

**Cultural
and political
aspects
of the
sculptural
monuments
of the
Habsburg/
Austro-Hungarian
Monarchy**

3rd International Workshop, Zagreb, Croatia
26–28 September 2019

Cultural and political aspects of the sculptural monuments of the Habsburg / Austro-Hungarian Monarchy

Programme & book of abstracts

ORGANIZED BY
Irena Kraševac
Ingeborg Schemper-Sparholz

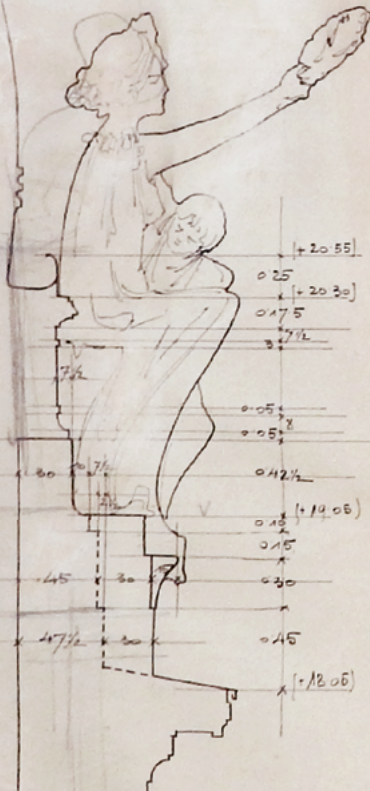
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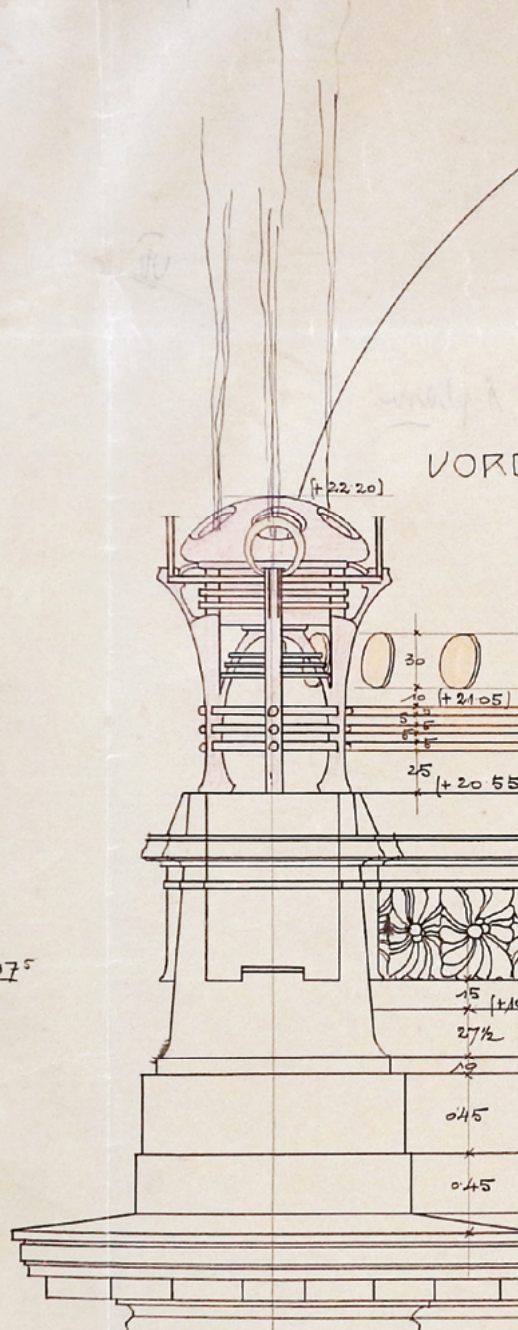
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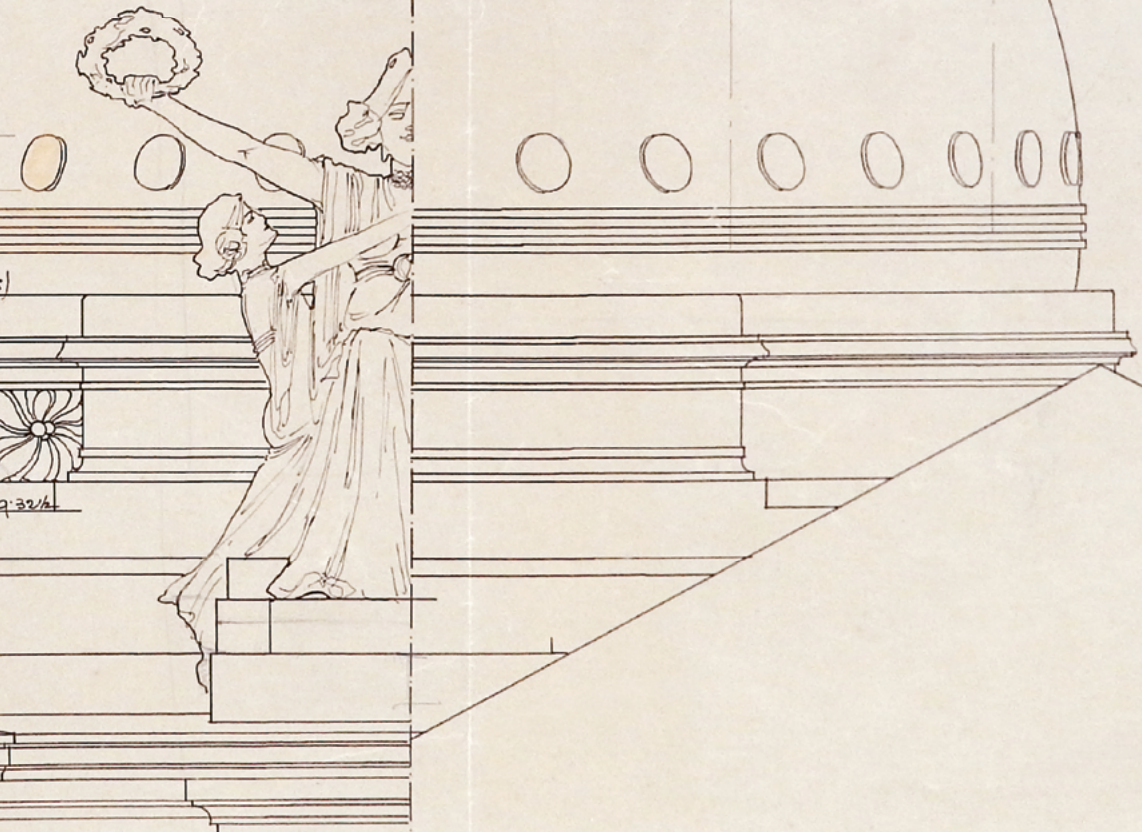
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FRONTANSICHT

SEITENS ANSICHT



VJEKOSLAV BASTL
Plan for the Commerce and Crafts Museum (detail),
Croatian State Archive, Zagreb

Thursday, 26 September 2019

Croatian Society of Art Historians
(Društvo povjesničara umjetnosti Hrvatske)
Preradovićeva ul. 44, Zagreb

18.00 WELCOME

18.30 – 19.15 Zvonko Maković
President of the Croatian Society of Art Historians
Lecture on Croatian Art History and Heritage

19.30 Dinner for the team members
The Museum of Art and Crafts restaurant (Muzej za umjetnost i obrt)
Trg Republike Hrvatske 10, Zagreb

Friday, 27 September 2019

Croatian Institute of History (Hrvatski institut za povijest)
Opatička ul. 10, Zagreb

INTERNATIONAL WORKSHOP

9.30 – 10.00 Greetings and workshop opening
10.00 – 12.45 Papers and discussion
12.45 – 14:00 LUNCH
14:00 – 18:00 Papers and discussion

Guided visit to the Ivan Meštrović Museum
Meštrović's Studio
Mletačka ul. 8, Zagreb

Saturday, 28 September 2019

Institute of Art History (Institut za povijest umjetnosti)
Ul. Grada Vukovara 68, Zagreb

- 10.00 – 12.00 Martin Engel
Database of the Franz Joseph I monuments
- Artur Šilić
*Database of the sculptural monuments in the Habsburg Monarchy
— a proposal*
- Final discussion of the project and the database
- LUNCH
- 14.00 Guided visit to the Glyptothèque of the Croatian Academy
of Sciences and Arts and Mirogoj Cemetery

PROGRAMME OVERVIEW

CULTURAL AND POLITICAL ASPECTS
OF THE SCULPTURAL MONUMENTS OF THE HABSBURG /
AUSTRO-HUNGARIAN MONARCHY

3rd International Workshop, Zagreb, Croatia
26–28 September 2019

Friday, 27 September 2019

PROGRAMME

9.30 – 10.00 GREETINGS AND WORKSHOP OPENING

Gordan Ravančić
Director of the Croatian Institute of History

Katarina Horvat Levaj
Director of the Institute of Art History

SHORT DISCUSSION PAPERS
(anticipated time for each paper is 20 minutes)
LANGUAGES English, German

10.00 MODERATOR Irena Kraševac

Dragan Damjanović
*The Habsburgs and Public Monuments
in the 19th-century Croatia*

Andrea Baotić-Rustanbegović
*Public Monuments of the Habsburg Era in Bosnia and Herzegovina:
heritage lost, forgotten and preserved*

Katarína Beňová
*Political monuments from 1848 to the millennial celebration
in 1896 in Upper Hungary (now Slovakia)*

COFFEE BREAK

11.30 MODERATOR Ingeborg Schemper-Sparholz

Marina Bregovac Pisk
*Busts of the 19th- and 20th-century Habsburg Rulers in the
Collection of Sculpture of the Croatian History Museum*

Gabriele Böhm-Nevole
*Die Inszenierung der vier österreichischen Kaiser im
langen 19. Jahrhundert in der Porträtbüste*

Dalibor Prančević
*Commemorating the visit of Emperor Franz Joseph I
to Dalmatia and a few questions on the development of modern
Croatian sculpture in the context of the Habsburg Monarchy*

LUNCH

PROGRAMME

14.00 MODERATOR Dragan Damjanović

Ingeborg Schemper-Sparholz
*Laaser Marmor — ein edler Stein im Fokus künstlerischer
und wirtschaftlicher Interessen*

Caroline Mang
*Die Spezialschulen für Höhere Bildhauerei an der Wiener Akademie.
Eine Statistische Analyse*

Boris Dundović
*Romanesque Architectural Sculpture as a Source for
Ernő Foerk's Collaboration with Istvan Tóth and other
Hungarian Sculptors*

15.30 COFFEE BREAK

15.45 MODERATOR Caroline Mang

Irena Kraševac
*Allegorical presentation of Croatia in the late 19th and early 20th
century architectural sculpture*

Elisabeth Dutz
*Othmar Schimkowitz (1864–1947). New function and style pluralism
in architectural sculpture in Vienna around 1900*

FINAL DISCUSSION

Guided visit to the Ivan Meštrović Museum
Meštrović's Studio
Mletačka ul. 8, Zagreb

CULTURAL AND POLITICAL ASPECTS
OF THE SCULPTURAL MONUMENTS OF THE HABSBURG /
AUSTRO-HUNGARIAN MONARCHY

3rd International Workshop, Zagreb, Croatia
26–28 September 2019

Public Monuments of the Habsburg Era in Bosnia and Herzegovina: heritage lost, forgotten and preserved

Andrea
Baotić-
Rustanbegović

Commemorative practices in Bosnia and Herzegovina during the period of the Austro-Hungarian governance were almost exclusively focused on the glorification of the Monarchy and the Habsburg dynasty. Unlike only few monuments dedicated to domestic personalities, memorials commemorating soldiers and members of the dynasty were placed in public spaces throughout the country. After the fall of the Monarchy and the shift of political circumstances, almost all of them were removed and erased from public memory. This presentation, therefore, will discuss those rediscovered sculptural monuments, circumstances and places of their erection, as well as their faith after 1918.

Andrea Baotić-Rustanbegović

is an art historian and independent researcher from Sarajevo. She gained her doctoral degree at the University of Zagreb with the thesis “Sculpture in Bosnia and Herzegovina during the Austro-Hungarian Rule 1878–1918”. Her research focuses on the art history of Bosnia and Herzegovina in the late 19th and early 20th centuries, as well as topics concerning historicism, orientalism and art in public space. e. baotic_2@hotmail.com

Political monuments from 1848 to the millennial celebration in 1896 in Upper Hungary (now Slovakia)

Katarína Beňová After a series of political upheavals throughout Europe in 1848, it took some time until the political situation in the Austro-Hungarian Monarchy subsided. After the Austro-Hungarian Compromise of 1867, there was a heightened tendency to commemorate the revolution year. There are some examples of the Slovak national movement as in Kostolná-Zárečie, and on the Hungarian side in the cities Levoča, Lučenec, Komárno, Spišská Sobota, Košice and other locations. The second important milestone concerning the increasing number of monuments in the country was set in 1896, during the so-called millennial exhibition in Budapešť. In many cities in Hungary, there was an official discussion among the representatives of particular city councils to commemorate this event publicly. Not only in Pressburg (Bratislava) with the famous monument of Maria Therese (the so-called Coronation monument), but also in Devín (in the form of a column with the figure of a fighter) and Nitra (obelisk); this tendency can be compared to other centres in Hungary. The monument became the main instrument in the realm of public presentation of political power and historical awareness from 1867 to 1896.

Katarína Beňová

is a teaching assistant at the Department of Art History at the Comenius University in Bratislava. Since 2000, she is a curator of the collection of the 19th century fine art at the Slovak National Gallery in Bratislava. She graduated from the Comenius University in Art History and in 2011 she earned her PhD at the same institution. She is an author of various publications, such as *From the Academy to the Nature. Landscape painting in Central Europe 1860–1890* (Z akadémie do prírody. Podoby krajinomalby ve střední Evropě 1860–1890, 2018); *Rusovce Manor House in Light of 19th Century Works of Art. Drawings Album of the Zichy Ferraris Family* (Kaštieľ v Rusovciach vo svetle výtvarných diel 19. storočia. Kresbový album rodiny Zichy Ferraris, 2016) and many others. She is a curator of numerous exhibitions about the 19th century fine art.
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Die Inszenierung der vier österreichischen Kaiser im langen 19. Jahrhundert in der Porträtbüste

Gabriele
Böhm-Nevole

Die vier österreichischen Kaiser Franz I., Ferdinand I., Franz Joseph I. und Karl I. waren geprägt von ihrem Umfeld und der Tradition ihres Herrschaftsanspruches. Imagepflege und Vermarktung waren auch zu deren Zeit nicht nur Schlagworte, sondern von entscheidender Bedeutung um die Kontinuität des Herrscherhauses und dessen Machtanspruch zu demonstrieren. Neben der „staatlichen“ Darstellung spielte im 19. Jahrhundert in zunehmendem Maße auch private, volksnahe Veranschaulichung des Monarchen eine Rolle. Im vorliegenden Beitrag wird primär die Präsentation und Repräsentation anhand der Büsten der vier Kaiser aufgezeigt. Obgleich es sich dabei meist um „offizielle“ Porträts handelte, wurden sie vor allem in der zweiten Hälfte des 19. Jahrhunderts ein wichtiger Faktor, um die Popularität der Herrscher auch im Volk zu unterstützen. Anhand von Beispielen soll in diesem Vortrag aufgezeigt werden, wie, wo, wann und durch wen diese „Vermarktung“ erfolgte. Welche weiteren Schritte erforderlich und möglich sind, um eine umfassende Dokumentation zu erarbeiten soll im Rahmen dieses Workshops diskutiert und auf Basis dieser Erkenntnisse weiter erforscht werden.

Gabriele Böhm-Nevole

wurde in Wien geboren. Studium Marketing und Sales an der Wirtschaftsuniversität Wien, langjährige Berufstätigkeit im Marketing und Veranstaltungsbereich (u.a. Marketingleitung europaweit im Lebensmittelbereich). Seit 2010 staatlich geprüfte Fremdenführerin in Österreich. Als Spätberufene Studium der Kunstgeschichte an der Universität Wien, hier vor allem Auseinandersetzung mit österreichischer Kunst; derzeit Verfassen der Masterarbeit über die Porträtbüsten Viktor Tilgners. e. gbnev@yahoo.de

Busts of the 19th – and 20th – century Habsburg Rulers in the Collection of Sculptures of the Croatian History Museum

Marina Bregovac Pisk The Sculpture Collection of the Croatian History Museum (Hrvatski povijesni muzej) in Zagreb—which is one of the smaller collections in the Museum—has in its holdings eleven busts of the 19th– and 20th– century Habsburg rulers, ranging from Francis I and Ferdinand I over numerous busts of Francis Joseph I and one of the Empress Elisabeth, up to the last Austro-Hungarian Emperor, Karl I (IV). The authors of the busts of the Habsburg rulers range from unknown to superior artists as is the case with the two busts done by Viktor Oskar Tilgner. The busts were collected in the period from the end of the 19th up to the first quarter of the 20th century, reflecting the changes of rule to which they testify as the museum exhibits until the present day.

Marina Bregovac Pisk

is a curator of the Collection of Paintings, Prints and Sculptures at the Croatian History Museum in Zagreb. She graduated from the Faculty of Humanities and Social Sciences at the University of Zagreb, the Department of Art History, where she also received her Master's degree and her PhD. She is the author of two catalogues of the museum collections, and several exhibition catalogues, all published by the Croatian History Museum. She has participated in various exhibition projects by the Croatian History Museum, as well as in projects by other Croatian museums, and in various conferences in Croatia and abroad. e. m.pisk@hismus.hr

CULTURAL AND POLITICAL ASPECTS
OF THE SCULPTURAL MONUMENTS OF THE HABSBURG /
AUSTRO-HUNGARIAN MONARCHY

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The Habsburgs and Public Monuments in the 19th – century Croatia

Dragan Damjanović

This presentation will focus on analysing the way in which the cult of the Habsburg Dynasty was promoted through public monuments in Croatia of the 19th and early 20th centuries. The Habsburg Dynasty cult in the 19th-century Croatian art manifested itself primarily as official portraiture of the dynasty members in public institutions and in private palaces, and somewhat less frequently through plaques and public monuments. Public monuments dedicated to the members of the Habsburg family were mostly erected in towns and cities where royal family members happened to spend some time, whether as part of their official ceremonial trips throughout the country, visits to military troupes or hunting activities (like Francis Joseph's monument in Donji Miholjac, or prince Rudolf's monument in Kupinovo). Public sculpture in Croatia was at the time under a strong dominance of the national discourse—heroes of the Croatian cultural and partly of the political history were commemorated. The most numerous were monuments dedicated to writers but also common were those of “national heroes” and historical battles. However, some monuments dedicated to national heroes or historical battles could also be interpreted as dynastic monuments. Ban Jelačić's monument, erected in Zagreb in 1866, because of the role this Croatian ban (viceroys) played in 1848–49 revolution, is a clear statement of not just Croatian nationalism, but also of the allegiance to the Habsburg dynasty. Same could be said for the monuments that commemorated Battles at Slankamen (1892) and Petrovaradin (1902) that emphasized the role the Habsburgs played in the “liberation” of Croatia in the Ottoman-Habsburg Wars at the end of the 17th and the beginning of the 18th century.

Dragan Damjanović

works as a full professor and Chair of Modern Art and Visual Communications at the Art History Department of the Faculty of Humanities and Social Sciences, University of Zagreb. In 2002 he graduated from the same faculty earning his BA in art history and history, in March 2005 he obtained his MA degree with the thesis “Architect Fran Funtak” and in December 2007 earned a PhD degree with the thesis “Djakovo Cathedral”. His main research interests are related to the history of Croatian and Central European art and architecture of the 19th and the early 20th century. He published numerous books (among others: *Đakovo Cathedral*, 2009; *Architect Herman Bollé*, 2013; *Villa Živković-Adrowski-Lubienski*, 2016; *Zagreb. Architectural Atlas*, 2016, *Otto Wagner und die kroatische Architektur*, 2018), and scholarly papers in journals and edited books. He participated with lectures at numerous conferences and independently curated several exhibitions: *Viennese Academy of Fine Arts on Croatian 19th century architecture* (Glyptothek of the Croatian Academy of Arts and Sciences, Zagreb, 2011), *Synagogues of Vukovar architect Fran Funtak* (Jewish Community Gallery, Zagreb, 2014), *Architect Herman Bollé. Builder of Croatian Metropolis* (Arts and Crafts Museum, Zagreb, 2015), and *Otto Wagner and Croatian Architecture* (Croatian Embassy in Vienna, Modern Gallery, Zagreb, Vienna, October 2018 – February 2019). He is a head of an ongoing project *Art and the State in Croatia from the Enlightenment to the Present* financed by the Croatian Science Foundation. e. ddamjanovic@ffzg.hr

Romanesque Architectural Sculpture as a Source for Ernő Foerk's Collaboration with István Tóth and other Hungarian Sculptors

Boris
Dundović

The artistic collaboration between architect Ernő Foerk and sculptor István Tóth, both Hungarian students of the Academy of Fine Arts in Vienna, started after 1889 and reached its zenith in the building of the Votive Church of Szeged (1913–1930), one of the last flares of historicist revivalism in Hungarian architecture. Although they worked together only intermittently in that period, Foerk and Tóth developed a recognisable type of artistic imagery that draws on Romanesque architectural sculpture of Northern Italian regions. However, apart from the Votive Church of Szeged, their other common work remains mostly unidentified. Tüköry Mansion in Dioš, Croatia, an earlier project by Foerk done in 1904/05 in collaboration with architect Gyula Sándy, shows strong stylistic similarity to the artistic details of the church complex in Szeged. The mansion's painted and sculptured, or otherwise crafted motifs and themes were conceived as artistic quotes of numerous architectural and sculptural North Italian mediaeval examples. Those artistic interventions—largely advocated by the mansion's commissioner, Paula Falkenberg—have subsequently become Foerk's architectural signature. In this short overview, the author calls attention to the specific examples of Foerk's Romanesque sources in order to point to the artistic connection between the two buildings.

Boris Dundović

M. Arch., works as an architect in built heritage research, conservation, and restoration at the Institute of Art History in Zagreb. He read architecture and urban planning at the University of Zagreb, Faculty of Architecture, and is currently a doctoral student at the Vienna University of Technology (TU Wien), Institute of History of Art, Building Archaeology and Restoration. He also teaches a university course in the history and theory of Hungarian architecture and urban planning at the University of Zagreb, Faculty of Humanities and Social Sciences. His research interest are architectural and cultural connections between Hungary and Croatia in the nineteenth and early twentieth centuries, particularly the topic of country house building. e. bdundovi@ipu.hr

Othmar Schimkowitz (1864–1947). New functions and style pluralism in architectural sculpture in Vienna around 1900

Elisabeth Dutz Little is known about the life and work of sculptor Othmar Schimkowitz (1864–1947), although his works, such as the victories on the Postal Savings Bank in Vienna, are very famous. Therefore, the aim of this research was to investigate the artist's life, his oeuvre and the phenomenon of "style pluralism" in architectural sculpture in Vienna around 1900. The first section traces the biography, including both private and professional life. Then the styles in Vienna around 1900 are explained. Some of the most important buildings with architectural sculpture by Othmar Schimkowitz are examined by means of iconography and style analysis to identify the new functions of the architectural sculpture in Vienna around 1900. International comparisons were made with architecture in the cities of Prague, Budapest, Riga and Bielsko-Biała. From 1900 on, the architectural sculpture became much larger and more stylized, rising above the rooftops or stepping forward into space, aiming for visibility from a distance. The significance of the architectural sculpture in terms of content was secondary to its appeal, while complex iconographic programs lost their significance. Through historic network analysis, the works of 60 sculptors were categorized by style. Style pluralism was not a general phenomenon. Othmar Schimkowitz was the only sculptor working in parallel in three different styles. The choice of style depended above all on the architect in charge. This economic strategy made Othmar Schimkowitz the most employed architectural sculptor in Vienna around 1900.

Elisabeth Dutz

is an art historian, curator, author and art collection manager; she is a curator of the 20th century art at the Albertina Museum, Vienna; she previously managed the Essl Collection and the art collection of the Oesterreichische Nationalbank (Central Bank of Austria). Essays and books on the 19th and 20th century Austrian art of the interwar period, Austrian and international art after 1945, numerous interviews with artists. She conducts research on the genealogies of artists and art collectors in Vienna around 1900. Co-author of the biography of the travel writer Ernst von Hesse-Wartegg (1851–1918). Doctoral thesis finished in 2019 on the sculptor Othmar Schimkowitz and architectural sculpture in Vienna around 1900. e. e.dutz@albertina.at

Datenbank der Denkmäler für Kaiser Franz Joseph

Martin Engel Eine zentrale Aufgabe des Projektes besteht im Sammeln von Denkmälern und Daten. Die Bilddatenbank UNIDAM bietet die Möglichkeit, ein gemeinsames Repository aufzubauen. Die dort gesammelten Daten lassen sich mit einer entsprechenden Schnittstelle in beliebige andere Applikationen exportieren. Entscheidend für die weitere Planung ist die Frage, ob die Forschungsergebnisse gedruckt oder in digitaler Form präsentiert werden sollen.

Martin Engel

leitet seit 2004 die Fotosammlung am Institut für Kunstgeschichte der Universität Wien und war maßgeblich beteiligt an der Einführung und am Aufbau des universitätsweit eingesetzten Digital Asset Management Systems UNIDAM. Er studierte Kunstgeschichte, Geschichte und Philosophie an der FU Berlin, war dort Wissenschaftlicher Mitarbeiter und wechselte dann in die Abteilung Museumsinformatik am Historischen Museum Basel. Er forscht und lehrt zur Fotografie und Bildhauerei des 19. Jahrhunderts mit Schwerpunkt Wien.
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Allegorical presentation of “Croatia” in the late 19th and early 20th century architectural sculpture

Irena
Kraševac

During and after the Napoleonic Wars, on a wave of heightened national enthusiasm in Europe, allegorical figures presenting particular nations in a female form were used as an iconographic motif very frequently. With the appearance of Dragutin Morak, as the first modelling instructor teaching at the Crafts School in Zagreb, the Croatian sculpture of the late 19th century was introduced to “Croatia” holding a sword and a shield as the symbols aligned with what she personifies. This sculpture was documented in the photographs taken during the Commercial Exhibition in 1891 and after that date the location of the sculpture has never been known. The second sculpture of Croatia was created by Rudolf Valdec, Morak’s student, and installed on the front of the Commerce and Crafts Museum (currently, the Zagreb Ethnographic Museum) in 1903 in the framework of the construction project designed by architect Vjekoslav Bastl. The paper will discuss the topic of architectural sculpture in Zagreb and provide an insight in the phenomenon of allegorical representation of a nation in a sculptural form as well as a comparative overview of stylistic and iconographic interpretation of the two sculptures personifying “Croatia”.

Irena Kraševac

is a Senior Reserach Fellow at the Institute of Art History in Zagreb. She graduated from the Department of Art History of Zagreb University, receiving her MA in 1999, and her PhD in 2005. She has published several books and papers related to the topics of Croatian Art within the context of Central Europe (*Ivan Meštrović and the Secession: Vienna-Munich-Prague 1900–1910*, 2002; *Allegorical paintings of Gustav Klimt in the Rijeka Theatre*, 2012), and she has been the author and collaborator on a variety of exhibitions (*Croatian Painting and the Academy of Fine Arts in Munich*, 2009; *The Challenge of Modernism. Vienna and Zagreb around 1900*, 2017). She is a tutor in the Art History Doctoral Studies section of Zagreb University and she collaborates on projects of the Croatian Science Foundation.

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Die Spezialschulen für Höhere Bildhauerei an der Wiener Akademie. Eine Statistische Analyse

Caroline Mang Der geplante Vortrag zielt auf eine inhaltliche Fortsetzung des internationalen Workshops zu Wien als Zentrum der Bildhauerei im „langen 19. Jahrhundert“ ab. In den vergangenen Vorträgen wurde mittels einzelner Fallstudien unter anderem verdeutlicht, inwiefern die Wiener Akademie durch die im Jahr 1872/73 erfolgte Etablierung zweier Spezialschulen für Höhere Bildhauerei zu einem Anziehungspunkt für angehende Bildhauer der gesamten Donaumonarchie avancierte. Der projektierte Vortrag zielt nun darauf ab, mittels statistischer Analyse der Matrikelbücher der Akademie in Wien einerseits Aussagen über die Quantität der zwischen 1873 und 19010 an den beiden neu gegründeten Spezialschulen ausgebildeten Bildhauer zu treffen. Dabei ist zu fragen, ob die quantitative Zunahme an Schülern mit einer qualitativen Verbesserung oder Verschlechterung der Ausbildung einherging. Im Rahmen dieser Analyse wird andererseits auch nach den „Studierendenströmen“ gefragt und beleuchtet, wie sich die beiden Spezialschulen für höhere Bildhauerei, die jeweils von Caspar von Zumbusch und Carl Kundmann geleitet wurden, hinsichtlich der Schülerzahlen zu einander verhalten. Zudem soll anhand der statistischen Auswertung der Herkunft der an der Akademie eingeschriebenen Eleven das mit der Zeit zunehmende „internationale“ Interesse junger Bildhauer an der Wiener Schule aufgezeigt werden.

Caroline Mang

teaches and works as a university assistant *prae doc* at the Institute of Art History in Vienna. She studied art history in Vienna and Basel on several merit scholarships and successfully graduated after completing her master's thesis on Karl Friedrich Schinkel's "Schlossbrücke" in Berlin, which was awarded the Sir Ernst Gombrich Prize of the Kunsthistorische Gesellschaft Wien in 2017. Her dissertation project focuses on the sculptor Caspar von Zumbusch and the Viennese sculpture school of the 19th century. e. caroline.mang@univie.ac.at

Commemorating the visit of Emperor Franz Joseph I to Dalmatia and a few questions on the development of modern Croatian sculpture in the context of the Habsburg Monarchy

Dalibor
Prančević

In 1875, on the occasion of Emperor Franz Joseph I's visit to the Dalmatian coast and its hinterland, triumphal arches and other ceremonial decoration were erected, preserved in some small measure in the photographic album of Nikola Andrović and Josip Marko Goldstein. Even though testimonials about sculptures that would have been implemented into this ceremonial iconography are not reliable, the most important protagonists of modern sculpture in Croatia were familiar with the execution of Emperor's sculptural portraits and monuments. For example, Ivan Rendić, Ivan Meštrović, Toma Rosandić and Rudolf Valdec all endeavoured to do so. Also, painter Vlaho Bukovac left behind some interesting memories of the Emperor, including his portrait.

This presentation will provide information on the aforesaid, as well as the monument to poet Luka Botić (1905, Split), the first public monument by Ivan Meštrović, which the artist used to problematize a highly topical issue in art criticism in Vienna around 1900, that of "ugliness" in art.

Dalibor Prančević

is an art historian whose research interest focuses mainly on the issues of art and visual culture of the 20th century and today. He has developed a particular interest for the artistic work and life of Ivan Meštrović, one of the most famous Croatian artists. He is the author of the book *Ivan Meštrović and the Culture of Modernism: Expressionism and Art Déco* (2017) and co-author of the book *Ivan Meštrović and the Czechs: Examples of the Croatian-Czech Cultural and Political Reciprocity* (2018). He won several prominent scholarships (The Henry Moore Institute, Leeds, Getty Research Institute, Los Angeles), the last of which is the Fulbright post-doctoral grant for the project *Ivan Meštrović and the Anglophone Cultures / Example of the Cross-cutting of Various Cultural, Historic and Artistic Experiences* (USA, 2018).
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Laaser Marmor — ein edler Stein im Fokus künstlerischer und wirtschaftlicher Interessen

Ingeborg
Schemper-
Sparholz

Nicht nur Ausbildungsstätten wie Akademien und Kunstschulen führen Bildhauer zusammen und lassen Netzwerke entstehen, über die ein Transfer von Ideen entsteht. Auch das Material, mit dem gearbeitet wird, bildet ein verbindendes Element. Dies soll am Beispiel des bis heute weltweit als Bildhauerstein und Bauelement eingesetzten Laaser Marmor aus dem Vintschgau, Südtirol, aufgezeigt werden. Die Qualitäten des Laaser Marmor werden über diejenigen des berühmten Carraramarmor gestellt, denn der bevorzugte feinkörnige Statuario besticht sowohl durch sein reines Weiß als auch durch seine Widerstandsfähigkeit gegen Witterungseinflüsse. Dies wurde wohl nicht zufällig schon Anfang des 19. Jahrhunderts erkannt, als die Idealvorstellung der klassischen Antike solche Qualitätsmaßstäbe verlangte (Leo v. Klenze, Ludwig Schwanthaler).

Schon seit Jahrhunderten verwendet, aber nicht wirtschaftlich genutzt, begann sein Siegeszug 1873, als der Bildhauer und Steinbruchbesitzer Johannes Steinhäuser, die Marke „Laaser Marmor“ auf der Wiener Weltausstellung vorstellte. Unterstützt wurde die Vermarktung durch Gründung einer Fachschule für Steinbearbeitung in Laas. Johannes Steinhäuser übergab den Vertrieb an die Wiener Union-Baugesellschaft (1881–1899). Danach erwarb die Rechte bis 1914 das Wiener Steinmetzunternehmen Eduard Hauser, was die Verwendung von Laaser Marmor bei Bauten und Denkmälern der Ringstraße und im gesamten Monarchieraum erklärt. Geschäftsbeziehungen bestanden aber auch nach Deutschland, England u.a. Länder. Neben künstlerischen Motiven bewegten 1912 handfeste wirtschaftliche Interessen den Münchner Bildhauer Mathias Gasteiger Marmorbrüche in Laas zu pachten. Über verschiedene Bankverbindungen bahnte er erstmals das Amerikageschäft an.

Der Marmorabbau im Vintschgau, der noch heute einen wichtigen Wirtschaftsfaktor in Südtirol darstellt, erlebte bedingt durch ökonomische, technische und politische Umbrüche im langen 19. und im 20. Jahrhundert Höhen und Tiefen. Zu hinterfragen ist jedoch, wie in dem hier zu untersuchenden Zeitraum (ca. 1873–1914) die Geschäfte zustande kamen. Zumindest hypothetisch soll die These aufgestellt werden, dass auch inhaltliche Gründe für die Wahl des Materials eine Rolle spielten, steht es doch für Reinheit, Klarheit und Transzendenz. Auffallend ist seine häufige Verwendung für Funeralskulptur. Dass es gegen Ende der Habsburgmonarchie auch nationale Interessen Deutschtirols gegenüber Welschtirol ausdrücken konnte, mag abschließend die Denkmalkontroverse „Waltherdenkmal“ in Bozen (1889) gegen „Dantedenkmal“ in Trient (1893) veranschaulichen.

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