

Working sessions

Presentations schedule

Narodna galerija, Ljubljana
Lecture room
Staff entrance: Puharjeva 9

Wednesday, 13 October

Part 1

- 10.30 Nadja Zgonik, Ljubljana
Landscape and identity in Slovene art history
- 11.00 Peter Krečič, Ljubljana
Jože Plečnik's church in Bogojina
- 11.30 Maria Masau Dan, Trieste
Art, artists, collecting, and museums in Trieste
- 12.00 Miroslav Gašparović, Zagreb
The landscape in Croatian painting from Biedermeier to contemporary art

Lunch 12.30 – 14.00

Part 2

- 14.00 Soili Sinisalo
National and international art of Finland
- 14.30 Ingrid Shak
Aspects of nationality in Estonian landscape painting
of the beginning of 20th century
- 15.00 Klaus Weschenfelder
Romantic Rhine landscape – focus of German national identity
in 19th century

Discussion

ICFA

**International
Committee
of Fine Arts**

Minutes of ICFA Annual Conference in Ljubljana 12th October to 16th October 2004

Tuesday, 12th October

6 p.m. Reception of the International Committees of Glass and the Fine Arts, at the City Museum of Ljubljana. We were greeted by Mrs. Taja Čepič, Curator at the City Museum and then addressed by Mrs. Nina Zdravič Polič, Slovene ICOM National President. Independent visit to the museum, to see the immaculate white galleries now ready for the installation of the collections before the official opening in a few months time. There is a spiral staircase descending below ground level to the site of archaeological excavations. We spent the rest of the evening at the *Vinoteka Movia* near the Town Hall, as the guests of Andrej Smrekar.

Wednesday, 13th October

9 a.m. Meeting of the IFCA Board, at the National Gallery of Slovenia, in the great glass hall inaugurated in 2001. Present: Ch. Brown, President, V. Huchard, Treasurer, R. Hurel, Secretary, S. Lloyd, S. Miss, M. Saabye and K. Weschenfelder. Absent: Birgitta Sandström and Nicolette Sluijter-Seijffert, resigned. The officers have to be replaced since all three - Ch. Brown, V. Huchard and R. Hurel - wish to stand down, and do not wish to carry on for another three years service. However, we are very happy to announce that an IFCA member, J. Kuhn-munch was able to attend the General Meeting of ICOM at Seoul as our representative. Recognising the lack of active members, the Board decided to invite young museum curators to join the Committee. Then the conference programme was discussed, followed by a survey of the options for future meetings. No decision has yet been made as to whether the meeting of 2005 will take place on Oxford or in Dublin, but for that of 2006, Klaus Weschenfelder suggested the very attractive idea of Coburg-Weimar-Nuremberg. As already agreed, the meeting of 2007 will be held in Vienna to coincide with that of the ICOM General Conference.

9.15 a.m. Arrival of other ICOM members who signed themselves at the book shop followed by breakfast.

9.45 a.m. Welcome from Mrs. Nina Zdravič Polič, President of the ICOM National Committee for Slovenia, assuring us of her support for IFCA. She mentioned how much the recent admission of Slovenia into the European Union meant to the country. She pointed out that Slovenia, with its many museums located in the very heart of Europe, can be regarded as a bridge linking different cultures.

Christopher Brown, President of IFCA after thanking her for welcoming us, then conveyed a message of good wishes for the success of the conference from Samuel Sachs II who, now that his health has improved, is in charge of the Jackson Pollock Trust for the Encouragement of Contemporary Art. Dr. Brown then said how grateful we were to Soili Sinisalo who organised the Helsinki annual meeting in 2003, and emphasised how fortunate we were, this year to be Andrej Smrekar's guests in the beautiful town of Ljubljana.

10.15 a.m. Before introducing the symposium, Andrej Smrekar, Director of the National Gallery of Slovenia, reminded his audience that his country was going through a period of transition. This posed a dilemma for the museum authorities whose collections had been enriched by the seizure by the Communist regime of works of art belonging to private individuals. Now, obliged by the new government to return them, while on the one hand they were anxious to see justice done, on the other hand they were reluctant to see their museums left empty. However, the process of restitution was under way and each case was being considered on its own merits.

Next, as Chairman, he opened the symposium which was on the theme of "Landscape and Identity".

10.30 a.m. Prof. Dr. Nadja Zgonik, University of Ljubljana, Academy of Fine Arts, Ljubljana, Slovenia: "Landscape and Identity in the Art History of Slovenia".

"A new methodology of art history, the geography of art evolved during the first decades of the twentieth century reaching a peak of influence at the end of the 1930's. By taking into account the geomorphic and climatic as well as social circumstances a concept of a national cultural identity emerged. However it lost all credibility when some European art historians, notably those in Germany used it to prove the superiority of their own indigenous culture. Then after World War II, the global dominance of the United States, with no feeling for nationality in the European sense led to a total lack of interest in the geography of art. Yet, the question of national identity has resurfaced again in the last decade. Following the art historians of the leading nations in Europe, during the 1920's and 1930's, those of less politically powerful places, such as Slovenia also adopted this methodology. Two such, Izidor Cankar (1886-1958) and France Stielé (1886-1972) both trained in Vienna were the first art historians in Slovenia to emphasise the connexion between art and national identity. Today, art historians such as Thomas Da Costa Kaufmann in *Geography of Art* (2004) have recognised that this methodology is an essential tool for the study of the art of places on the geographical and political periphery such as Slovenia.

From the beginning, Slovenian art historians have understood that developments must be seen as arising from different geographical areas. The work of every painter reflects the landscape in which he lives. Thus the landscapes of Veno Pilo and Bozidar Javac in the West, recall Italy and the Mediterranean Sea, those of Marko Pernhart the Alps and Austria while France Kralj paints the hill country of the south towards Croatia, and Nicolaj Omerza depicts the flat plains of Hungary. Each of these four regions of Slovenia has also its own distinctive economic, political, climatic, ethnic and psychological character which should also be taken into consideration."

11 a.m. Prof. Dr. Peter Krečič, Director, The Museum of Architecture, Ljubljana, Slovenia: "Jože Plečnik's church in Bogojina".

"The church of the Ascension in Bogojina is one of the first works the architect Jože Plečnik (1872-1957) built for his country, and it is also one in which the design has been influenced by the landscape and mentality of the people of the Prekmurje region of north east Slovenia as

well as various other stylistic and conservation factors. In his first two plans which were drawn up before he had visited Bogojina he took the demolition of the existing church for granted and the only concession he made to the village context was the scale he envisaged for the new building. When he arrived at the site however, he was persuaded by the parish priest and people to design something quite different by incorporating the old Romanesque core into the new church in a particularly imaginative way. He remained true to his artistic beliefs, for he succeeded in showing his respect for the local history and tradition while creating something entirely new - providing a starting point for a new level of redefined identity.”

11.30 a.m. Questions and answers arising from the papers: Christopher Brown who declared his dislike of the term national art said he thought that the art of landscape was international. Nadja Zgonik emphasised how open Slovenia was to outside influences, such as German Romanticism or French Impressionism. Stephen Lloyd made the point that smaller countries such as Scotland, the Baltic States and Catalonia are always more conscious of their national identity. Christopher Brown while agreeing that this might be so, insisted on the abolition of the term “nationalism”.

12 a.m. Soili Sinisalo, Director, Ateneum Art Museum, Helsinki, Finland: “National and International Art in Finland”.

“Ever since independence the desire to define and project national identity has underpinned art in Finland.

From the middle years of the nineteenth century, thanks to the encouragement of the Fine Art Society of Finland, Finnish art flourished alongside the awakening of a national sentiment, expressed in the art of landscape painting. Young artists such as Werner Holmberg went to study in Germany, principally in Düsseldorf. Their “*en plein air*” painting which coincided with the internationalisation of the art scene characterised the developments in the 1880’s. In Paris, Finnish artists such as Albert Edelfelt, Eerö Järnefel, Helena Schjerbeck and Waino Aaltonen joined together in a colony, though in the summer most went back home to paint so as to take advantage of the light.

In the 1890’s there were two nationalist themes: landscape and *Kalevala* - the traditional folk poetry, which had survived in the eastern regions from Carelia to the north and those areas of Russia inhabited by Finns. Since it was in these remote parts, amidst the wild countryside that these epic poems were remembered and sung, Akseli Gallen-Kallela, the greatest interpreter of *Kalevala*, went to immerse himself in the old way of life. His discovery of the legendary past of Finland and its impact on contemporary artistic development led to the phase of Romanticism and Symbolism in Finnish painting, which is now regarded as a Golden age. Stylistically, much was owed to the French Symbolist painters. At the turn of the twentieth century when the country’s autonomy was threatened by Russian Pan Slavic ambitions, this art demonstrated to the rest of the world the strength of the desire of the Finnish people for independence.”

0.45 p.m. Arrival at the head office of Autocommerce d.d., to see the Slovenian art which this company has been collecting for the past fifty years. The reception in the hall of the Mercedes-Benz showrooms was followed by a delicious lunch. We received a warm welcome from three women executives, the Mrs. Sonia Clement, Vanja Pohar and Sonia Klemene, and from Silva Kordaš, Consultant for new art acquisitions. We were shown a collection of landscapes painted by Slovenian artists during the period 1900-1950. On view were examples of the work of Marko Pernhart, Jurij Šubic and of Impressionist artists dating from the revival of Slovenian painting: a pastel by Rihard Jakopič, works by Ivan Grohar, and two canvases painted by Matija Jama. The last group included works by Veno Pilon (*Marine*, 1935), of

Tine Gorjup (*Toits de Ljubjana*, 1945) and two pictures by Rajko Slapernik. A happy group photograph was taken at the end of our visit.

Return to the National Gallery of Slovenia for further lectures in the auditorium.

3.30 p.m. Riitta Ojanperä, Curator, Ateneum Art Museum, Helsinki, Finland: “Landscape and national identity in Finland between the two world wars”.

“Finland’s independence which came after a traumatic civil war resulted in a change in cultural policy and an idealised vision of national identity. The country turned its back on Soviet Russia to the east. During the nineteenth century the cradle of traditional Finnish poetry and culture had been located in the forests of Carelia, whose wild landscapes came to symbolise the true Finnish spirit. As most of the places painted by important “Carelianists”, such as Akseli Gallen-Kallela, were located on the Russian side of Finland’s eastern border these landscapes and all visual art served as a weapon against Russian oppression. Painting during the early years of independence was expected to provide a national “self-portrait” and express a sense of Finnish identity. In the eyes of the new political and cultural leaders the owner-farmers of the countryside were the backbone of the new Republic, and responsible for the overthrow of Russian rule. In these circumstances the ethnic background and language of the artists was more important than ever before. As early as the 1880’s the Finnish tongue had become an essential issue in the struggle for a national identity, and by the 1920’s and 1930’s the mostly Swedish speaking former cultural elite was dismissed as decadent. At the same time there was a strong prejudice against urbanisation and current international art movements.

Landscapes were now the favourite subject for painters. Their ideal was a scene representing life in the most prosperous agricultural districts which represented the traditional peasant values of hard work, tenacity and stability. Such pictures expressed the authentically Finnish character of the new generation of artists born on the land and speaking its language, proud to have sprung from their native soil untouched any by foreign influence. This spirit of the new national identity comes over very strongly in the paintings of southern Ostrobothnia in Western Finland by Eero Nelimarkka, one of the outstanding artists of that time.”

4 p.m. Ingrid Sahl, Tartu Museum University, Tartu, Estonia: “Aspects of nationality in Estonian landscape painting of the beginning of 20th century”.

“There were two streams of development in early twentieth century Estonian art. The desire to conform to modern trends went hand in hand with the quest for an essentially “Estonian” character. Hence both international and national issues are of importance in that period. For young Estonian artists such as Johan Koler, Eugen Dücker, Ants Laikmaa, on their study trips abroad to France, Norway etc., landscape painting was the most important category.

The object of this presentation is to show the relationship between the “national” and the “foreign” in Estonian landscape painting of that time. Both the international and the national tendencies in the work of Estonians will be considered alongside that of Baltic-Germanic artists through the eyes of the contemporary public and professional critics. An analysis of the work of Oscar Kallis, Paul Raud, and Aleksander Tassa throws light on their choices and assumption of identity.

A comparison of Baltic-German and Estonian landscapes shows two different attitudes towards the land. The Romantic and idealised character of the Baltic-German approach represented by *The Old Garden* by Nikolaï Trík contrasts with the more colourful and spontaneous work of an artist such as Konrad Magi, *Kasanitsa Lake*. Most works are recognisably Nordic in character. The general opinion that it was impossible for a painting

showing foreign influence to express national aspirations was opposed by the new generation of Estonian artists.”

4.30 p.m. Dr. Klaus Weschenfelder, Director, Kunstsammlungen der Veste Coburg, Coburg, Germany: “Romantic Rhine landscape – focus of German national identity in 19th century”.

“The *Rheinromantik* paintings of the Rhine landscape became the expression of nineteenth century German patriotism and the desire for a national identity. Since possession of the Middle Rhine valley from Mainz to Cologne was disputed between France and Germany from the Napoleonic Wars onwards it therefore came to symbolise the struggle for unification and the patriotic feelings. These picturesque valleys, evoking memories of a great historic past not only inspired the German and French (Lamartine, Musset and Hugo) Romantic poets but also painters.

However, it was not German artists who created the aesthetic vocabulary of the Rhine landscape which in fact derived from the seventeenth century Dutch tradition (Roland Savery, Wenzel Hollar) and from the response of eighteenth and nineteenth century British travellers the poet Lord Byron, the aesthete William Beckford and the painter J.M. Turner. Dutch views of the Rhine influenced not only eighteenth century German artists but also the taste of the British collectors. After Herman Saftleven and Jan Griffier the Elder came a group of British artists for whom the Rhine represented the “picturesque” as this artistic theory was understood in the second half of the eighteenth century.

Although *Rheinromantik* did indeed stand for German cultural and national identity during the nineteenth century, it was also a “shareware”, incorporating features from Dutch and British art, including the caricatures of Richard Doyle. The paradox is that it was really a European phenomenon for no other continental landscape has continually inspired so many artists from so many different countries over four centuries as has the scenery of the Rhine valley.”

5.30 p.m. Visit to the Museum of Modern Art, close by, where we are greeted by the Director, Mrs. Zdenka Badovinac. Planned before World War II, and opened in 1947, the museum displays art from 1950 up to the present. The architect was Edo Ravnik, a pupil of Plečnik. One gallery has been designed especially for small exhibitions. In the great hall we saw the current exhibition: Slovenian Art 1985-1995, covering the period of change and freedom of expression which followed the collapse of Communism. We noticed the strange sofa furniture *Nefertiti* by Mirkpo Bratusa (1990-92), works by Jože Slak Doka, *Falkland Fish* (1982) very close to Victor Brauner, and of Dusan Kurbiš, *Melting Time II*. We were accompanied by the curator, Tomaž Kučer, who answered our questions. Here the collection is entirely of a homogenous national character, but there is a happy collaboration with the sister Museum of Contemporary History which follows an international policy. Permanently on show in other galleries is the sculpture of Drago Tršar, paintings by Gabrijel Stupica and Surrealist style works by Stefan Planing and Irvin. In addition we saw four canvases by Zoran Mušič and several artists close to the “support surface” school such as Slavoko Thec, Janez Bernik and France Rotar.

9 p.m. Reception at the Villa Podrožnik, where we are received for a very official dinner, by Mrs. Andreja Rihter, the Minister for Culture of the Republic of Slovenia. The house, formerly the residence of a nineteenth century industrialist was confiscated after World War II on the pretext of making it into a museum, but is used by the present government for entertaining. It contains a mixture of objects - Satsuma and Imari porcelain, Bohemian glass, very late Sèvres - including some attractive Persian carpets.

Thursday, 14th October

8 a.m. Leave for Trieste, Italy

Coming in from the north we noticed how the city is built in a crescent rising in terraces above the sky blue' Adriatic sea.

10 a.m. We begin with a visit to the History and Art City Museum, set in a garden amidst a collection of archaeological remains. It is a fine building on a hill near the Romanesque Cathedral.

The Director, Dott. Adriano Dugulin is also in charge of the eleven museums in the city. This museum contains a great variety of antiquities, some of which have just been reinstalled. There are Prehistoric, Egyptian (including several beautiful pages from a *Book of the Dead*, 1300 B.C) Coptic, Greek, and Roman (Eros riding on a dolphin with a Nereid) objects, and even examples of Mayan art from Salvador (Cesare and Lisa Fabietti collection). In addition there is an important group of funerary urns from Aquileia in Friuli. Several nineteenth century collections formed the nucleus of the Museum. Being a seaport, Trieste has always been a centre for trade exchanges and cultural contacts. The large collection of Greek vases (both red and black figures, Attic, Etruscan and Italic) which is displayed on the first floor comes from two family collections (Sartorio and Ottavio Fontana) was divided between Germany and Italy. Mention should be made of the group of 254 Drawings by G. B. Tiepolo which is one of the greatest Treasures in the museum.

Nearby, in a garden we visited the memorial to Johann Joachim Winckelmann (1717-1768) who after being received by the Emperor in Vienna died in mysterious circumstances in Trieste just as he was about to embark for Ancon on his way back to Rome. The body was never found. His admirers in Trieste including Rossetti commissioned this monument to his memory from an assistant of Antonio Canova, the sculptor Antonio Bosa, who completed it in 1822. Winckelmann's portrait is surrounded by the Muses who are dominated by the figure of Archaeology.

Next we looked at the Cathedral of San Giusto (14th century) with five short naves decorated with 12th century mosaics and 13th century frescoes. There are later frescoes (1706) by Giulio Quaglio in the St. Joseph chapel.

11.30 a.m. We arrived at the Revoltella City Museum where we were welcomed by the Director, Dottoressa Maria Massau Dan. This museum is housed in the former home of the art loving Pasquale Revoltella (1795-1869) who bequeathed it and his collection to the city. An entrepreneur and financier of Venetian origin, he was Chairman of the Assicurazioni Generali, and through his friendship with Ferdinand de Lesseps, Vice-chairman of the Company that built the Suez Canal. The palace which is the neo-baroque composite style with features of Habsburg and Second Empire Parisian architecture was built (1853-1859) by the berliner architect Friedrich Hitzig, a pupil of Schinkel. It is arranged around the spiral staircase and fountain – *The Nymph Aurisina* - and on the floor above there is a marble allegorical group - *Le percement de l'Isthme de Suez* – which is framed within medallion portraits of Mohammed Said Pasha and Ferdinand de Lesseps, by Pietro Magni (1817-1877). The walls and floors are covered with polychrome *scagliola*. Revoltella, who was given the title of Baron by his friend Maximilian of Austria, devised a system of mirrors which enabled him to observe what was going on in the street outside without being seen himself. Guided by the erudite Mrs Susanna Gregorat who was ably translated by Mrs Melania Ravalico, we

toured this most appealing museum. Cesare dell’Aqua also employed by the Emperor Charles VI and by Maximilian of Habsburg was responsible for the decoration of the Library. The private Apartments which are on the first floor, the Reception rooms on the second are all furnished and decorated in a variety of styles. Augusto Tominz, who decorated the Ballroom, was the son of the better known Jožef (Giuseppe) Tominc an artist from Gorizia who is well represented by a series of portraits, comparable with the set in the National Gallery at Ljubljana. In addition to the picture collection – paintings by Guiseppe B. Bison, Lorenzo Scarabellotto, Carlo Canella and Francesco Hayez - the Baron Revoltella also bequeathed funds for future purchases - these acquisitions include works by Max Libermann, Franz von Stuck, Jean Jules Geoffroy, and Ignazio Zuluoga. There is a rich collection of nineteenth century art - Giovanni Fattori, Filippo Palizzi, Alberto Pasini, Eugenio Scomparini, Umberto Veruda, Glauco Cambon and Giuseppe De Nittis – and the Twentieth century is represented by Vittorio Bolaffio, Giorgio de Chirico, Carlo Carrà and Giorgio Morandi. The collections have been in the palace since 1872 but it has had to expand in order to house so many new acquisitions. In 1907 a new wing was added comprising two adjoining palaces: the Brunner Palace, whose interior was completely reorganised between 1962-91 by the architect Carlo Scarpa (1906-1978), and the Baseri Palace which houses the administrative offices of the museum.

1 p.m. A bridge connects all three buildings of Revoltella Museum on the sixth floor and at a lower level there is a large terrace with a view over the city and the gulf of Trieste. There, in the company of the museum staff we enjoyed an excellent Italian lunch.

2 p.m. The rest of Trieste proved to have something for everybody: the Mussolini style University c. 1920, the Castle, the Roman Theatre, the Greek Orthodox Church, the grandiose Square of Italian Unification, the imperial Law Courts, and the Church of St. Nicolas located at the far end of the canal which divides the city into two parts.

4 p.m. We arrived at the Head Office of Lloyd Adriatico (a consortium of banks, insurance companies, etc.) founded in 1966 by Ugo Irner (1896-1979). Another art lover, Mr. Irner began collecting (paintings, prints, drawings, decorative arts) soon after World War I, buying principally at auction. The main interest in his collection lies in the old masters paintings dating from the 14th to the 18th centuries, consisting of works from various schools - Jacobello del Fiore, Karel van Mander, Wilhelm van Bommel, Domenico Maria Muratori. In contrast, the nineteenth and twentieth century artists represented such as Umberto Veruda, Pietro Fragiaco, Alfredo Tominz, are all from Trieste. The collection which is one of the assets of Lloyd Adriatico was taken over as part of the merger with the Allianz Group and with it the budget for further acquisitions. Although the group does lend to exhibitions in the museums of Trieste and Venice the collection is virtually unknown to the general public. As so much of it is hung in the offices of the building which occupies six floors, we only saw a very small part of it. Its purpose is mainly for the staff to enjoy and to impress their clients.

5.30 p.m. We were privileged to see a private collection acquired with passion and judgement by Mr. and Mrs. Guppy. It consists entirely of paintings exclusively from Trieste and northern Italy dating from the end of the 19th to the beginning of the 20th centuries. We discovered the works of Pietro Frangiaco of Venice, of Pietro Marussi a member of the Milan group of painters, of the Greek born Cesare Sofianopulo who studied in Munich and recalls the metaphysical period of Giorgio de Chirico and the Surrealist Arturo Nathan.

7.30 p.m. At the suggestion of Andrej Smrekar, dinner in the magical setting of a Karst Village. We tasted a number of excellent Slovenian wines, differing in colour and flavour.

Friday, 15th October

7.30 a.m. Departure for Zagreb in Croatia.

As we drove through the countryside we noticed how there was a small chapel at the top of almost every hill and during the journey our hosts kept up a commentary about the monuments and unusual features of the landscape (geological curiosity of the intermittent lake in Karst) and of course its history up to the recent tragic events.

10 a.m. After a stop for coffee we arrived in the centre of Zagreb with its great buildings, such as the Opera and the Museums. There Mrs. Željka Kolveshi, President of ICOM Committee for Croatia, joined us.

10.30 a.m. On our arrival at the Mimara Art Museum we were greeted by the Director, Mr. Tugomir Lukšić. The Museum is named after the restorer and painter Ante Topić Mimara (1898-1987) who presented his collection to his native land of Croatia in 1986. It consists of objects of art, sculpture and paintings of different schools and periods, all housed in the spacious Galleries of the city's Museum of Fine Arts. A nineteenth century building originally intended for art students.

Before World War II the museum contained 300 objects: now there are 3.500 ranging from paintings (superb examples of the work of Pietro Lorenzetti and Barna da Siena), Italian Renaissance bronzes, and other sculpture from the Middle Ages to the nineteenth century. In addition there is an Arts and Crafts section, a collection of Glass and examples of Egyptian and Syrian art. The paintings are hung on the second floor, where the Lecture theatre and "Glamour rooms" are also located.

Our visit coincided with a magnificent travelling exhibition, Masterpieces of Iranian art (Luristan bronzes, a gold rhyton, a lapis lazuli plaque), which was shown in a gallery normally displaying the Chinese collection. There are frequent exhibitions of Contemporary photography. With so much on show the space for restoration and administration is severely restricted and the Museum also needs a hall for use as a centre for cultural exchanges and in which concerts and book launches can take place. The acquisition policy which seems well supported by the Government may soon extend to the purchase of international art.

11.30 a.m. Miroslav Gašparović, the Director, took us round the remarkable Museum of Arts and Crafts, which will celebrate next year the 125th anniversary of its foundation in 1881. As one of the oldest decorative arts museums in the world it can be compared with that in Vienna and with the Victoria & Albert Museum in London. The founder, Izidor Kršnjavi wanted it to collaborate closely with industry. The collections are very comprehensive and certain categories such as glass and photography (from 1893) are among the most important in Europe. It is the only building in Zagreb to have been purpose built as a museum. We saw the current exhibition devoted to the life of Eleonora Duse (1858-1924), with loans (photographs, manuscripts and stage costumes) from the Cini Foundation in Venice. This museum and that of Ljubljana work together and plan to put on an Art Nouveau exhibition with loans from Russia. The display which is strictly chronological includes many period rooms and Revivalist interiors. There are several important paintings, notably two by Baltazar van den Bosche from the Slikat Gallery, a portrait of Antonia Krashik and Kristo Hegedušić's

Pèlerinage à Rome. Several large galleries are full of Beidermeier furniture and religious art. From the museum's collection of 100.000 objects more than 3000 are on view.

1.30 p.m. Lunch was served in the attractive Art Deco dining room in the basement of the museum.

4.15 p.m. Visit to the Strossmayer Art collection which is in the Palace of the Academy of Arts and Sciences of Croatia (before 1991, of Yugoslavia), built by the German architect Friedrich, in 1861. First floor, the huge stone slab inscribed in the glagolitic (old slavonic) alphabet is copied from the tomb of saint Simeon which is in Zagreb cathedral. There are no less than 4000 paintings in the superb Strossmayer collection which acquired by the archbishop Đakovo Josip Juraj Strossmayer (1815-1905) during his long stay in Rome. It includes a small masterpiece by Sassetta and works by Lorenzo d'Alessandro detto Severino, by Andrea del Sarto, several miniatures by Matteo da Milano, and an *Adam and Eve* by Mariotto Albertinelli. The beautiful Raphael is one of the 24 copies of the *Madonna and Child* recently acquired by the National Gallery of London. Also represented are Bassano, Salvatore Rosa, Elizabeth Sirani, Federico Benkovic (1677-1753), Frans Floris, Christoph Schwartz (1545-1592) and the French masters – Decamps, Delacroix, Gaspard Dughet and Fragonard.

7.30 p.m. We left Zagreb for Konstanjevica na Krki, the Slovenian village where our host was born.

It was night when we arrived in front of the beautifully light façade of a Cistercian monastery now used for exhibitions. It houses the Jože Gorzup Art Gallery (contemporary Slovenian art) and the Božidar Jakac Art Museum (the Art School Museum which receives donations of work from artists). We are informed by the very enthusiastic Mayor of Krško, Mr. Franci Bogovič, that the father of Andrej Smrekar is responsible for the most successful restoration of the monastic church with its arcades on three levels. Most kindly, the Director of the Museum, Mr Bijan Božič and others connected with this place stayed late to welcome us. They said that when the Monastery Kostanjevica na Krki was bombarded in World War II, the people were only given two hours in which to escape. They showed us old photographs the catastrophic state of the building before its restoration. The principal artists on view in the Museum are France Kralj, the powerful Slovenian sculptor, painter and engraver, and his young brother the very expressionist Tone Kralj. Religious paintings from the Carthusian Monastery of Pleterje are hung in several rooms. Exhibitions of contemporary art (Dušan Tršar, Edo Murtić, Jože Marinč) organised by The Jože Gorzup Art Gallery are shown in the Gothic church. There amidst the medieval arcades and the Baroque plasterwork ensues a dialogue between the sacred atmosphere of the past and the living art of the present. Our tour of the collections finished, we went to eat a typically Slovenian dinner served in the dimly lit former cellar of the Monastery.

11.30 p.m. Return to Ljubljana

Saturday, 16th October

10 a.m. Guided once more by Peter Krečič we visited the numerous monuments built or remodelled by the architect Jože Plečnik who virtually created the appearance of his native city of Ljubljana. At the outset of his career he received two propositions, the rebuilding of

Prague Castle and a teaching post in Ljubljana. We began with his house at Trnovo on the outskirts of the city. He gave this modest building an extra cylindrical tower, and bordered the paths in the small garden with cement. His choice of this poor looking material was deliberate: since he favoured simplicity both in form and material and understatement was always his rule. The pyramidions flanking the Parvis he designed for the nearby church recall the two bell towers above by adding a cubic block he was able to reuse old columns. One of his favourite aphorisms was “the best way to conceal a problem is to expose it”. The column he erected in memory of Napoleon (*Rise up Illyria*) in the square of the French Revolution exemplifies this policy. He replaced the broken part of the obelisk with a slab of stone which projected outwards. He planted weeping willows along the banks of the river Ljubljanica where we saw his Market Colonnade, his Three bridges, and Shoemaker’s bridge flanked by columns and street lamps of imaginative design. We continued walking until we came to his restoration of the remains of the Roman wall of Emona – the Roman name for Ljubljana. Not far away is a monastery next to the Baroque church built by the Venetian architect Domenico Rossi which Plečnik reconstructed between 1952-56, partly in reinforced concrete and which is used today for events held during the Ljubljana Festival. He hid the entire electrical system beneath the cement paving at the court. There the portrait busts of Jose Plečnik and his assistant Tbitenc stand out against one of the walls. The brick and stone National and University Library, built with great difficulty between 1936-1941 is one of his greatest achievements in the city. He based his design on the Villa of Taddeo Zucchari. Although the irregularly cut lozenge shaped stones seem set at random within the bricks in fact Plečnik carefully planned this effect. Still guided by the erudite and enthusiastic Peter Krečič we next looked at the façade of the Musical Academy of Slovenia with its flanking high columns linking up with Greece. It was also pointed out that the Philharmonic Theatre (Concert Hall) was designed by a pupil of Plečnik. Our Plečnik pilgrimage ended in the Jesuit College square where we saw his remodelled monument to the Virgin Mary.

1.30 p.m. Departure for Kamnik pod Krimon, up in the hills. There with the rain pouring down outside, we enjoyed the traditional farewell lunch in a country inn. Afterwards, on behalf of us all, Christopher Brown thanked our hosts for organising such a rich and varied programme. He then proposed the following officers: and this proposal was unanimously accepted: Stephen Lloyd, President; Klaus Weschenfelder, Vice-president; Barbara Jaki, Secretary; and Jacques Kuhnman, Treasurer. Our best wishes to the new team.

On the way back we stopped at the church of Črna vas, one of Plečnik’s most austere but imaginative buildings. Then it was time to say goodbye to Andrej, to Barbara, to Mareja, to Marta and all those who did so much to help us discover the rich and varied heritage of this country.

ICFA Members present at the Ljubljana 2004 Meeting: Christopher Brown, Viviane Huchard, Roselyne Hurel, Barbara Jaki, Stephen Lloyd, Stig Miss, Priscilla E. Muller, Riitta Ojanperä, Marianne Saabye, Ingrid Sakh, Soili Sinisalo, Andrej Smrekar and Klaus Weschenfelder.

Others Participants: Mateja Breščak, Miroslav Gašparović, Jean Huchard, Peter Krečič, Maria Masau Dan, Robert Muller, Nina Zdravič Polič and Nadja Zgonik.

Roselyne Hurel
Secretary of ICFA