



A WEEK OF EVENTS IN RESEARCH AND SCHOLARSHIP

DISCOVERING

DALMATIA VI

INCLUDING AN INTERNATIONAL CONFERENCE ENTITLED
WATCHING, WAITING –
EMPTY SPACES AND THE REPRESENTATION OF ISOLATION

Guide to the week of
events in research
and scholarship

DISCOVERING DALMATIA VI

Book of
Abstracts

Exhibition
International Conference
Book Launch

Organized and
hosted by

Institute of Art History - The Cvito Fisković Centre Split
with The Split City Museum

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

The Split City Museum
Papalićeva 1

02 - 05 / 12 / 2020



International Conference WATCHING, WAITING –
Empty Spaces and the Representation of Isolation

Exhibition Split and Diocletian's Palace in the Work
of Danish Painter Johan Peter Kornbeck

Book Launch Discovering Dalmatia: Dalmatia in Travelogues, Images,
and Photographs, The Institute of Art History, Zagreb, 2019

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DISCOVERING
DALMATIA
VI
Ana
Šverko

Across the globe, the year 2020 was unexpectedly marked by the COVID-19 pandemic. During the first wave of the virus, the media was flooded with photographs of empty public spaces – spaces that had once been the locations of historic events, celebrations, protests, social gatherings, crowds of tourists – stirring up bittersweet emotions. On the one hand, these pictures are intensely beautiful. They recall artist's books and historical photographer's monographs whose authors took pains to produce scenes devoid of people (indeed, this booklet features photographs from a 1968 monograph dedicated to Diocletian's Palace by Nenad Gattin). On the other hand, they remind us how important human interaction is for any given place. Confronted with the experience of uncertainty, we asked ourselves – can visualisations of empty spaces focus our attention on the act of waiting, can we learn more about, and from, this phenomenon?

We therefore decided to organize an international conference entitled *Watching, Waiting - Empty Spaces and the Representation of Isolation*. This conference was inspired by the Institute of Art History's project *Exposition [Ekspozicija]. Themes and Aspects of Croatian Photography from the 19th Century until Today*, which is financed by the Croatian Science Foundation. It also represents the sixth annual *Discovering Dalmatia* conference, a programme offering a week of events in scholarship and research. The experience of working on a project that brings together the work of experts in the fields of art history, ethnology, medicine, architecture, and others highlights the importance of a range of diverse approaches to the theme of this conference.

The enthusiastic response to this conference promises an interdisciplinary dialogue that will entirely fulfil the expectations that we had for it. Presentations dedicated to the history and theory of representing empty space through the media of photography, film, and other artistic practices, as well as the topics of empty spaces, isolation, and loneliness from the perspective of different scholarly disciplines, have been organised into a three-day programme.

Due to the current situation caused by the COVID-19 pandemic, we have shifted our focus to the online conference. Participants in the Split City Museum's and Cornaro Hotel's conference rooms will be united with those seated in front of their computer screens by the Zoom platform.

In addition to the conference, and as part of this year's *Discovering Dalmatia*, an exhibition curated by Joško Belamarić will be launched at the Split City Museum, entitled *Split and Diocletian's Palace in the Work of Danish Painter Johan Peter Kornbeck*. It will examine Kornbeck's paintings, which enrich the iconography of Split in the middle of the late 19th century, and will highlight the interest Danish painters displayed for Split and Dalmatia in this period, which has been entirely overlooked until now.

This year's programme will conclude with an online book launch of *Discovering Dalmatia: Dalmatia in Travelogues, Images, and Photographs* (edited by Katrina O'Loughlin, Ana Šverko and Elke Katharina Wittich), which brings together articles that emerged from earlier *Discovering Dalmatia* conferences.

This year's conference will not itself suffer because of the distance, but to a certain extent that other, wonderful side of the conference – the one that only direct scholarly conversations provide – certainly will. We will try to make up for this by working on the post-conference publication, with the aim of continuing to publish conference proceedings from our annual interdisciplinary dialogues in Split. It is our hope that these proceedings will have an impact on the global art history, however small, enriching it with conferences and books that are the direct result of wonderful, warm and productive cultural connections.

THE TIME TO COME

Sandra
Križić
Roban

When we first published the call for papers for *Watching, Waiting*, none of us could have imagined the future that we are currently living in. It is a future full of graphs and statistics, one where great hope is placed in science, and yet simultaneously one in which scientific facts are denied. In Croatia, we are also struggling with the aftermath of an earthquake, which stripped bare the centre of Zagreb in a strange manner, exposing the empty spaces that we had not paid enough attention to. It transformed the centre of the city into a kind of ruin that, more than anything else, speaks of the economic and political consequences of a range of decisions, which were eventually “shaken up” by the shifting of tectonic plates. On the one hand, photographs of empty spaces – whether these be landscapes burdened by various traumas or the intellectual emptiness that Modernist architects seemed to long for – speak of the aesthetics of fragmentation, of a hierarchy of documenting empty space, enigmatic empty places that we encounter not only in large urban systems, but also in the pages of photo albums, or those preserved in archives. On the other hand, it is impossible to ignore the metaphor of emptiness that unifies the silence surrounding what remains of light or times gone by, recorded in photographs whose scenes were, among other things, frequently the subject of interest for many photographers. Empty spaces were once places where positive medical results were awaited, the centres of forced collectives in which individuality was ignored and frequently left to be considered by those who came later. We should not forget, moreover, that empty spaces can be places of trauma, etched onto the imaginary topographic maps that we have become aware of particularly in the last few years, in the hopes that this *other place* and *other* will eventually become familiar.

All our methods for depicting emptiness, all our records, documents, “visible signs of what has been” (Pierre Nora), and all the efforts made towards recognising them, were not enough to prepare us for the state in which we find ourselves at this moment, thinking about that which we no longer are. What methods should we use to identify what is important, what can we do with the immeasurable mass of scenes that we have shared these past months, in struggling to overcome solitude and isolation? After a period of collective mourning, can photography, or another aesthetic, whether staged or “real”, help us to use emptiness as a sign of change? We pose this and similar questions at a time of ever-increasing decay, which will be used both in the future, and to an extent in the present, to conceptualise and imagine the time that is to come.

PROGRAMME	11.25 - 11.45 Luca Nostri: <i>Existential Topography: Photographs of Lugo During the Lockdown / 06-18 April 2020</i>		10.55 - 11.15 Jessie Martin: <i>Deconstructing Understandings of Emptiness: An Examination of Representations of Transitory Space and 'Non-place' in Photography</i>	9.25 - 9.45 Klaudija Sabo: <i>Representations of Quarantine and Space in Visual Culture</i>
Wednesday, 02 / 12 Cvito Fisković Centre	11.45 - 12.15 Discussion - Break		11.20 - 11.40 Ruth Baumeister: <i>The Power of Emptiness</i>	9.45 - 10.00 Discussion
18.00 - 20.00 Welcome Evening	12.15 - 12.35 Anna Schober de Graaf: <i>Occupying Empty Spaces: Political Protest and Public Solidarity in Times of Social Distancing</i>		11.45 - 12.05 Dominik Lengyel and Catherine Toulouse: <i>The Representation of Empty Spaces in Architecture</i>	10.00 - 10.20 Catlin Langford: <i>Staging Isolation: Images of Seclusion and Separation</i>
Thursday, 03 / 12 Split City Museum	12.40 - 13.00 Bec Rengel: <i>The Empty Plinth and the Politics of Emptiness</i>	Zoom link 1	12.05 - 12.35 Discussion - Break	10.25 - 10.45 Tihana Rubić: <i>Ethnographies of Waiting, Ethnographies of Emptiness: Time and Space Through Photography</i>
9.00 - 9.15 Introduction Sandra Križić Roban and Ana Šverko	13.00 - 13.15 Discussion		12.35 - 12.55 Asija Ismailovski: <i>Empty Space as Artistic Strategy</i>	10.50 - 11.10 Meg Wellington-Barratt: <i>Hierarchy of History: Curation of Photography During the Covid-19 Lockdown Period</i>
9.15 - 9.55 Stuart Moore and Kayla Parker: <i>Separation Anxiety: Filming the Nicosia Buffer Zone - with projection of the film, Father-land</i>	16.00 Tour of Diocletian's Palace		13.00 - 13.20 Marta Chiara Olimpia Nicosia: <i>Species of Spaces, Species of Emptiness: Idleness and Boredom</i>	11.10 - 11.30 Discussion and closing remarks
10.00 - 10.20 Isabelle Catucci: <i>A Land of Collective Solitude</i>	Friday, 04 / 12 Split City Museum	Zoom link 2	13.25 - 13.45 Anči Leburčić and Laura John: <i>Visualization as a Qualitative Procedure in the Representation of the Meanings of What We Are Researching in Space</i>	11.45 - 12.15 BOOK LAUNCH <i>Discovering Dalmatia: Dalmatia in Travelogues, Images, and Photographs</i> Institute of Art History, Zagreb, 2019
10.20 - 10.35 Discussion	9.30 - 9.50 Elke Katharina Wittich: <i>Silent Ruins</i>		13.45 - 14.00 Discussion	12.30 EXHIBITION OPENING Split and Diocletian's Palace in the Work of Danish Painter Johan Peter Kornbeck
10.35 - 10.55 Marina Milito and Maria Angélica da Silva: <i>Visualizing Emptiness over Emptiness: Leaving Home in Pandemic Times</i> (Maceió, Brazil)	9.55 - 10.15 Emily Burns: <i>Emptying Paris: Edward Hopper in Paris, 1910 / 2020</i>		16.00 Visit to the Museum of Fine Arts	
11.00 - 11.20 Cristina Moraru: <i>Empty Spaces, Illuminated Minds. Towards a Time Withdrawn from the Capital</i>	10.20 - 10.40 Marija Barović: <i>Ston's Voids</i>		Saturday, 05 / 12 Split City Museum	13.30 Closing Reception
	10.40 - 10.55 Discussion		9.00 - 9.20 Martin Kuhar and Stella Fatović-Ferenčić: <i>Empty Spaces in Photographs of Public Health Remnants in Dalmatia</i>	



Zoom link 1

<https://us02web.zoom.us/j/81939301537?pwd=dENUcEdKdXpmaG54Tk9Sd2o5amprZzo9>

Zoom link 2

<https://us02web.zoom.us/j/81752813627?pwd=RVJOd2o5Sotnck5SdW1VckJ6dUliZzo9>

Zoom link 3

<https://us02web.zoom.us/j/83531036592?pwd=Q2oydUI5VDFsd2ZNM1E2NiY1cWxGdz09>

CONFERENCE

Watching, Waiting —
Empty Spaces and the Representation of Isolation

ABSTRACTS

SEPARATION ANXIETY:
FILMING THE NICOSIA BUFFER ZONE



Stuart Moore This presentation considers the UN Buffer Zone in Cyprus as a 'ruined artefact', reflecting the growing scholarly interest in 'modern ruins' - declined urban environments and derelict spaces - that the human geographers DeSilvey and Edensor refer to as Ruinenlust (2012).
Kayla Parker Drawing additionally on Brian Dillon's 2011 survey of the modern ruin as an ambivalent locus of modernism, memory, and cultural afterlife, this paper uses our collaborative essay film, *Father-land*, as a case study for identifying the dynamic interrelationship between memories of a place of conflict and location film-making.

Father-land began with an artist residency in Nicosia close to the buffer zone. The film interweaves our personal narratives, as the children of military personnel who served in Cyprus during the Cold War, with our experiences in the present day as we explored the empty streets and 'suspended animation' of the (apparently) unchanging buffer zone, against a background of Britain isolating itself from Europe. The film also tells the story of Nicosia, as the only divided capital in Europe, and questions the concept of home, reflecting on images of conflict and bringing together the personal and the political in our post-Brexit times. The principal photographic strategy was to use static framing, with the camera fixed on a tripod. The stasis of the 'locked off' view enhances the sensory gap between 'here' and 'there'; it enables the audience the space for quiet contemplation of the 'empty' buffer zone whose 'falling-down-ness' embodies postcolonial detritus and conveys an uneasy prescience of a potential post-apocalyptic future.

Father-land won the 2020 BAFTSS (British Association of Film and Screen Studies) Best Practice Research Award in the Essay/Experimental film category.

More details about the film <http://www.kaylaparker.co.uk/films/father-land.html>

Stuart Moore is a film-maker and sound artist whose work screens internationally; he has won awards from London Short Film Festival and two SW Media Innovation Awards. Currently a 3D3 AHRC-funded doctoral researcher at Digital Cultures Research Centre, UWE Bristol, his PhD inquiry focuses on personal archives, film and memory. Working on his PhD has rekindled his interest in film and place - his recent 16 mm work, Zinn, is a creative exploration of the temporalities and affects of deep time, in which analogue film becomes a site of memory, and has been selected for screenings in Brazil, the USA and Visions in the Nunnery, London.

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Artist film-maker, Kayla Parker, creates innovative works for cinema, gallery, public and online spaces using film-based and digital technologies. Her research interests centre around subjectivity and place, embodiment and technological mediation, from posthuman feminist perspectives. She is a lecturer in media arts at the University of Plymouth where she supervises doctoral researchers and is a member of the arts and humanities ethics committee. She has convened several symposia and curated programmes of artists' moving image, and her publications include chapters and essays on film-making. She gained her PhD in 2015 for a thesis examining gender and women's creative practice in direct animation.

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A LAND OF COLLECTIVE SOLITUDE



Isabelle Catucci During the months of April and May 2020, in Brazil, images of areas of excavated land and aligned holes populated the imagination about the country. Although the streets and commerce of most Brazilian cities were not empty at this time, funerals and burials, a popular practice, were not held as usual, due to the risk of contamination. Contrary to prevention policies, the current government did not propose measures to mitigate the effects of the spread of the virus, with speeches that led a portion of the population to believe that this was not a serious situation. However, the aerial photographs of rectangular holes of cemeteries in various cities have become a reference in journalistic articles, due to the exceptional nature and dimensions of the burials, shown on websites, newspapers and social media. In many cases, in the photographs, we see holes dug with backhoe loaders for civil construction, and those responsible for funeral services wear full protective suits. At most, only the immediate family members were present, leaving ribbons, flowers or souvenirs. These images, of the bare earth, with open holes, and then, of the crosses, replaced the daily speeches of denial of the danger, and at the same time, guided the inconsistency of the numbers released. Although the photographs of the excavated earth did not restrain or prevent the spread of the virus, the feeling of collective mourning impacted the imaginary about the future and even about everyday life.

artcatucci@gmail.com Isabelle Catucci has a degree in sculpture and a master's in social anthropology, with an ongoing PhD in Fine Arts at the University of Lisbon. She currently lives and works in Portugal. She has been a professor at the Federal University of Paraná in the field of three-dimensional poetics since 2013. She has held and organized exhibitions since 2004, with an emphasis on sculpture and ceramics. She develops works in different languages, and in recent years has been dedicated to spatial discussions, mapping, territorialities and devices and systems for controlling the land, or ways of life in relation to the land.

VISUALIZING EMPTINESS OVER
EMPTINESS: LEAVING HOME IN
PANDEMIC TIMES (MACEIÓ, BRAZIL)



Marina Milito In 2020 the pandemic caused by COVID-19 emptied the streets from major metropolises to tiny small towns. However, it has not cancelled out other ongoing disasters. What happens when two disasters intersect, overlap each other? How to deal with simultaneous tragedies?

Maria Angélica da Silva How to watch and wait for the ruin and destruction of your home in the midst of the biggest pandemic in recent history? In Maceió, capital of Alagoas, a state in the northeast of Brazil, the extraction of rock salt carried out by a chemical industry is causing soil instability in an area of approximately 78 hectares, affecting the structure of more than 4,000 residences. Therefore, since 2018, this region has begun emptying. Nowadays, while the Brazilian population is instructed to stay at home, those affected by this mining disaster face a much more frightening scenery as their houses are not secure anymore. This paper deals with this complex situation of submersion of land and houses in the context of the pandemic. In spite of the industry's support for the relocation of families, the place recognized as home does not exist anymore. How to deal with the absence of a material support for memory and solitude in times when even the most intimate house - your own body - is also not safe anymore? Not putting aside the political, urban and environmental aspects of this double tragedy, in those situations of isolation and loss, is it possible that any answer can come from art? What could photography's role in registering these experiences be?

Marina Milito is an actress-dancer, researcher and Arts teacher at IFAL. PhD student in the Architecture and Urbanism Postgraduate Program – FAU/UFAL (CAPES Scholarship). Member of the Landscape Studies Research Group (FAU/UFAL), investigating the relationship between art and the city with a focus on Maceió (Alagoas-Brazil). Master and Bachelor in Performing Arts from UNICAMP and Degree in Visual Arts. Ex-former member and collaborator of Os Geraldos Theater Group and LAPETT – Laboratory of Research and Studies in Tanztheater (ECA/USP). Since 2006, she has participated in several theater, dance, music and dance-theater performances as interpreter and director, performing throughout Brazil and abroad. She has also been responsible for the production of the exhibitions *Tabaêeté* (2019) and *É dubanguê*, both realized by the Landscape Studies Research Group over de Brazilian Northeast patrimonial. Produced a photoperformance for the exhibition *Deslimites* (2020).

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Maria Angélica da Silva is a full professor at the Faculty of Architecture and Urbanism of the Federal University of Alagoas. She holds a degree in architecture and urbanism from the Federal University of Minas Gerais, a Masters in Social History from the Pontifical Catholic University in Rio de Janeiro and a PhD from the Fluminense Federal University / Architectural Association School (AA), London. She did postdoctoral internships at the University of Évora, Portugal (2006) and at the University of Bologna, Italy (2019). She was a fellowship researcher of the National Council of Scientific and Technological Development (CNPq) from 1998 to 2019. She is a coordinator of the Landscape Studies Research Group, a team of twenty members of different professional backgrounds, which works with scientific research and with innovative design. The Group has organized various artistic and scientific exhibitions and has produced books, videos and other design products.

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<http://www.fau.ufal.br/grupopesquisa/estudosdapaisagem/>
<http://lattes.cnpq.br/0004923271744434>

EMPTY SPACES, ILLUMINATED MINDS.
TOWARDS A TIME WITHDRAWN FROM
THE CAPITAL



Cristina Moraru We live in times of *interregnum* (Zygmunt Bauman), times when structural endogenous changes are happening at the core of our society, while on the surface, a state of quietness is instituted. Isolated, withdrawn from the social unrest, uncertainties, violence and excesses of our post-political times (Jacques Rancière), we are witnessing a time when power is being renegotiated and the crisis consists precisely in the fact that the old is dying and the new cannot be born (Antonio Gramsci).

Visualizing empty spaces can trigger our understanding about this change while signaling the beginning of a new era in which we realize the mistakes we made during the regime of surveillance capitalism (Shoshana Zuboff). Now, finding ourselves in isolation, we can differentiate between different constitutions of time: a time of measure, of norms and authority, a time of efficiency and accountability - specific to our contemporary capitalist order - and a suspended time, an alternative time determined by our existence in isolation, a time constituted as a substance of our collective, creative and productive nature, a time withdrawn from the capital and conceived as appropriation (Antonio Negri). Photographs of empty spaces can show as an alternative logic, withdrawn from the capital, despite the anti-state, deregulatory, nomadic and deterritorializing logic (Slavoj Žižek) of the postmodern capitalism in which we still live. By revealing the necessary strengthened condition of the State, and its role - whose regulatory function is increasingly present in this corona virus pandemic, photographs of empty spaces remind us of the unnecessary chaos that we create, proving that we can live with less - consuming less, polluting less, spending less - while allowing us more time to think.

cristina_moraru@rocketmail.com Cristina Moraru is an art theoretician, curator and editor from Iași, Romania. She has a PhD in Philosophy and Social-Political Sciences at "Al. I. Cuza" University, Iași, Romania and she is working as an assistant professor at "George Enescu" National University of the Arts (UNAGE) Iași. She is the editor of the volumes published by the Research Center of UNAGE and (co)editor of the academic journal *Studies in Visual Arts and Communication*. She is a founding member of The Centre for Contemporary Photography (C_F_C) Iași, and she participated in international conferences, workshops and studies programs at NCCR University of Basel, CRC "Affective Societies" Freie Universität Berlin, Lucerne University of Applied Sciences and Arts, Universität Hamburg, Gothenburg University, MTF Academy Chișinău, Aarhus University, De Montfort University, Ben-Gurion University of the Negev, Maltepe University, Salzburg International SAFA, EEPAP Lublin, LCCA Latvia, CCA Prishtina, NEC Institute for Advanced Studies, Bucharest, Fondazione Arthur Cravan Milan, CentrArt: New Art Historians Space Budapest, and other independent institutions.

EXISTENTIAL TOPOGRAPHY:
PHOTOGRAPHS OF LUGO DURING
THE LOCKDOWN / 06-18 APRIL 2020



Luca Nostri I shall present and critically evaluate some photographs taken in my hometown of Lugo (RA) in Italy, during the lockdown, addressing issues of “urban void”, “photographic practice as therapy”, and “belonging”. The photographs were made during a quarantine that I self-imposed to protect my family, after having been photographing inside Covid Center 3 in Rome Casalpalocco, to document the emergency situation on behalf of the Lazio Region. I spent this quarantine period in a hotel apartment in the historic center of Lugo. Partly out of the will to document a historical moment, partly to relieve the tension (as Garry Winogrand photographed airports because he was afraid of flying), I asked and had a permit from the local authorities to document the historic center of Lugo from 6 to 9 in the morning. For two weeks I walked through the deserted town with a large format camera, 13x18 cm. I’ve made sixty plates of a topographical nature, without a precise idea in mind, in a particular psychological condition and in a peculiar state of attention. A photograph of the deserted square of Lugo has been selected for the Piazze Invisibili project, promoted by the Ministry of Foreign Affairs, edited by Marco Delogu, with a text by the architecture historian Joseph Rikwert. However, while I wandered solitary through the streets of the town, I realised that the city of Lugo, in March, from 6 to 9 in the morning, is always deserted, and it would always be possible to take most of the photographs I took in any other period, regardless of the lockdown. The only exception concerned the carparks in the historic center: they were completely deserted, and this was in fact a state of exceptionality. From an urban point of view, this aspect, which made the urban landscape of the historic center almost idyllic, leaving its layered architecture to emerge (Lugo is a town whose urban layout dates back to the Romans) without the visual noise of cars, was the only clue of an abnormal situation. For my photographic practice, the specificity of place is very important, and over the years I’ve developed a particular artistic relationship with my hometown Lugo and the surrounding Lowlands, which I have investigated through both artistic and curatorial projects. Observing Lugo during the lockdown, however painful, has been at the same time an intense and revealing experience: once again, photography has allowed me to experience a familiar territory afresh. In my paper, I shall suggest ways in which the photographic exploration of a topographical subject ultimately devolves into an enquiry into human existence.

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Luca Nostri is an Italian photographer and curator. His research over the last 15 years has focused on an area of the province of Ravenna known as the Lowlands of Romagna, which he has investigated over time, both as photographer and as curator, through the project Lugo Land. He is a PhD candidate at Plymouth University, under the supervision of Professors Liz Wells and Jem Southam. He is a teacher and member of the Architectural Association School of Architecture in London. His photographs are in the collection of the Photo Library of the American Academy in Rome, and of the MAXXI museum in Rome.

OCCUPYING EMPTY SPACES:
POLITICAL PROTEST, POPULIST
CLOWNS AND PUBLIC SOLIDARITY IN
TIMES OF SOCIAL DISTANCING



Anna Schober de Graaf Empty streets and squares and a retreat into the private sphere have dominated the public sphere during the COVID-19 pandemic. At the same time, transformed “practices of display” (Lambert Wiesing) have appeared in various public or semi-public arenas such as balconies, windows, streets and squares or in media “shop windows” such as press conferences and on new social networks. These various public-showing practices are the focus of this contribution.

The COVID-19 pandemic has been accompanied by a social and political state of emergency and corresponding regulations. Within Western democracies, however, these are subject to the obligation that politics must adhere to the democratic rules of the game, i.e. remain beholden to the electorate. Accordingly, the special regulations and other political occurrences during this period have also led to dissent, which – because of the new rules on social distancing – has often manifested itself in unusual performances by collective political bodies. In the course of these protests, other well-known (sometimes historically older) forms of collective body stagings such as marches, parades or artistic activism have frequently been resorted to.

In this presentation, such bodily forms of mise-en-scène are examined within a performance history and iconology of protest in modernity and late modernity. In addition, the socially dominant forms of political communication and representation such as popularisation practices and forms of advertising in the field of politics in the narrower sense as well as solidarity mobilisations “from below” as they appeared, for example, in the “balcony performances” or the “window parades”, are discussed. A central focus of the paper is on how these practices of display are linked to the experience of withdrawal, isolation, physically experienced threat and social crisis.

Anna.Schober@aau.at Anna Schober is Professor of Visual Culture Studies at Klagenfurt University. She studied history, art history and political sciences in Vienna, Frankfurt/ Main and Colchester. In 2009 she received her postdoctoral habilitation at Vienna University. She has been a Marie Curie Fellow and Visiting Professor at Verona University (2009-2011) and Mercator Visiting and Deputy Professor at Justus Liebig University Gießen (2011-2014). Her research interests are: the history and aesthetics of the public sphere, political iconology, art and the political, popularization practices and populism and audience research.

THE EMPTY PLINTH AND THE POLITICS OF EMPTINESS



Bec Rengel Throughout history marginalised people have used the power of protest, of reclaiming public spaces, to push for equality. These communities typically feel a sense of isolation and disconnection in public spaces (both physical and symbolic) because they so often lack legal, social, and/or economic equality – the historic centres of cities are typically the preserve of the wealthy and powerful built to remind us all of the ever-present hierarchies that continue to dominate our societies. Reclaiming streets has for centuries been a way to visibly demand change, equality, and justice – the Civil Rights March on Washington (1963), the Monday Demonstrations (1982-1989), Stonewall (1969), Ghandi's Salt March (1930), current protests in Hong Kong. In June 2020, a Black Lives Matter protest was organised in Bristol (UK), a city with a long and painful history steeped in the transatlantic slave trade – a painful history that has endured. During this protest the controversial statue of the 17th century slave trader Edward Colston was torn down, leaving an empty plinth in its place. This action spawned global debate about the politics of history, the glorification of oppressors, and the enduring pain of marginalised communities. In this paper I will discuss these concepts with reference to the powerful image of the empty plinth. Furthermore, I will examine the politics of emptiness, both physical and symbolic – how emptiness represents inequality yet simultaneously can announce freedom and liberation.

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SILENT RUINS



Elke Katharina Wittich European architectural discourse has a strong visual narrative of emptiness in the form of depictions of ancient ruins in copper or wood engravings, paintings and later in photographs. Even where ancient ruins can be found in cities that are still inhabited today, some of them densely populated, such as Athens and Rome, Nîmes or Pula and Split, their pictorial representation of emptiness is given over to a void without any trace of people or their work. Moreover, pictorial reproductions of the ruins of Greek and Roman temple complexes in Sicily or Asia Minor exploit their location far away from settlements for staging the emptiness around the stone traces of ancient history. Only time has left traces, the emptiness intensifies the effect of these historical traces. In the historiography of the media it is considered a foregone conclusion that the use of new media, as was the case in the past with prints or today with digital media, first repeats the means and possibilities of older media before its specifically new possibilities are used to create new forms of expression. In the case of ancient ruins in 19th and early 20th century photographs, another tendency can also be identified: with them, an attempt was made to interpret the visual effects of older media of architecture such as the bird show in idealized reconstructions through before-and-after photographs taken during excavations in a new way. The visual narrative of ruins was examined from various art and cultural studies perspectives by Wilhelm Sebastian Heckscher, Hartmut Böhme and John A. Pinto, among others. The current situation during the Corona pandemic opens up new approaches to dealing with the phenomenon in its unintentional isolation. Here, the theory of spaces, as one widely discussed in recent years, can be used to enrich the discourse, because silence can be understood as the counterpart of emptiness, and both can be used to locate it in the history of the ideas of the time and the philosophical determination of history.

elke.wittich@amdnet.de Elke Katharina Wittich studied Art History, Archaeology, German Literature and the History of Music at the University of Hamburg, and was a member of the postgraduate research group Political Iconography of the Deutsche Forschungsgemeinschaft (DFG). She has published books and articles on the history of architecture and design as well as on Renaissance graphics and on the history of science from the seventeenth to the twentieth centuries. From 2005 to 2011, she was founding president of the private university of applied sciences AMD Akademie Mode & Design. Today she is a professor of the theory and history of design and architecture as well as the Director of Programme Development at the Department of Design, Hochschule Fresenius, University of Applied Sciences, Hamburg. Furthermore, she is a member of the Association of Print Scholars, the Renaissance Society of America, and of the academic committee of the project *Dalmatia - A Destination of the European Grand Tour in the 18th and 19th Century* at the Institute of Art History - Cvito Fisković Centre in Split.

EMPTYING PARIS:
EDWARD HOPPER
IN PARIS, 1910 / 2020



Emily Burns Describing a slow return to public circulation in Paris restaurants on June 7, 2020, a BBC article by Lucy Williamson on Paris café culture explored “Why an Empty Paris lost its identity.” With its constant crowds suddenly absent, this city of spectacle and display seemed unreconciled, alienated, and disoriented. Yet such scenes of an empty Paris do have a precedent in the paintings made by US painter Edward Hopper, who spent several seasons in Paris in the first decade of the twentieth century. Hopper is better known for his later New York landscapes, like *Nighthawks* (1942, Art Institute of Chicago) and *Early Sunday Morning* (1930, Whitney Museum), but the themes of empty urban space and human isolation emerge decades earlier in his Paris cityscapes (selections reproduced above) which are often devoid of human figures. Hopper described the bustling Paris crowds in postcards to his mother, yet denied the existence of such dynamic human presence in his paintings. What visual argument do these paintings achieve in evacuating crowds and building a city of restricted, rather than fluid, mobility? How is human perception foregrounded yet rendered invisible? How do constructions of time shift with the architectural scale within the pictures? How does studying these paintings reframe our understanding of the experience of empty urban space incited by a global pandemic? This talk analyzes Hopper’s empty Paris paintings in their own context, and underscores how a discussion about these paintings in a seminar on the history of impressionism enabled the undergraduate students to connect with an unsettled sensation that seemed all too resonant in spring 2020’s disjointed semester.

ecb0023@auburn.edu Emily C. Burns is Associate Professor of Art History at Auburn University and the Terra Foundation for American Art Visiting Professor at the University of Oxford for 2020-21. Her research analyzes the circulation of artists and objects in the late nineteenth and early twentieth centuries and interprets how mobility shapes visual culture and the cultural discourses of modernism and nationalism. She is the author of *Transnational Frontiers: The American West in France* (2018; University of Oklahoma Press) and of numerous articles about US impressionism, the US artists’ colony in Paris (including an essay on Edward Hopper’s foreign study), and Lakota performance and art.

STON'S VOIDS



Marija Barović Public spaces emptied of people have been common scenes during these days marked by the COVID-19 pandemic. However, empty streets and city squares are not simply a fortuitous occurrence that can be pictured in Mediterranean cities. In fact, one could say these photographs depict its authentic life, the one that local people encounter during winter days. Abandoned houses are common to the city of Ston, a historical medieval city on the Pelješac Peninsula. Moreover, they could be recognized as a city's distinct feature caused by particular historical processes. Ston and its fortification system is a 14th-century urban structure designed to accompany and protect the construction of saltworks, a lucrative industry in the powerful city-state of Dubrovnik's Republic. Throughout its long history, the city has been going through a series of recurrent natural and manmade disasters. Disasters were followed by cycles of negative processes: the displacements of its inhabitants and derelictions of its urban tissue. Instead of filling the void encompassed and defined by the city-walls parameter, incremental rarefaction and restructuring of residential blocks has occurred. This has led to the unique phenomenon of depriving stone houses of their 'content'. Instead of encompassing interiors, these vacant buildings house the city's green areas. Their walls accommodate private terraces, gardens, and fields, ultimately increasing the green spaces inside Ston's strictly defined and walled urban area. The 2020 pandemic caused the whole world to experience a stark shift, from ever-increasing growth to shutdown, emptiness and solitude. Paradoxically, it seems that the COVID-19 catastrophe did not bring much change to the still fairly isolated peninsula of Pelješac. While waiting and watching for what the precarious future will bring about, the ambition of this proposal is to encourage the assessment of Ston's voids from another standpoint. Reflecting on these houses not as ruins but as an added spatial and cultural value could help us reconsider its spatial potential and open up new perspectives on their future life.

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DECONSTRUCTING MEANINGS
OF EMPTINESS: EXAMINING
REPRESENTATIONS OF TRANSITORY
SPACE AND 'NON-PLACE' IN
PHOTOGRAPHY



Jessie Martin Notions of isolation and loneliness permeate photographs of empty spaces, and these feelings are heightened when the space alludes to transition. Spaces such as airports and streets are defined by the ebb and flow of bodies. Emptiness extends beyond the single moment, indicating a pause where the purpose of space lies dormant. When spaces of transit are photographed empty, emptiness produces a reaction corresponding to the type of space depicted. Representations of built space are layered with the social intentions that facilitated their formation. Theorists such as Michel Foucault and Marc Augé address this, exploring the hierarchy of spaces and existence of the non-place. They reveal the precarity of spatial identity when time intersects with social function.

To understand the dynamics of emptiness in relation to transitory spaces, this paper focuses on ideas around non-place and approaches to their representation in photography. I address why we see isolation and removal in photographs of empty sites which enable human connection. This debate focuses on the photographs from Edgar Martins' photo-book 'When Light Casts No Shadow' which depict empty airports at night. I will deconstruct Martins' approach as it intersects with both the space and the viewer. I will relate this to my own experiences shooting urban spaces of transit, exploring how ideas surrounding separation and remoteness are communicated.

Photographs are often viewed as holding inherent, inescapable truth, when instead they are accumulations of multiple truths, choices and perspectives. This research disrupts notions of fixity, drawing connections between viewer, subject and photographer, and breaking down assumptions that link emptiness with dislocation.

jessiebianca@gmail.com Jessie Martin is a photographer and educator based in London. Her work focuses on the relationship between constructed environments and public identities, exploring ways of belonging through a research based photographic practice. She completed her BA at the University of Westminster and MA at Goldsmiths, University of London. She teaches at the University of West London.



Ruth Baumeister When the Danish architect Arne Jacobsen won the competition for the new National Bank in 1961, the decision was controversially discussed. An entire urban block had to be cleared out for the new building, which was built as an enclave due to security standards and therefore would not contribute anything to public life in the heart of Copenhagen. The power field which was symbolically created between the National Bank, the Danish parliament and Holmen Church was appalling for many Danish democrats. This paper investigates emptiness in Jacobsen's building as it becomes apparent in the bank's ca. 100 sqm large and 20 m high entrance hall. Through a discreet door in the perimeter wall visitors enter into a nearly invisible glass slues leading into the hall. The impressive space is furnished with nothing but a sculptural staircase, a seating group and two display cases, featuring a selection of Danish coins and a big gold bar. Thin slits in the marble façade only allow light to percolate, but no visual connection between inside and outside. This emptiness is commonly discussed as an inherent feature of Jacobsen's purely functional architecture: a space reduced to nothing but its intrinsic purpose of waiting. Additionally, this contribution, in the form of a photographic essay, presents the generous hall as a space of watching, controlling as well as spirituality and sublimity at the same time. Special focus will be laid on the architect's use of scale, material, light and color in this dramatic composition. Photographs used in the presentations are by Jens Frederiksen, Copenhagen.

rb@aarch.dk Ruth Baumeister is an architecture historian, researcher and writer, specializing in the post-war European avant-gardes in architecture and art. Since 2014, she holds the professorship of architecture history and theory at Aarhus School of Architecture/Dk. She received a PhD in architecture history from TU Delft. She has taught at the TU Delft, Bauhaus-University in Weimar, the Willem de Kooning Academy in Rotterdam and held the position of a visiting professor at the University of Cagliari, in Italy. She is the editor of: "Fraternité Avant Tout: Asger Jorn's writings on art and architecture", (010 Rotterdam, 2011); she co-edited: "The domestic and the foreign in architecture", (010 Rotterdam, 2007); she is the author of "De l'architecture sauvage", (nai 010 Rotterdam, 2014); "Asger Jorn in images, words and forms", (Scheidegger& Spiess, 2014); "What moves us? Le Corbusier and Asger Jorn in Art and Architecture," (Scheidegger& Spiess, 2015). Her research interests include Scandinavian modernism, Bauhaus, Le Corbusier, architecture & tourism and curatorial practice in architecture, history and future of workplace design. The project presented is an off-spring of her research on the life-cycles of revolutionary office buildings.

THE REPRESENTATION OF EMPTY SPACES IN ARCHITECTURE



Dominik
Lengyel

Catherine
Toulouse

The representation of empty spaces in architecture is sometimes related to the notion of architecture as an artistic expression beyond the act of building. In this sense, architectural photographs do sometimes make an effort to produce scenes devoid of people in order to develop the genius loci from an architectural point of view (Shulman, Struth). In contrast to crowded scenes, scenes without people are not empty but call to the imagination of the viewer. And rather than the concrete people visible in crowded scenes, empty scenes are completely open to any kind of interpretation, of any kind of events, historic events, celebrations, protests and social gatherings. So visualisations of empty spaces – photographs, architectural projects or architectural visualisations of historic states of existing or lost buildings or building ensembles – may focus our attention on the act of waiting but they certainly also focus our attention on architectonic qualities including the wide variety of human presence. In the interdisciplinary intersection of architecture, art history, building history and archaeology, empty spaces also represent scientific knowledge, especially those including uncertainty, openness in science in general as well as openness of interpretation. In the scholarly discipline of architecture this openness is the bridge that connects comprehension and creativity. In the end – and architects who present their projects to be built devoid of people underline this (Ungers, Grassi) – architecture that understands itself as an artistic practice can talk about itself and consider loneliness from the perspective of self-reflection. This paper shows several related projects also by the authors.

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Dominik Lengyel, university full professor, chair-holder and co-owner of an architectural office, studied mathematics, physics and architecture at the Universities of Essen, Stuttgart, Paris-Tolbiac and ETH Zurich, diploma in architecture with distinction in 1997, collaboration in the construction planning in the architectural office of Prof. O. M. Ungers in Cologne and founding of the architectural office Lengyel Toulouse Architects in Cologne, later Berlin, together with C. Toulouse. Since 2002 teaching as a substitute professor and professor for descriptive geometry, CAD and media at the Cologne University of Applied Sciences. Since 2006 university professor and chair for the theory of representation, later architecture and visualisation in the Institute for History of Architecture and History of Art at the BTU Brandenburg University of Technology Cottbus, later Cottbus-Senftenberg. Since 2018 member of the European Academy of Sciences and Arts in Salzburg.

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Catherine Toulouse, architect, assistant professor and co-owner of an architectural office, studied architecture at the Universities of Essen, Stuttgart, Paris-Tolbiac and ETH Zurich, diploma in architecture with distinction in 1997, collaboration in the construction planning in the architectural office of Prof. O. M. Ungers in Cologne and founding of the architectural office Lengyel Toulouse Architects in Cologne, later Berlin, together with D. Lengyel. Since 2006 assistant professor for architecture and visualisation at the BTU Brandenburg University of Technology Cottbus, later Cottbus-Senftenberg.

EMPTY SPACE
AS ARTISTIC STRATEGY



Asija Ismailovski The paper entitled *Empty Space as Artistic Strategy* examines two video works by the Bosnian-Herzegovinian artist Igor Bošnjak (b. 1981, Sarajevo, Bosnia and Hercegovina, Yugoslavia) - *Empty Space* (2015, video, color 17:23) and *Is There Death After Life?* (2018, video, b&w, 7:30 min). In both artworks, the focus of the filming camera is on the physical dimension of the vacant space. In *Empty Space*, the artist confronts us with the imagery of an abandoned parking garage, while in the video work *Is There Death After Life?*, we witness the vastness of a black and white natural landscape with an isolated man walking through the middle of a meadow. The camera follows the moving man from above, and his face, along with the end of his trajectory, stays a mystery throughout the whole video. In both works, the scenery seems dystopian and the void consumes the overall image, thus leaving us with the question of whether the empty space is a metaphoric or metonymic experience. Additionally, this paper analyzes these two artworks by Bošnjak as correlated, as we can imagine the emptiness starting in the parking garage and extending into the natural landscape. In both video works, Bošnjak creates an alternative visual geography of unoccupied space that today, in the atmosphere of a pandemic, does not appear to be fully dystopian but rather utopian. In light of the aforesaid, this paper primarily focuses on the elucidation of the following research questions: *How does Igor Bošnjak reconstruct and represent the notion of the empty space? How does he develop a relationship between people and empty spaces in his video works? What does it mean to think about and through empty spaces today in the uncertain times of the pandemic?*

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Asija Ismailovski, born in Tuzla (Bosnia and Hercegovina) in 1991, is currently finishing her master studies at the Institute for Art History at the University of Vienna in Vienna, where she also lives and works. She is one of the founding and active members of the art and art history collective "frustracija." Ismailovski acquired her bachelor's degree in Art History and Turkish Language and Literature at the Faculty of Philosophy, University of Sarajevo, Sarajevo (Bosnia and Hercegovina). After graduation, she has been actively engaged with and within the art and cultural field in Sarajevo and Vienna, working in galleries and cultural institutions. Her specific research interests revolve around the ideas of performance and performativity in connection to the notions of geography and identity politics of Bosnia and Herzegovina in the context of Eastern and Southeastern Europe.

SPECIES OF SPACES, SPECIES
OF EMPTINESS: IDLENESS AND
BOREDOM



Marta Chiara Olimpia Nicosia This paper aims at proposing a comparison between the period of isolation and emptiness we are currently experiencing and the representation of emptiness in nineteenth-century painting. Emptiness was then a very common condition, especially among women of certain social milieus, whose life was marked by the three conditions of confinement, predictability and monotony, identified by Toohey as the key conditions in the generation of a state of boredom (Toohey, *Boredom: A Lively History*, 2012).

Analysing a few relevant nineteenth-century European paintings (for instance by Corot and Toulmouche, among others), we will be able to identify different sorts of representations of emptiness. Although some of them actually present a sort of horror pleni, the emptiness here is not necessarily spatial: what is empty is, as Perec puts it, “not the void exactly, but rather what there is round about or inside it, [...] what we move about in the midst of, our ambient milieu, the space around us” (Perec, *Espèces d’espaces*, 1974). The thing we move in is first of all our own perception of space and time: it is a condition, a contingency. The majority of these images represent women, immersed in a world of boredom, waiting, idling and daydreaming: through these pictures we can almost sense time standing still, while we can easily figure how hours, days and years are spent in this condition. Establishing a parallel with these empty images can possibly shed a new light on our own experience of emptiness.

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Marta Chiara Olimpia Nicosia (Palermo, 1984) is an art historian who joins research with her work in cultural institutions. She obtained her PhD in Management of Cultural Heritage from IMT Institute for Advanced Studies Lucca, carrying out research in Paris with an affiliation to EHESS. Her thesis, “L’art de la rêverie. Female Daydreaming in Nineteenth-century Painting”, analyses the representation of female reveries from the 1860s to the 1910s. She has also worked for UNESCO in Paris and the European Commission in Brussels, before going back to Italy to develop local cultural projects; currently she is working on the organisation of a large cultural heritage festival, Le Vie dei Tesori. Recently, she has written an essay entitled “Flying in the Visual Arts, Between Desire and Progress” (forthcoming) and she is working on the project *Boredom, Attention and Mindwandering. An Historical Perspective*, which includes links with modern neuroscience. Her research interests include: dream and reverie in the arts; representations of boredom; perfumes and olfaction; psychology and mental illness in the nineteenth century; languages and linguistics.

VISUALIZATION AS A
QUALITATIVE PROCEDURE IN
THE REPRESENTATION OF THE
MEANINGS OF WHAT WE ARE
RESEARCHING IN SPACE



Anči Leburčić In their presentation, the authors discuss the contents and characteristics of visual culture within which it is possible to shape different concepts of researching, understanding and interpretation of social life through and with the help of a number of different media. They especially emphasize the importance and social role of the so-called new media (photography, film and others) in the processes of visualization of everything that happens in general in public spaces. They focus on the assumptions of using and perspective developing of methods and tools in the field of qualitative methodology, among which visualization and representation are key methodological and analytical processes/tools/procedures, which modern researchers can successfully use and develop in their research and analyses of visual and other similar realities. Namely, visual sociology as a critical interpretation of visual representations of reality implies those interpretations that are (re)presented in photographs, films, etc. It is possible to discover various cultural experiences, even those problematic, unexpected or socially maladapted ones. Here, photography is expressed as a creative method of social research. It is about photography as a specific social construction that uses visualizations of the social roles of photographers, which arise in moments of research shaping photography as a medium. Accordingly, visualization as a qualitative procedure in the representation of the meanings of what they are researching (such as the phenomena of emptiness, isolation and loneliness) could be very fruitfully used and affirmed on more complex methodological levels, especially within interdisciplinary projects and approaches. Finally, this discussion can contribute to more original reflections on post-isolation and post-pandemic periods in which such values and similar orientations could be developed to a greater extent that will affirm optimism, professionalism and humanity in all social activities and general social action, especially in public engagement.

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Anči Leburčić, Professor at the University of Split, Faculty of Humanities and Social Sciences, Department of Sociology. Profession: sociologist, researcher, methodologist in theoretical and empirical research. She is an autonomous and active researcher in qualitative and quantitative types of theoretical/empirical projects. Her area of specialization includes: sociological methodology, empirical sociology, sociology of gender, urban sociology, sociology of enterprise, sociology of culture, sociology of youth, sociology of everyday life, sociology of entertainment, sociology of media. She has published more than 40 books (with co-authors) and variety of scientific articles (more than 100).

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Laura John, born and raised in Dubrovnik. She applied to the University of Split, Faculty of Humanities and Social Sciences in 2018 in the Department of Sociology. She is currently working with Professor Leburčić as an assistant on methodological lectures. Along with her interests in researching the social sciences, she is also interested in the performing arts.

EMPTY SPACES IN PHOTOGRAPHS
OF PUBLIC HEALTH REMNANTS IN
DALMATIA



Martin
Kuhar

Stella
Fatović-Ferenčić

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Science Foundation
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HRZZ-IP-2019-04-1772.

During the 1960s, the Division for the History of Medical Sciences of the Croatian Academy of Sciences and Arts received a collection of photographs which were part of the permanent exhibition of the Museum for the History of Health of the Croatian Medical Association, the first Croatian medical museum established in 1944. These black-and-white photographs represent various public health structures in different parts of Dalmatia. The spaces around these buildings, such as water wells, cemeteries and isolation constructions, are devoid of people, but precisely for that reason suggest timelessness and continuity and evoke the purpose of these objects in maintaining hygiene and preserving health. One of the panels is entitled Healthcare in Old Dubrovnik and it shows some crucial objects important in the development of public health in this part of the world, among which the most famous is the quarantine established in 1377, as the first ever method of isolating people and objects suspected to carry disease. Thus, these photographs have a dual meaning. On the one hand, they are a historical document of a past museological concept used in a museum that does not exist anymore, functioning as a sort of reliquiae reliquiarum of the old permanent exhibition. On the other hand, they become focal points for a novel view in which the motifs represented in these photographs are subjected to reinterpretations, especially in the context of the new pandemic.

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Martin Kuhar, MD, PhD, graduated from the School of Medicine in Zagreb in 2008. At the Faculty of Humanities and Social Sciences in Zagreb, he finished his undergraduate studies in philosophy and anthropology in 2013. In 2015 he obtained a doctorate at the School of Medicine in Zagreb. Currently, he is working at the Division for the History of Medical Sciences of the Croatian Academy of Sciences and Arts as a research associate. He teaches the course Pharmaceutical Ethics and Deontology at the Faculty of Pharmacy and Biochemistry. He is a collaborator on the project *Exposition: Themes and Aspects of Croatian Photography from the 19th Century until Today*.

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Stella Fatović Ferenčić, MD, PhD, is the Head of the Institute for the History and Philosophy of Science of the Croatian Academy of Sciences and Arts in Zagreb, Croatia. She taught History of Medicine at the School from 1990 to 2000, while from 2005 to 2009 she was the chairwoman for the History of Medicine and Medical Ethics at the School of Medicine in Osijek. She studies and teaches Croatian biomedical history within the European context, with a particular interest in the history of pharmacy, dermatovenereology, social history and bioethics. She is the author of more than 150 scientific papers on the history of the biomedical sciences and the author of several books. She is the founder of the Croatian Museum of Medicine and Pharmacy (2014) and is actively working as one of the curators of the permanent exhibition.

REPRESENTATIONS OF QUARANTINE
AND SPACE IN VISUAL CULTURE



Klaudija Sabo The main focus of my proposal will be the representation of quarantine in different historical periods and visual artifacts. An instructed kind of quarantine is found for the first time in Dubrovnik (the former Ragusa). During the plague epidemic the council of the city decided to refuse the entrance of foreign ships. Seafarers and merchants were kept on an island for 40 days to prove that they were healthy. Later the citizens of Ragusa constructed their own building complex, called the Lazareti, for infected persons. This building had its own kind of water supply and was equipped with doctors, nursing staff and priests. This operation modus of the quarantine and the building of shelters for contaminated people is still observable during the COVID-19 pandemic. On this basis I'm especially interested in the representation of the artificial constructed space of quarantine. How has this representation of quarantine changed over the centuries? And what kind of physicality is represented in the artifacts?

Klaudija.Sabo@aau.at Klaudija Sabo is a postdoc-assistant at the Department of Cultural Analysis, Section Visual Culture at the University of Klagenfurt, Austria. She studied culture sciences and art history at the Humboldt University in Berlin, Visual Cultures at Goldsmiths University in London and film at the Academy of Dramatic Art, University of Zagreb. She received her PHD in contemporary history at the University of Vienna in 2016. Her research project *Icons of the Nations. Representations of Founding Myths in the ex-Yugoslav area* addresses the transformation processes of national myths and their national heroes on the basis of (audio)visual art productions.

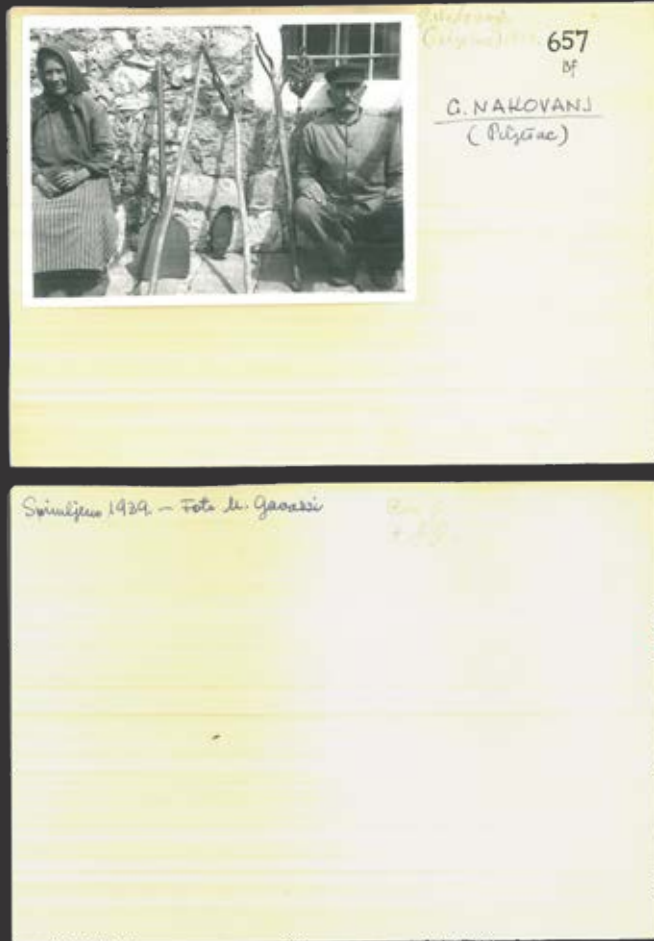
STAGING ISOLATION: IMAGES OF
SECLUSION AND SEPARATION



Catlin Langford This paper will examine historical and contemporary photographers' use of staging to construct works that depict figures in isolation, both physically and symbolically. These works purposefully portray isolation to convey inner mental states and provoke reflection on the human condition and experience. In the nineteenth century, photographers staged tableaux to create consciously artistic photographs that included works commenting on themes of loneliness and seclusion. This historical tradition can be connected to contemporary, practicing photographers who create works that comment on the contemporary human experience through staging scenes of isolation, intentionally blending fact and fiction to immerse the viewer in a seemingly familiar world. Frances Kearney's works present slow, still scenes of dislocated figures in rural settings, escaping modern life. More obviously theatrical are Gregory Crewdson's haunting, empty suburban scenes that are inhabited by figures in states of contemplation and longing. Moving towards the urban, Philip-Lorca diCorcia's works consider isolation in the contemporary city environment. Individuals are presented alone, devoid of human connection despite their existence in the bustling metropolis. Throughout lockdown, these photographs have taken on new meaning. The works simultaneously reflect and question the collective and diverse experience of isolation. It is worth considering whether artists will respond to the theme of isolation in the same capacity in the years ahead, given the idea and experience of isolation has become so widely and obviously embedded in contemporary culture and understanding. Will the theme hold the same appeal?

c.langford@vam.ac.uk Catlin Langford is the inaugural Curatorial Fellow in Photography, supported by The Bern Schwartz Family Foundation at the Victoria and Albert Museum. She previously held positions at the Royal Collection Trust, Witt and Conway Libraries and the National Trust of South Australia.

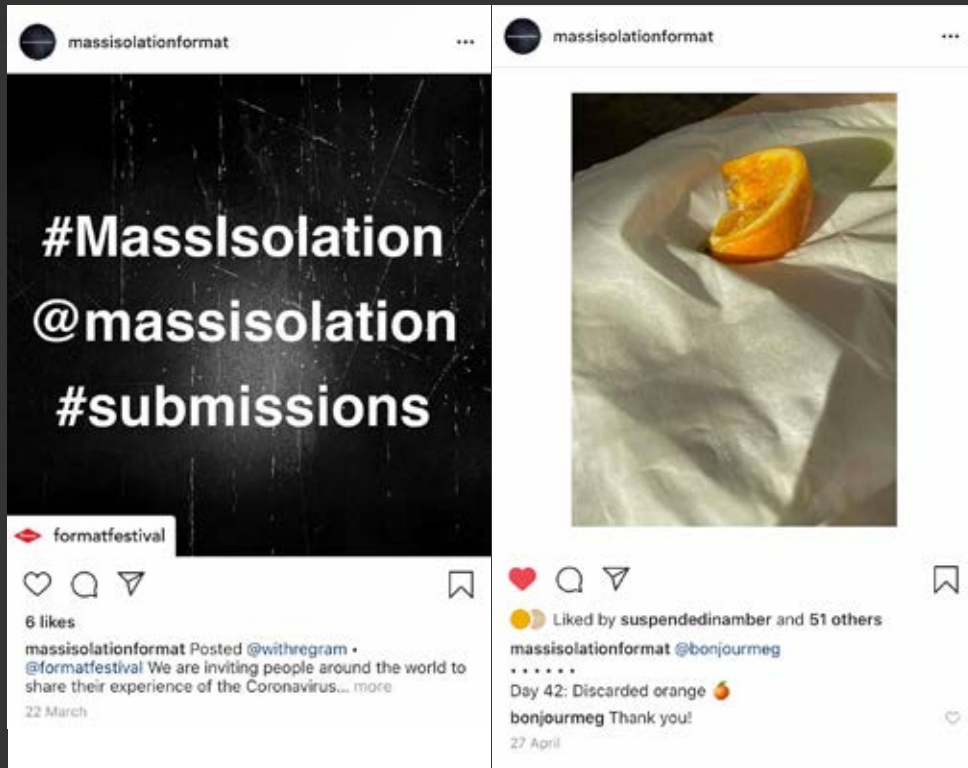
ETHNOGRAPHIES OF WAITING,
ETHNOGRAPHIES OF EMPTINESS:
TIME AND SPACE THROUGH
PHOTOGRAPHY



Tihana Rubić The field of cultural anthropology is approaching the current global crisis through the concepts of waiting, emptiness, doubt, uncertainty, remembrance, and hope, making use of previous research findings from various earlier crises, extraordinary circumstances, and old and new states of normalcy. Emptiness and waiting are relational categories. Content is inscribed into them – that which did not happen. In light of events such as the mass closing of street-front business spaces (food and beverage outlets, small businesses) in the centres of transitional, post-transitional, and post-industrial cities “as a late-capitalist implosion of cities” (Mucko 2012) or perceptions of family photographs and photo albums as a reflection of “hidden”, “secret”, complex intra-family relations and “thin places” (Poulos 2009), cultural anthropology offers predefined, qualitative readings of waiting, uncertainty, hope, and literal and metaphorical states of emptiness. Whether literal empty spaces in a family album where photographs are missing, “the material emanation of a lived experience” (Belaj 2008), or metaphorical gaps that strengthen and perpetuate internal family anxieties that are avoided through various family narrative strategies as unnarrativised motifs from the family biography, as they bring the potential of conflict, pain, and a future yet to come (Hirsch 1997), anthropology has already examined various kinds of emptiness. This presentation is envisioned as a theoretical and empirical contribution to the approach to time and space in ethnology and cultural anthropology, mainly through ethnographic accounts and reflections on photographs in social and cultural daily life, as well as through the concepts of emptiness and waiting.

trubic@ffzg.hr Tihana Rubić is an assistant professor at the Department of Ethnology and Cultural Anthropology of the Faculty of Humanities and Social Sciences, University of Zagreb. She is the author of the book *Nezaposleni u gradu: Antropologija rada i neformalne ekonomije (Unemployed in the City: Anthropology of Labour and Informal Economy)* (hed-biblioteka, 2017). Her research interests encompass: family relations, the labour market and informal economy, urban anthropology, urban marginalized groups, green public space, and qualitative methodology. She is enrolled as a researcher in the Croatian Science Foundation’s project *Exposition: Themes and Aspects of Croatian Photography from the 19th Century until Today*.

HIERARCHY OF HISTORY: CURATION
OF PHOTOGRAPHY DURING THE
COVID-19 LOCKDOWN PERIOD



Meg
Wellington-Barratt

This paper intends to explore the curation of the rapidly growing archive intending to mark the Covid-19 lockdown period in the UK. The paper wishes to understand which images are being marked as significant throughout this period and why this might be. It will explore authorship, curatorship, image content and what this suggests about community life in the UK during the period of isolation. It aims to explore these points by looking at key groups of recently curated images such as the Historic England collection, the @massisolationformat Instagram account which is run by Format Festival, Derby. It will use image analysis and basic thematic coding to examine the content of images chosen that relate to three key phenomena: markers related to Covid-19 such as signage, empty spaces that are usually inhabited, and home spaces during isolation. The paper is interested in whether a hierarchy of historical documentation exists when selecting these images, and what effect this curation has on our understanding of the time in the future. This is a unique opportunity to view these questions from within and monitor whether the themes of the developing historical documents relate to the lived experience of isolation.

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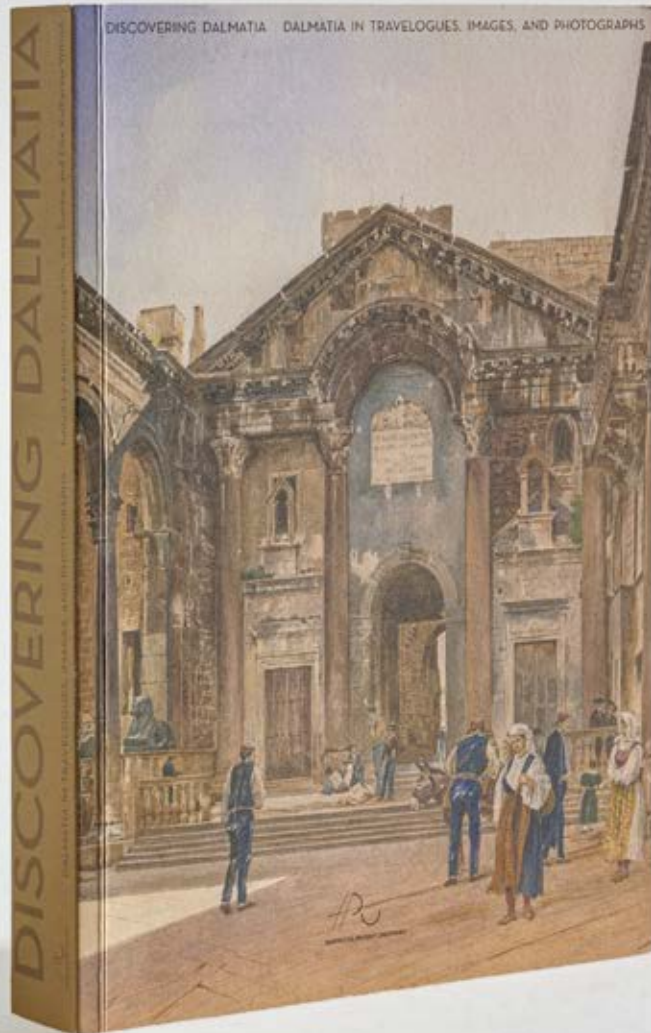
Meg Wellington-Barratt is an educator and practicing artist, specialising in photography, textiles and print-based media. She has taken part in various residencies and notable exhibitions at galleries such as Glasgow School of Art's Mackintosh Museum, Newlyn Gallery, and Schoolhouse Gallery. She regularly collaborates with other professionals and engages with the contemporary photographic and art environment through research and writing. She is a doctoral student at the University of Sheffield, researching photographic pedagogy, identity and creative choice making. Meg teaches photography and art at secondary and further education level.

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The launch of the proceedings *Discovering Dalmatia: DALMATIA IN TRAVELOGUES, IMAGES, AND PHOTOGRAPHS* CONFERENCE PROCEEDINGS PUBLISHED BY THE INSTITUTE OF ART HISTORY, ZAGREB, 2019

Featuring a discussion with the editors, Katrina O'Loughlin, Ana Šverko, and Elke Katharina Wittich



From a review by Marko Špikić *Discovering Dalmatia* brings together twelve chapters offering new interpretations of conceptions of the space, natural beauty, and cultural heritage of Dalmatia (a historical region of Croatia), as a destination for educated travellers. [...] It includes analyses of accounts by a wide range of travellers, from Jacob Spon, Robert Adam, Alberto Fortis, Aleksander Sapieha, Ludwig Salvator von Habsburg, Franz Thiard de Laforest, numerous Viennese painters and Art History students, to Gertrude Bell and Bernard Berenson. [...] Before us is a book in which the “view from the outside” is considered in a critical, comparative, and contextual way. Dalmatian spaces are thus integrated once more into the European context, where interest in this forgotten or unfamiliar, not to mention exotic, land first appeared during the Renaissance and Baroque periods. The interpretations of the travelogues – from manuscripts and printed books to sketches, graphical representations, pictures, and photographs – focus on the shattering of prejudices, culture shocks, and the aesthetic experiences of a generation of European intellectuals, which allow contemporary readers to understand the value of this complex space, and to understand the establishment of the cultural and natural heritage of the Croatian coastal region.

From a review by Joško Belamarić The publications arising from the *Discovering Dalmatia* conferences compellingly outline just how significant *Iter Dalmaticum* is for the global study of the Grand Tour. The conferences have uncovered a small constellation of European researchers who, with ever more precise insights and analytic nuances, have studied the local monuments, geography, mentality, folk costumes, customs, and ultimately the perspectives of this little-known province on the edge of European civilisation. [...] This volume demonstrates the way that knowledge about Dalmatia was changed and exchanged in the period spanning the sixteenth to the twentieth centuries. [...] The powerful intellectual curiosity and erudition of the travellers, as well as the emotion awakened by the balance between nature and picturesque architectural complexes, resulted in compelling personal impressions and subtle notes on the nature of the Dalmatia of the past. Scholarly studies gradually moved from their original focus on the Greek and Roman monuments that formed Dalmatia’s foundations to include an interest in the heritage of medieval municipalism, towards a discussion of the defining of national identity, and to an interpretation of Dalmatian monuments, which represent the distinctive contribution this extremely complex cultural environment made to the universal history of European civilisation.

An Exhibition at the Split City Museum
SPLIT AND DIOCLETIAN'S PALACE IN THE WORK OF
DANISH PAINTER JOHAN PETER KORNBECK



The Split City
Museum &
The Institute
of Art History

Organiser

Joško Belamarić

Curator

The Split City Museum has recently acquired two paintings by Johan Peter Kornbeck at auction in Denmark. The first, depicting the Cathedral of St Doimus, the arches of the Peristyle and the Skočibučić-Laskaris Palace, dates to 1873. The second image, painted in 1874, shows figures trading in what is today the city market (the *pazar*). It also depicts the architecture of the old Dominican monastery, with the buildings inside Diocletian's Palace and the cathedral bell tower in the background.

Kornbeck (1837-1894) was a Danish artist known for his paintings of architectural exteriors. He trained as a painter and architect. As was common at the time, he frequently travelled to Italy and Spain, but he also visited Dalmatia and the countries along the Danube. Some of his paintings, including these two newly-acquired paintings, come from his commercial exhibition in Copenhagen in 1887, when Kornbeck was collecting money for his trip to Egypt, which he had long been planning. Kornbeck's significance for the Danish painting scene of the 1870s and 80s is undeniable.

Croatia's cultural community first heard of Johan Peter Kornbeck in a short text written by Kruno Prijatelj. It discussed one of Kornbeck's paintings of Split, which had appeared at Christie's in 1993. Meanwhile, nothing was known about several other paintings depicting Diocletian's Palace and the surrounds of Split. Some of these motifs were clearly popular when Kornbeck decided to paint them in various sizes and variations - at times in the form of Romantic-Biedermeier capricci.

A small exhibition will feature Kornbeck's two recently-acquired originals, along with several reproductions. These paintings will enrich the iconography of Split in the middle of the latter half of the 19th century considerably, and draw attention to the interest of Danish painters in the Split and Dalmatia of the time, which has thus far been overlooked. Indeed, another notable Danish painter visited Split in this period, perhaps even at the same time: Christian Frederick Emil Eckardt (1832-1914). This contemporary of Kornbeck's left us several paintings of Split's harbour, which are likewise valuable both artistically and as records of their time.

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Nenad Gattin, *Diocletian's Palace, Split, 1960s*.
Courtesy of the Nenad Gattin Photo Archive,
Institute of Art History, Zagreb

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Father-land: view to the north, Nicosia Buffer Zone
(2016). Film still.

*Father-land: plane runway, international airport,
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Manaus, Brazil, May 15, 2020. Photo: Alex Pazzuelo,
Semcom / FotosPúblicas

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*On the edge - collage / from the presentation
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New York, April 20, 2020.
Photo: The Associated Press

Toronto, March 25, 2020.
Photo: Cole Burston/Bloomberg/Getty Images

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Lugo, Piazza 1° Maggio, 7-13 April 2020.
Photo by Luca Nostri

Lugo, Piazza Garibaldi, 7-13 April 2020.
Photo by Luca Nostri

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René Magritte, *Golconda (Golconde)*, 1953.
The Menil Collection, Houston. © 2019. C. Herscovici /
Artists Rights Society (ARS), New York

Demonstration against COVID-19 measures in France
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The empty plinth previously occupied by the
statue of Edward Colston in Bristol City Centre.
Photo by Bec Rengel

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Monument to Frederick the Great of Prussia, 1796
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Edward Hopper, *Bridge in Paris*, 1906,
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Photo by Jens Frederiksen / Copenhagen

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Hypothetical state of Berne Minster around 1573 AD
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Igor Bošnjak, *Is There Death After Life?*, 2018, video,
4k, black and white, 7:30 min. Video still. Copyright
and courtesy of the Artist.

Igor Bošnjak, *Empty Space*, 2015, video, HDV, color,
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Artist.

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Sir John Everett Millais, *Bt, Mariana*, 1851,
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Cistern in the cloister of the then-former Dominican
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Matt Rourke, *Philadelphia Field Hospital*,
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Clementina, Lady Hawarden, *Clementina Maude*,
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238-1947, © Victoria and Albert Museum, London

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In the late 1930s on the island of Pelješac.
Photo by Milovan Gavazzi

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<https://www.instagram.com/massisolationformat/>

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Johan Peter Kornbeck, *Split*, 1873

