemorative [especially celebratory or mournful] imagery, and so on). This way of conceiving and thinking about monuments shaped human perception of them for centuries, and this is still the case today, especially when they work as vehicles of ideological coding of public space. However, there are other inherent, yet perhaps historically sidelined or insufficiently explored terms and possibilities in the discourse of monuments that tend to increasingly (re)appear in the wake of the postmodern deconstruction of the term monument. Thus, in the second part of the text I will try to analyse some examples of monuments in Post-Homeland War Croatia that, in my personal opinion, form a different kind of monumental aesthetic, perhaps more suitable for our age. This approach, both in practice and in theory, may be identified as something that could broadly be called a “monumental turn”. Even if this tendency is undeserving of such significant label, I think it would be safe to say that it is a noteworthy branch in the production of contemporary monuments. In any case, this paper is based on the hypothesis that, for some time, there has been, if not a revolution *per se* with regards to a strong shift in thoughts on monuments, then a gradual change in their production in a sense that many of them resist or expand the traditional notion of monumentality in the context of public monuments. I believe that this branch of monument production reflects the shift of values from structuralist (modern, which in the talk of today’s monument production ironically equals traditional) to poststructuralist (post-modernist) worldview. Some of key terms in this respect are Foucault’s *epistemes*

and *archaeology*, as well as Derrida's *deconstruction*. The choice of relevant examples in contemporary Croatia that will try to serve as a proof for this hypothesis are: *Broken Landscape* (Gordan Lederer Memorial), Hrvatska Kostajnica; *Wall of Pain*, Zagreb; *Monument to the Devastation of the Jewish Synagogue*, Split; *Sea Cube* (Liberation Monument), Dubrovnik. Each of them redefines monumentality in different ways, enriching and expanding the existing monumental sculpture vocabulary in their own right. This paper will elaborate how they do this, for instance, in terms of design, authorship and participation in monument, affirmation of alternative etymological understanding of term monument, and abandonment of media previously regarded as synonymous with monumental sculpture. To illustrate this even more explicitly, I will confront these examples of "new" monumental aesthetic with other monuments that were erected around the same time as previously mentioned examples (*War Veteran*, Otok near Sinj, *Monument to Franjo Tuđman*, Zagreb, *The Voice of Croatian Pain – Wall of Pain*, Zagreb, etc.).

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GRAFFITI AND STREET ART AS THE NEW ARTISTIC CONCEPT IN MODERN AND CONTEMPORARY ART

Contemporary street art originated from the graffiti writing that started in New York in the late 1960s with hip-hop movement. Before that graffiti were mostly scribbled in public toilets or used as political propaganda of rebels. Since the 1970s the images became aesthetically more refined. Keith Haring, Jonathan Borofsky, Jean-Michel Basquiat and many others drew powerful messages in public space so graffiti were eventually recognized as art. As the popularity of artistic graffiti grew, so did its market value.

For the purpose of this paper the term artistic graffiti or graffiti will cover street art too, even though there are some differences between the two. Written graffiti with purely linguistic message are not included. The paper focuses on metamorphoses in contemporary visual arts. Inclusion of artistic graffiti into renowned art institutions brought in new concepts, however there was a dispute that graffiti, artificially taken out of the place of origin, are not graffiti at all. Nevertheless, collectors often dismantled the walls with his graffiti for collection and sale.

Wide use of computers and Internet enabled global reproduction and dissemination of images. Because of the forgeries graffiti artists started using official websites for authentication of their work. Banksy and his team have been at the cutting edge when it came to social and political issues, authorship, ownership and value of graffiti and street art. They created new solutions and paved the way to many other street artists, what is called "the Banksy effect".

Many street artists carefully protect their anonymity. They mostly use new technologies such as internet, reliable representatives and cover-up for their public appearance. Without the limitation to exhibition spaces the curators are becoming mediators, offering their vision of contemporary art.

The revolutionary effect of graffiti in contemporary art is their social engagement. Constituted power exploited art's high ideological potential since ancient times. With graffiti the attention is drawn to the oppressed majority. Agitation against war, consumerism, poverty and discrimination in general influences new social dynamics by adding value to disadvantaged neighborhoods.

Referring to Goethe's old prophecy about the end of art, Heinrich Heine predicted in 1831 that the new age will bring new art, created with new techniques, that would inspire harmony. This paper optimistically agrees with Heine's prediction. The new age is now, the new art is street art and the new harmony will bring power to the people.

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CONTEMPORARY ART AND CHANGES IN THINKING OF THE REVOLUTION

The paper will try to show that the thinking of the revolution in relation to art and, to some extent, of the revolution in art, is closely linked with the conceptualizations of politics and the political (in or of art). Therefore paper will focus on some of the changes in the Slovenian context, mainly in the formative period of the idea of contemporary art at the transition from the 1980s to the 1990s. Namely, while in the course of the 1980s the subject of art, politics and revolution was still mainly analyzed in the framework of critical theory, during the 1990s it is possible to detect references to anarchist and autonomist political thought, that is highlighting the role of art in the “micro-revolutions of everyday life” as well as rejecting previous (i. e. modern) models of revolutionary politics. The 1990s are at the same time the period when relation between art and politics became (once more) to a greater extent exposed and widespread. Paper will therefore juxtapose some of the selected contributions of art theory that marked discourse on contemporary art in Slovenia since the 90s with analyses that are closely linked to art examples and their political as well as revolutionary potential of this same period. In this process paper will focus especially on art examples in proximity to political activism in Slovenian context.

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THE HELLENISTIC REVOLUTION IN RELIEFS OF THE TOMB OF PETOSIRIS: CULTURAL OR POLITICAL IMPACTS?

The famous tomb of Petosiris, a powerful high priest of Toth in Hermopolis Magna (Middle Egypt, Tuna el-Gebel necropolis) during the rule of Alexandre the Great and Ptolemy I Soter, is built in the shape of an Egyptian temple and decorated with amazing reliefs. The iconographic program of the tomb is very intellectual and combines scenes deriving from both Egyptian and Greek traditions of funerary art. The style of the reliefs is conspicuously eclectic, the Egyptian and Hellenistic elements being mixed in various proportions within almost every episode of the iconographic program. Some basically Egyptian scenes such as, for example, offering bearers' processions, include definitely Hellenistic motives like palmettoes, stylized lily flowers, Greek hair dresses and clothes. Other, basically Greek compositions reminding of those typical for the vase painting and tomb decorations boast of unmistakably Egyptian details.

Even more conspicuous is the inclusion of Greek scenes bearing strong connotations of the Greek funerary (and thus religious) beliefs into the iconographic program of the tomb devoted to three generations of the Toth high priests (Petosiris himself, his father and the elder brother). While Alexandria was developing as a predominantly Hellenistic city, the Egyptian Hora kept sticking to the Egyptian funerary beliefs and rituals. What were the reasons for the revolutionary approach to the Egyptian tomb decoration?

A careful analysis of the iconographic program in addition to insightful arguments of the scholars who studied autobiographical texts on the walls of the Petosiris tomb makes it rather safe to suggest substantial political considerations of the Customer. Petosiris had to express his loyalty towards the Macedonian rulers as well as to respect the social situation in Hermopolis Magna of the second half of the 4th century B.C. By that time the City seems to have become an important cosmopolitan center of the Middle Egypt. In the meantime, the Egyptians were acquiring a taste for the Hellenistic art. It seems plausible that in some cases the addition of Hellenistic elements to Egyptian scenes was a matter of esthetic preferences, while in another cases the artists addressed Hellenistic patterns because they lacked appropriate Egyptian ones.

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THE AFTERMATH OF THE PEACEFUL REVOLUTION IN CONTEMPORARY ART

The philosopher Karl Marx and the politician Lenin were the two most important socialist heroes for the GDR (German Democratic Republic) and its national identity. The SED (Socialist Unity Party of Germany) not only adopted the ideology of Marxism-Leninism as a mandatory education program for the people, they also shaped the public space with Marx and Lenin: They named streets after them and commissioned artists to create monumental sculptures. In comparison to other revolutionary movements, the agents of the Peaceful revolution in autumn 1989 did not destroy but integrated the sculptures into their protests against the political leaders of the GDR. For example, Lenin was decorated with candles or with messages of peace.

Today after the fall of the Berlin wall some, but far not all of the sculptures were removed from their original contexts in public space and placed in archives, sold to private collectors or were destroyed. This history has become a starting point for artists to ask what these monuments represent beyond propaganda and what we can learn from this difficult heritage about the Marxist ideas present at the time. The French artist Sophie Calle followed the traces of the monuments that have been removed from their original locations and signs of the former GDR throughout East Berlin by taking photos and interviewing contemporary witnesses. She shows how various the memories of the same object can be, such as a gigantic Lenin-monument. Another example is the art project of Sebastian Jung who took a more local discourse into account. He took a controversial bust of Marx out of the cellar of the university art collection's archive in the Friedrich-Schiller University of Jena – where it was banned for almost 30 years – and placed it temporary in an ordinary Greek fast-food restaurant in the middle of the town.

Since the collapse of the Soviet Union and its satellite states artists seek not only to reflect changes in the world order but also deal with the question what this means for the life of the individuals who grow up in a different political system. The monuments representing the propaganda of the real socialism can today be more than just silent witnesses of the past. In my presentation I want to discuss the artistic strategies and usage of the monuments contemporary artists employ in order to reflect on the GDR and how such work participates in the ongoing discourse about today's representation and identity of the former GDR.

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WALKING FOR REVOLUTION: AVANT-GARDE PASSAGE IN THE STREETS OF PARIS

“The geographical limitation of play is even more striking than its temporal limitation. Any game takes place within the contours of its spatial domain. Around the neighborhood, around its fleeting and threatened immobility, stretched a half-known city where people met only by chance, losing their way forever.”

On the Passage of a Few Persons Through a Rather Brief Period of Time, film by Guy Debord (1959)

This paper investigates the revolutionary act of walking, with reference to Surrealism and the Situationist International (SI) in the urban landscape of Paris. It questions the referential frame of Surrealist Paris in the formulation of SI practices and praxis, particularly drift (*la dérive*); and to what extent Surrealist walking practices are transformed and appropriated for the advancement of revolutionary agendas. How does the SI take Surrealist urban tactics, to overturn the literary and aesthetic values that they were previously configured for? It tracks the departure from psychic automatism to psychogeography, in a (meandering) game that takes place within the contours of a specific spatial domain: the streets of Paris.

The major modernist narratives cast Paris as the international avant-garde capital; and Surrealism as its ‘perfect model’. Recent literature around post-war art returns to Paris as a centre of revolution, particularly in reference to the events May ’68, with SI as the archetype. Both avant-garde groups formed in Paris, seeking to revolutionise everyday life through art, with notorious internal politics under their respective leaders: Debord and Breton. Both, importantly, experimented with ambulation as a playful way of mapping the city: the spontaneous act of walking through half-known neighborhoods becomes a form of artistic expression. What the SI call *la dérive* – the “technique of hasty passage over varied ambiances” – is a practice which traces back to Surrealism.

Yet, there are crucial differences between the urban techniques specific to Situationist Paris and Surrealist Paris – the groups preferred different parts of the city, to create art of different forms and stir different responses. The SI envisaged a more total cultural revolution; reclaiming urban space from bourgeois values

and spectacle. The city becomes studio and site of intervention. While the intentions were radical, the attitude is *laissez-faire*. Debord writes: "The formula for overthrowing the world, we haven't looked for it in books, but in wandering." This is a key distinction from Surrealism, which is primarily a literary movement embedded in institutional spaces (galleries, publishing houses, journals). While there is tension between the ideological discourses of Surrealism and the SI, they have a common ground: art's revolution of everyday life in the streets of Paris.

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DECADENT REVOLUTIONARIES: THE FUTURISTS' COMMUNICATION STRATEGIES DURING THE OCCUPATION OF RIJEKA, 1919 – 1921

Gabriele D'Annunzio's 1919 occupation of the city of Rijeka (Fiume) is often considered to have a central place in the genealogy of the fascist revolution, by influencing the aesthetics of Benito Mussolini's politics. By the time of the occupation, Futurism established itself as a revolutionary avant-garde movement, and D'Annunzio became recognised not just as a Decadent poet, but as a war hero and political figure. The way the Futurists used language in art and political activism was of interest both to the Italian Marxist philosopher Antonio Gramsci, and the future fascist leader Mussolini. In relation to political ideas and engagement with linguistics, the Futurists were defined as both 'anti- D'Annunzian' and 'exacerbated D'Annunzianism', to use the expressions of two contemporaries, Gramsci in 1922 and the anarchist anti-militant poet Gian Pietro Lucini in 1913, respectively. My paper examines the works of Futurist artists who supported or participated in the occupation of Rijeka. Specifically how they articulated political ideas through art and developed communication strategies in conjunction with Decadentism, a seemingly opposed artistic tradition. The following works are used as a case study to demonstrate the revolutionary usage of Futurist art as a tool of political communication. Firstly, an almost forgotten Futurist Aerial Theatre performance conducted by a lesser-known artist and pilot Guido Keller who, as a protest against the decision to give Rijeka to the newly formed Kingdom of SHS, flew from Rijeka to Rome and dropped various items and messages on Italian political buildings. Secondly, Filippo Tommaso Marinetti's wordplay in the recently discovered *Il Poema di Fiume* (The Poem of Rijeka) located in Yale's Beinecke Rare Book & Manuscript Library. Thirdly, Futurist collages and illustrations that express political support for the occupation, and are now located in private collections across Italy. Fourthly, D'Annunzio's and Marinetti's political speeches and articles from the newspaper *La testa di ferro*, published in Rijeka and Milan.

Examining these works I will ask the central question of the paper: Have the Futurists, in a linguistically and visually revolutionary way, delivered old notions of Italian territorial expansion into the Adriatic coast, and as such

influenced the fascist style of communication? I will suggest that despite a brief interest from Marxist scholars, the Futurists were not interested in the means of production but in seizing the means of communication, reinforcing existing political narratives and having an impact on how information was presented during the fascist era.

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PICTURING NEGATIVITY. CONTEMPORARY ART AFTER REVOLUTION AND CRITIQUE

The aesthetic theory of modernity often legitimated the relationship between Art and Politics by an allusion to a revolutionary dimension of Art. No matter whether you think of the avant-garde idea of a suspension of art into life or of the modernist aesthetics of autonomy which radically separated art from life, both conceived aesthetic form to have an intrinsic utopian aspiration. In Theodor W. Adorno's Aesthetic Theory, this idea became most accountable: the autonomous form of art would be the "governor" for a utopia, or it would not be art at all.

From a contemporary perspective, there is much skepticism about the radical legacies of modernism and the avant-garde, but even more so, there is ongoing debate on how art could possibly be an idea for the future again – without falling back into the traps of the failed revolutions of the past. When contemporary historiographies tend to look at the historical indexicality of all avant-garde practices, relational and participatory art transforms the utopian ideals of the avant-garde in favor of microtopian change. But reworking the historical traumas connected with the avant-garde does not necessarily mean to hold on again to radical future hopes. Artists like Isa Genzken, Hito Steyerl, the DIS collective, or Simon Denny, who all work in the framework of an critique of our commodified culture insist on forms of negativity instead of positive aesthetic agency: they offer elements of non-reification and non-commodification in aesthetic practice, while at the same time melting down the historical notions of aesthetic form being a "model" for the construction of revolutionary lifeworlds into mere "fragments" of the lost revolutionary hopes and dreams of our past.

In my paper, I will discuss some of the works of these artists and present their work against the backdrop of a specific shift in contemporary continental aesthetics in the wake of post-Adornian aesthetic theory, as proposed in Christoph Menke or Juliane Rebentisch. In their reading, I will very shortly propose the argument that utopian ideals are not related to aesthetic form anymore. Rather, as Habermas pointed out, the notion of a liberated and freed intersubjectivity is part of our political praxis of democracy, namely as communicative

rationality. (4) Thus, art would not be the space for revolution and utopia anymore, but rather becomes an autonomous space for critique. Art offers possibilities of negativity and resistance with regard to the critical examination of our contemporary cultural forms and their overall reification. That doesn't mean that contemporary art would not have any connection to revolutionary future change. But it is not the place for aesthetic revolutions. Rather it becomes an agent for political action that comes "after art". Critical contemporary art should therefore be considered as aesthetically post utopian and even postrevolutionary while at the same time holding up the promise for a political and cultural state of otherness, namely insisting on the possibility and necessity of non-reified and non-commodified practice.

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A “DIGITAL REVOLUTION” IN ART HISTORY – AN EXAMPLE OF RESEARCH IN DIGITAL ART HISTORY

In her 2013 article entitled “Is There a ‘Digital’ Art History?” Johanna Drucker compared the influence of using new digital tools and methods in art history to that of the introduction of critical theory in art history during the 1980’s, highlighting simultaneously one crucial difference: while the impetus for using critical theory in art-historical work came from academia, “digitization arrived through the reworked infrastructure of our entire practice. This infrastructure has become naturalized so quickly that we take it for granted, like indoor plumbing or electric light.” In other words, the “digital revolution” has taken us by surprise, bringing with it new and still unresolved theoretical and methodological questions.

Since the time this article was written, the field of digital art history has grown exponentially – every year we witness the appearance of more and more research groups, summer schools, and specialized journals, all working toward the systematization and further development of new databases, tools, methods and terminologies, with the goal of a “convincing demonstration that digital methods change the way we understand the objects of our inquiry”. There is still no consensus about the definition of the field, there is no unified front on whether digital art history only includes big data studies, while discussions among the community members also include deliberations on whether digital art history is only a passing trend, a new “turn” or a complete paradigm shift. At the same time, the still relatively undefined character of the field means that its historical lineage is open for interpretation, making it possible to compare and bring closer methods developed within art history and artistic research, which simultaneously fuels exploration and experimentation in current (digital) art-historical practice.

The goal of this presentation is to give an overview of developments in digital art history, complementing them with insights gained from my own research and participation in the ARTNET project, conducted at the Institute of Art History (2014–2018), with particular attention being placed on the discussion of the still unresolved theoretical and methodological issues, such as data collecting, data deduction, small vs. big data, generation and interpretation of data visualizations.

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MANIFESTATION OF PUBLIC ART FOR POLITICAL POWER AND PUBLIC SPACE (CASE STUDY: SCULPTURES OF TEHERAN)

Public space, in the sense of the public form of the urban areas, is accessible to all and it can create political debates by highlighting the specificities of society. It is in encounter of the abstract space of politics, which are in contrast with the essential characteristics of the public spaces. From the viewpoint of social considerations, the public space is the framework of the path of individuals and groups to exposures and avoidances. The contemporary socio-political and religious movements in Iran, which took place in several time periods, by their form, put the public space and public spaces under question. Today, it is impossible to talk about the public space in Tehran without mentioning the events such as Islamic Revolution. It is therefore a matter of questioning what is the citizen participation and the right of scrutiny over the political, social and cultural transformations, as they are manifested in public spaces. After more than thirty years of Islamic Revolution in Iran, our questions concern the role of power in civic engagements and public art. What are the impacts of Islamic Revolution on public spaces? To what extent would public spaces be used for ideological purposes? What forms of occupation of these spaces would result in a form of “counter-space” for a real or symbolic seizure of power? Can appropriation be considered as a form of collective action in public space?

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A NEW PARADIGM? SOCIOLOGY'S POINT OF VIEW ON CONTEMPORARY ART'S REVOLUTION

At the end of the 1950s and the beginning of 1960s, the qualitative shift identified as contemporary art, with its new and hybrid forms (installations, performances, site specific works etc.), defied the traditional categories of art history. Its artistic and critical discourse developed a problematic relationship with the modernist tendencies, which gave the theoretical debates, at the end of the 1970s, especially in the United States and the immediate environment of the art journal *October*, on postmodernism and on postmodernist art. Contemporary art's subtle revolution interested also the social sciences and especially sociology, which tried to understand the new market that it represents but also a new "world" in the sense of Howard Becker, of social interactions and institutions. Some sociologists like Pierre Bourdieu thought contemporary art's deconstructive and critical tendencies aligned with critical sociology's postures. But it is in Nathalie Heinich's work that contemporary art is identified as a new artistic "paradigm" and as a real "revolution" whose "structures" have to be defined and analyzed. The present paper aims to understand how different sociological point of views developed and understood the shift that represents contemporary art. If divergent approaches tend to agree on the great interest of its challenge value on artistic, social, economical and political norms and conventions, the definition of contemporary art as an "artistic revolution" developed by Heinich identifies it to a homogenous system which can be described in its various elements like "dematerialization, conceptualization, hybridization, ephemeralization and documentation" as ontological categories. By her methodology and definition of contemporary art, the sociologist differentiate her posture from a critical point of view, but also from a descriptive and interactionist one, in the sense that the ontological categories that she identifies in this "revolution" correspond to the theoretical debates and analogue to the critical and artistic discourse. By describing these different sociological point of views on contemporary art, one can try to understand the heuristic value and at the same time the limits of its consideration as a "revolution" in social sciences.

