

Role, Reception and Identity
of National(ized) Art Collections
in Central and Eastern Europe 1918–1991

Vloga, recepcija in identiteta
nacional(izira)nih umetnostnih zbirk
v Srednji in Vzhodni Evropi 1918–1991

INTERNATIONAL WORKSHOP
MEDNARODNA ZNANSTVENA DELAVNICA

PROGRAMME AND ABSTRACTS
PROGRAM IN POVZETKI

Ljubljana, ZRC SAZU, 9–10 April 2026



Interior of Slovenska Bistrica Castle, around 1926 (private archives)

Thursday, 9 April

Venue: ZRC SAZU, Prešeren Hall, Novi trg 4, Ljubljana

14.45–15.00

Welcome and Introduction

15.00–16.00

SESSION 1 **Art Collections and Interwar Art Market**

Chair: Renata Komič Marn

Ljerka Dulibić (Zagreb)

Between Slovenia and Zagreb: Private Collections and the Circulation of Artworks in the Interwar Yugoslav Art Market

Tanja Trška (Zagreb)

Slovenian Collections and Croatian Collectors in the Interwar Period: Provenance Histories from Croatian Museums

Polona Vidmar (Maribor/Ljubljana)

Known and Unknown Paths of Artworks from Novo Celje Mansion

Discussion

16.00–16.30 Coffee Break

16.30–18.00

SESSION 2 **Private and Public Art Collections: Provenance, Fate, Identity**

Chair: Tanja Trška

Gašper Oitzl (Ljubljana)

The Fate of the Metal Objects in the National Museum of Slovenia, acquired through the Federal Collecting Center

Marcela Rusinko (Brno)

Being through Things: Provenance as an Ontological Question of the Twentieth Century

Barbara Vodopivec (Ljubljana)
From Private to Public: The Fate of the Writers' Villa Inventory after 1945

Kamila Kłodkiewicz (Poznań)
The Fate of Polish Aristocratic Collections after the Second World War: The Cases of Gołuchów and Rogalin

Discussion

19.00 Dinner

Friday, 10 April

Venue: ZRC SAZU, Prešeren Hall, Novi trg 4, Ljubljana

9.00–10.00

Keynote speech

Chair: Renata Komić Marn

Ewa Manikowska (Warsaw)
The Integrity of Collections as a Lost Value: The Nationalization of Aristocratic Cultural Assets in Postwar Poland

10.00–11.00

SESSION 3 Mapping and Reconstructing 1 (Student Session)

Chair: Renata Komić Marn

Jakub Žák (Brno)
"A Real, Genuine Need": The Case of the Collector Jindřich Bělohříbek at His Vinoř Chateau near Prague

Tajda Benko (Murska Sobota)
The Szapáry Collection in Murska Sobota and Local Buyers: New Research Perspectives

Mihaela Cik & Martina Jurišić (Zagreb)
Private Libraries of Zagreb's Jewish Elite: Books from the Deutsch Maceljiski and Marić Collections at the Museum of Arts and Crafts in Zagreb

Discussion

11.00–11.30 Coffee Break

11.30–12.50

SESSION 4 Mapping and Reconstructing 2 (Student Session)

Chair: Tina Košak

Laura Novak Aleksić (Zagreb)
Private Collections and Donations to the Diocesan Museum of the Archdiocese of Zagreb

Marko Balažič (Maribor)
The Fate of the Interior Furnishings Collection of Irma, Countess of Wurmbrand-Stuppach, Baroness of Georgievits de Apádia, from Ormož Castle after 1945

Natalia Skrzypek (Poznań)
Displacement and Incorporation: The Postwar Nationalization of the Gołuchów Vase Collection

Brigita Jenko (Koper)
Between Sensitive Provenance and Anonymous Museum Storage: The Case of Bartolomeo Gianelli's Saint Elizabeth among the Prisoners

Discussion

12.50–14.15 Lunch Break

14.15–15.45

SESSION 5 Kunstraub, Safe-Guarding and Return of Artefacts

Chair: Ewa Manikowska

Luis Javier Capote Pérez (San Cristóbal de La Laguna)

The Pissarro Case: Legal and Ethical Perspectives in Provenance

Davor Mlinarič (Celje)

Asian Objects from the District Collecting Centre in the Celje Regional Museum

Franci Lazarini (Maribor/Ljubljana)

Germanicus – The Long Journey from its Discovery to the National Museum of Slovenia

Neža Čebren Lipovec (Koper)

The Return of the "Istrian Jewels": From the Perspective of Critical Heritage Studies

Discussion

15.45–16.15 **Coffee Break**

16.15–17.15

SESSION 6 Management of State-Owned Artistic and Cultural Assets 1945–1991

Chair: Marcela Rusinko

Tina Košak (Ljubljana/Maribor)

Acquisitions of Artworks for Ministries of the People's Republic of Slovenia in 1947 and 1948: Reports from the Archive of the Ministry of Education

Renata Komić Marn & Mateja Kos Zabel (Ljubljana)

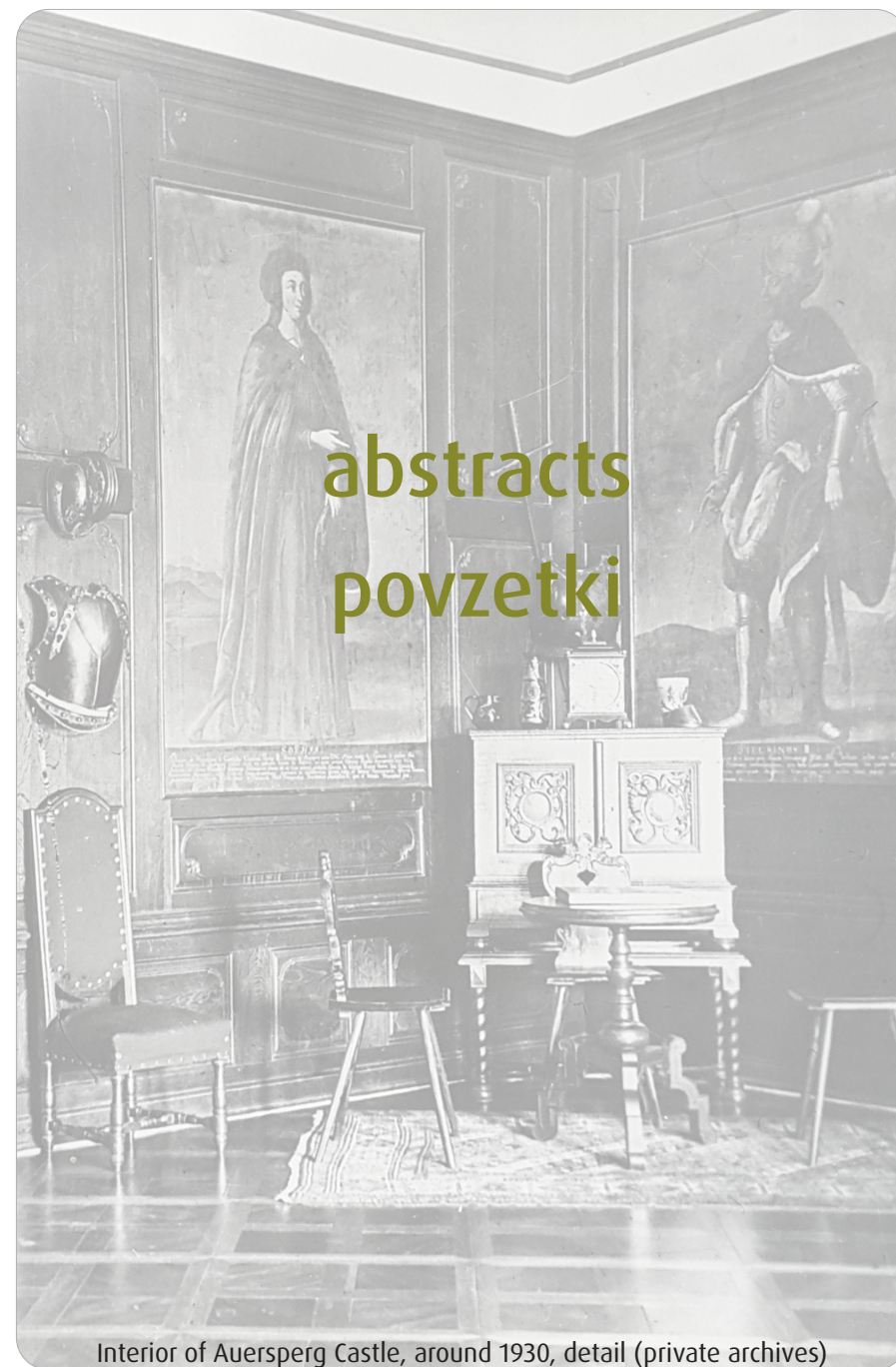
The Collection of Paintings at the National Museum of Slovenia: Transfers, Provenance, Identity

Final Discussion

The international workshop is organised as part of the research project *Nationalisation and Musealisation of Art Collections in Slovenia in the Light of Provenance Research* (J6-60106) and the research program *Art in Slovenia at a Cultural Crossroads* (P6-0061(B)), both of which are funded from the state budget by the Slovenian Research and Innovation Agency (ARIS), and within the framework of the bilateral scientific research cooperation project *Art Collections and the Art Market in the Kingdom of Yugoslavia 1918–1941* (BI-HR/25-27-044), co-funded by ARIS and the Ministry of Science, Education, and Youth of the Republic of Croatia (MZOM).

Mednarodno delavnico smo organizirali v okviru temeljnega raziskovalnega projekta *Nacionalizacija in muzealizacija umetnostnih zbirk na Slovenskem v luči raziskav provenience* (J6-60106) in raziskovalnega programa *Umetnost na Slovenskem v stičišču kultur* (P6-0061), ki ju iz državnega proračuna financira Javna agencija za znanstvenoraziskovalno in inovacijsko dejavnost Republike Slovenije (ARIS), ter v okviru bilateralnega znanstvenoraziskovalnega sodelovanja *Umetnostne zbirke in umetnostni trg v Kraljevini Jugoslaviji 1918–1941* (BI-HR/25-27-044), ki ga sofinancirata ARIS in Ministarstvo znanosti, obrazovanja i mladih Republike Hrvatske (MZOM).

abstracts
povzetki



Interior of Auersperg Castle, around 1930, detail (private archives)

Marko Balažič (Maribor)

**The Fate of the Interior Furnishings Collection of Irma,
Countess of Wurmbrand-Stuppach, Baroness of Georgievits de Apádia,
from Ormož Castle after 1945**

After 1918, Irma von Pongratz (1886–1970), the widowed Countess of Wurmbrand-Stuppach, lived in Ormož Castle with her second husband Guido, Baron of Georgievits de Apádia (1882–1963). Because of their somewhat extravagant lifestyle resulting in debts, the couple considered auctioning several pieces of furniture in 1935, although none were sold at that time. After the Second World War, Ormož Castle was nationalized, but the interior furnishings remained the property of the baroness of Georgievits de Apádia. During her lifetime, the baroness sold twenty-four pieces of her collection to private individuals. Others were inherited by her heirs, and some remained in the collection of the Municipality of Ormož and in the collection of the Ptuj–Ormož Regional Museum. Although the baroness's collection was mostly transferred to another country, the remaining pieces in Slovenia shed light on the taste of the collector and the fate of the former Austro-Hungarian nobility after the end of Austria-Hungary.

Tajda Benko (Murska Sobota)

**The Szapáry Collection in Murska Sobota and Local Buyers:
New Research Perspectives**

This paper primarily focuses on the surviving pieces of furniture from the Szapáry Collection, which are now owned by the descendants of Isidor Hahn. It appears that in the 1930s, in addition to the Szapáry library, Hahn acquired individual pieces of furniture and decorative art through Josip Benko. As part of my research for my master's thesis, I was able to determine that a blue furniture set was once located in Murska Sobota Castle. However, research on other furnishings now owned by Hahn's descendants remains difficult due to a lack of descriptions and archival or other written materials. Although the purchases made by certain

individuals and institutions at the time of the auction in 1930 have been well researched, considerably less is known about how Josip Benko resold the furniture and works of art to local buyers in Prekmurje. Through this research, I draw attention to the existence of previously unknown pieces of the castle furnishings and to possibilities for further research into their origins and the paths they took to the homes of Prekmurje buyers.

Luis Javier Capote Pérez (San Cristóbal de La Laguna)

The Pissarro Case: Legal and Ethical Perspectives in Provenance

In 1897, the French painter Camille Pissarro created the work *Rue Saint-Honoré, dans l'après-midi. Effet de pluie* (Afternoon on Rue Saint-Honoré. The Effect of Rain). It was part of a series of paintings made from one window of the Grand Hôtel du Louvre. The painting was sold to the German businessman Julius Cassirer and inherited first by his son Fritz and, after he died, by Fritz's widow Lily. In 1939 she was forced to sell it, and the work came into Nazi hands. The painting disappeared at the end of the Second World War and reappeared ten years later in the United States. It was sold multiple times until 1993, when it was acquired by the Spanish state for the Thyssen-Bornemisza Museum. The heirs of the former owner sued to recover ownership of the painting. This paper analyzes the legal and ethical perspectives of provenance and restitutions of spoliation of art.

Mihaela Cik & Martina Jurišić (Zagreb)

Private Libraries of Zagreb's Jewish Elite: Books from the Deutsch Maceljiski and Marić Collections at the Museum of Arts and Crafts in Zagreb

The renovation of the Museum of Arts and Crafts in Zagreb revealed the existence of books originating from the private libraries of Jewish families that lived in the city during the interwar period. This research focuses on the Deutsch Maceljiski and Marić families, who were prominent among the city's social and economic elite and active as art collectors. During the Second World War, after the establishment of the Independent State of Croatia in 1941, Jewish property was systematically confiscated by the Ustaša regime. As part of this process, numerous private libraries were taken from their owners. By examining the content of the books, as well as provenance marks, inscriptions, and other traces left by their owners, this research seeks to reconstruct the reading interests and intellectual profiles of these families. Art publications, auction catalogues, and specialized literature preserved in these private libraries point to the networks, markets, and channels through which they encountered and acquired works of art as collectors. The rediscovered libraries provide more than evidence of reading habits: they also help illuminate how cultural capital and private art collections were formed among Zagreb's Jewish elite before the war. Mihaela Cik, Antonia Došen, and Martina Jurišić have been conducting research on private Jewish libraries at the Museum of Arts and Crafts in Zagreb since 2024, with the aim of establishing a transparent approach to this heritage.

Neža Čebren Lipovec (Koper)

The Return of the "Istrian Jewels": From the Perspective of Critical Heritage Studies

At the beginning of the Second World War, approximately one hundred artworks were taken from three northern Istrian cities. This case offers a basis for reflection on restitution and repatriation due to the change of sovereignty in Istria from

Italy to Yugoslavia, and thus Slovenia, and the concomitant radical change in the urban population. This article examines this issue through the perspective of critical heritage studies, focusing on related discourses. It frames the two official national discourses within the principles of restitution. Finally, it tackles the potential of museological interpretation in addressing the issue in an agonistic pluralist approach.

Ljerka Dulibić (Zagreb)

Between Slovenia and Zagreb: Private Collections and the Circulation of Artworks in the Interwar Yugoslav Art Market

Focusing on the role of private collections and their place within regional networks of art circulation, this paper offers a brief insight into archival sources that remain only partially explored in the study of the interwar art market in the Kingdom of Yugoslavia. The analysis is primarily based on archival documents related to the Strossmayer Gallery of Old Masters and the Society of Friends of the Strossmayer Gallery, founded in 1928 to support acquisitions for the gallery. Numerous purchase offers submitted to the gallery by private individuals provide valuable evidence for the contents of private collections and the circulation of artworks across the region. Particular attention is given to offers sent from Slovenia to Zagreb during the 1920s and 1930s, which shed light on the movement of artworks and the connections between collectors, institutions, and the art market. Although relatively few acquisitions were ultimately realized, these documents reveal important aspects of interwar collecting practices and highlight the role of Zagreb as an important reference point for artworks circulating within the wider Yugoslav and Central European context.

Brigita Jenko (Koper)

Between Sensitive Provenance and Anonymous Museum Storage: The Case of Bartolomeo Gianelli's *Saint Elizabeth among the Prisoners*

This paper presents the case of the altarpiece *Saint Elizabeth among the Prisoners* by Bartolomeo Gianelli, which was discovered in 2022 in the warehouse of the Koper Regional Museum. Its provenance (a prison), the complex dynamics of its acceptance into a museum, and its lengthy anonymous storage highlight the reception of an individual work of art that is politically and nationally defined from various perspectives (original location, function of the artwork, authorship, and sociopolitical changes). An entry record documenting the painting's acquisition by the museum, combined with an analysis of archival sources, made it possible to reconstruct its past contexts: its provenance, the role of various institutions in the museum accession procedure, and, in particular, reflection on the century-long anonymous storage of an unidentified and non-inventoried artwork in the museum. Finally, a connection between the painting's handling within the museum context and the artistic subject discovered was revealed. Details of the specific content of that subject, at a particular political moment, led to the removal of part of the composition, thereby altering its message.

Kamila Kłudkiewicz (Poznań)

The Fate of Polish Aristocratic Collections after the Second World War: The Cases of Gołuchów and Rogalin.

Greater Poland (*Wielkopolska*), one of Poland's major regions, was under Prussian rule in the nineteenth century, and later under German control. Important aristocratic collections were established in the region during this period, including those of the Raczyński family in Rogalin, the Działyński family in Kórnik, the Czartoryski family in Gołuchów, and the Mielżyński family in Miłostów. These collections helped compensate for the lack of public museums in the second half of the nineteenth century. After Poland regained independence during the

interwar period, most of these collections continued to be open to visitors. During the Second World War, the residences were seized by the Germans and the collections were mostly transported deep into the Reich. The Decree of the Polish Committee of National Liberation (the communist authorities) of September 6th, 1944, marked the true end of the aristocratic collections. Under this decree, an agrarian reform was carried out, and the estates were nationalized. Meanwhile, under the Minister of Agriculture and Land Reform's Regulation of March 1st, 1945, the authorities confiscated movable property. This paper examines the fate of two great Polish residences and their collections: Rogalin and Gołuchów. The paper addresses the fate of items from the Raczyński and Czartoryski collections after 1945 and the question of what the authorities intended to establish in the residences at Rogalin and Gołuchów, as well as the extent to which the collections were required for this purpose. It also considers the construction of narratives surrounding the aristocratic collections at Rogalin and Gołuchów, and the distortion of the memory of these places.

Renata Komić Marn & Mateja Kos (Ljubljana)

**The Collection of Paintings at the National Museum of Slovenia:
Transfers, Provenance, Identity**

After the Second World War, there were two major cultural institutions in Slovenia with extensive collections of paintings: the National Museum and the National Gallery. Founded in 1821 as a provincial museum, the National Museum had already faced the demands of the National Gallery, established in 1918, during the interwar period; in accordance with the policies of the time, it was required to transfer a large portion of its painting collections to the National Gallery. This trend continued even after liberation, and by 1947 the museum had transferred approximately six hundred paintings to the gallery—works that it had acquired over more than a century of its existence. Surprisingly, however, a shipment of paintings soon arrived at the museum from the Federal Collecting Center warehouses—collected in various ways from all corners of the country,

of unknown provenance, and in poor condition. This paper presents findings regarding the provenance and fate of the paintings that were both donated and received, as well as the impact of these transfers on the management of the painting collection at the National Museum of Slovenia.

Tina Košak (Ljubljana/Maribor)

**Acquisitions of Artworks for Ministries of the People's Republic of Slovenia
in 1947 and 1948: Reports from the Archive of the Ministry of Education**

The paper sheds light on the early acquisitions of artworks for furnishing the offices of the ministries of the People's Republic of Slovenia in 1947 and 1948, based on newly discovered ministry reports now kept in the archival fond of the Ministry of Education in the Archives of the Republic of Slovenia. The reports provide insights into the new authorities' preferences in style and iconography, their taste for contemporary art, and the acquisition prices, thus supplementing the current state of research on the selection criteria and chronology of purchases. The timeframe of the reports makes it possible to also regard the first acquisitions as a process parallel to the inventorying, partial valuation, and distribution of the artworks confiscated immediately after the Second World War and selected for offices or musealized.

Franci Lazarini (Maribor/Ljubljana)

**Germanicus: The Long Journey from its Discovery
to the National Museum of Slovenia**

This paper examines the provenance of a first-century AD bronze bust of a young man, traditionally (but incorrectly) identified as Germanicus, from its discovery in 1921 to its present custody in the National Museum of Slovenia. Based on

archival sources, it sheds light on the role of its owner, Herbert Kartin, his illegal attempts to sell it, and its Nazi confiscation and alleged transfer to Heinrich Himmler, as well as its postwar restitution to Yugoslavia and Kartin's prolonged legal dispute with the state.

Ewa Manikowska (Warsaw)

The Integrity of Collections as a Lost Value:

The Nationalization of Aristocratic Cultural Assets in Postwar Poland

This paper analyzes the legal frameworks under which cultural assets were nationalized in postwar Poland by examining the Potocki collection from Krzeszowice—one of the best-preserved historic aristocratic collections in Poland—as a case study. Particular attention is given to the principle of the integrity of collections, which was undermined through the classification of objects as museum, library, or archival materials and through subsequent policies of redistribution among various institutions. Today, the Potocki collection from Krzeszowice is dispersed across more than a dozen institutions throughout Poland, with its original composition and historical context largely unresearched and unknown even to scholars and curators. The paper concludes by addressing the contemporary challenges involved in researching, interpreting, and assessing the legacy of aristocratic collections in Poland.

Davor Mlinarič (Celje)

Asian Objects from the District Collecting Center in the Celje Regional Museum

This paper examines how East Asian objects became part of the collections of the Celje Regional Museum. Particular attention is given to the activities of the district collecting center that was established in Celje after the Second World War, which was responsible for gathering cultural and historical objects in the region. Using archival sources, the study reconstructs the work of this center and the processes through which various objects were collected, documented, and later transferred to the museum. Among these were also artefacts of East Asian origin that eventually formed the basis of the museum's Asian collection. The paper highlights the institutional role of the collecting center in preserving and shaping this distinctive part of the museum's holdings.

Laura Novak Aleksić (Zagreb)

Private Collections and Donations to the Diocesan Museum of the Archdiocese of Zagreb

The Diocesan Museum of the Archdiocese of Zagreb, founded in 1939, was opened to the public in 1942 in the Znika Manor on Kaptol, where it remained until its closure in 1971. The museum was the result of continuous efforts by the Zagreb canon Kamilo Dočkal (1879–1963) to preserve the artistic heritage of churches and parishes within the territory of the Zagreb Archdiocese, primarily artworks that had previously been removed from liturgical spaces and were often stored in parish storerooms and attics. In addition to numerous artworks received from churches and parishes in the archdiocese, the Diocesan Museum was enriched by donations from many private individuals and art collectors. This paper examines Kamilo Dočkal's published texts on the Diocesan Museum as a valuable source for researching the provenance of artworks donated to the museum, offering insight into private collections that existed in Zagreb between the two world wars.

Gašper Oitzl (Ljubljana)

**The Fate of the Metal Objects in the National Museum of Slovenia
Acquired through the Federal Collecting Center**

By the end of 1951, the National Museum of Slovenia had acquired over 4,700 objects from the Federal Collecting Center, including at least 360 artefacts made of various metal alloys, predominantly pewterware. This paper explores their fate in the following decades. Although some objects were exchanged in antique shops, part of the material acquired was frequently exhibited and substantially enriched the metalwork collection of the National Museum of Slovenia.

Marcela Rusinko (Brno)

**Being through Things? Provenance as an Ontological Question
of the Twentieth Century, Not Only in the Czech Lands**

In the Czech lands after the Second World War, repeated nationalizations of art collections marked a key historical experience, but today museums rarely address this. Traditional art-historical narratives still overshadow the often-turbulent provenance and identity layers of objects. However, some altruistic period collectors accepted the museum fate of their collections with unexpected inner peace, acknowledging art's educational social role and public accessibility. What are today's reflections on breaking the centuries-long habit of elites in defining their identity and status through possessions?

Natalia Skrzypek (Poznań)

**Displacement and Incorporation:
The Postwar Nationalization of the Gołuchów Vase Collection**

Izabella Elżbieta Działyńska, née Czartoryska, an aristocrat and collector, had collected works of art in Paris since her youth. After her marriage to Jan Działyński in 1857, she made her collection part of the furnishings of Gołuchów Castle, which she had rebuilt at her own initiative, thus realizing her idea of a private museum. An important element of the exhibition was the Greek vase room with antique pottery presented in special display cabinets. After her death, the collection, numbering about 260 items, was expanded by Witold Kazimierz Czartoryski. During the Second World War, 140 vases were transported to Warsaw and Międzyrzecz, from where they were sent to Leningrad in 1945. In 1956, some of them returned to Gołuchów, but most were incorporated into the collections of the National Museum in Warsaw, where they remain despite many years of efforts to have them returned.

Tanja Trška (Zagreb)

**Slovenian Collections and Croatian Collectors in the Interwar Period:
Provenance Histories from Croatian Museums**

For some time, the connections between Croatian and Slovenian artistic heritage as reflected in transfers and changes of ownership of artworks during the interwar period have attracted the attention of researchers in both countries. In a broader context, these processes reveal related cause-and-effect patterns in the dispersal of Slovenian art collections and the formation of Croatian ones—both private and public—within the framework of Yugoslavia, which was established after the dissolution of Austria-Hungary in 1918. Drawing on object-based research and selected examples of artworks formerly belonging to private collections, acquired in Slovenia and now preserved in Croatian museum institutions, this paper focuses on key agents involved in these transfers, examining the extent

to which their activities were driven by efforts to safeguard cultural heritage, particularly through the acquisition of artworks for public collections.

Polona Vidmar (Maribor/Ljubljana)

Known and Unknown Paths of Artworks from Novo Celje Mansion

The luxurious Baroque Novo Celje Mansion was built between 1756 and 1761 for the ambitious Anton Count Gaisruck (1712–1761). The commissioner's ambitious plans are well documented in written sources, but due to the financial difficulties of his successors they were not fully realized. Nevertheless, the *piano nobile* was richly furnished until the early twentieth century. The first emptying of the mansion occurred after December 1919, when Georg Altgraf of Salm-Reifferscheidt-Krautheim sold the mansion and transferred part of the furnishings to a house in Slovenska Bistrica. From there, part of the collection was transferred to Kornberg Castle in Austrian Styria, and parts are located in Tyrol and Madrid. The castle was further emptied in 1930, when Davorin Turković, Baron of Kutjevo, sold the castle to the provincial government. He sold the painted wallpapers from the so-called Fire Room to the Croatian Parliament; they are now held by the Restoration Center of Croatia and the Croatian History Museum. The painted wallpapers from the so-called Water and Earth Rooms are probably still at least partially owned by Turković's heirs. The path of the statues from the chapel, which are in the National Gallery, and the painted wallpapers from the Chinese Room, which are in the National Museum, has been well researched. There are also a wrought iron lattice from the main portal and eight statues of nymphs that once adorned the castle staircase.

Barbara Vodopivec (Ljubljana)

From Private to Public: The Fate of the Writers' Villa Inventory after 1945

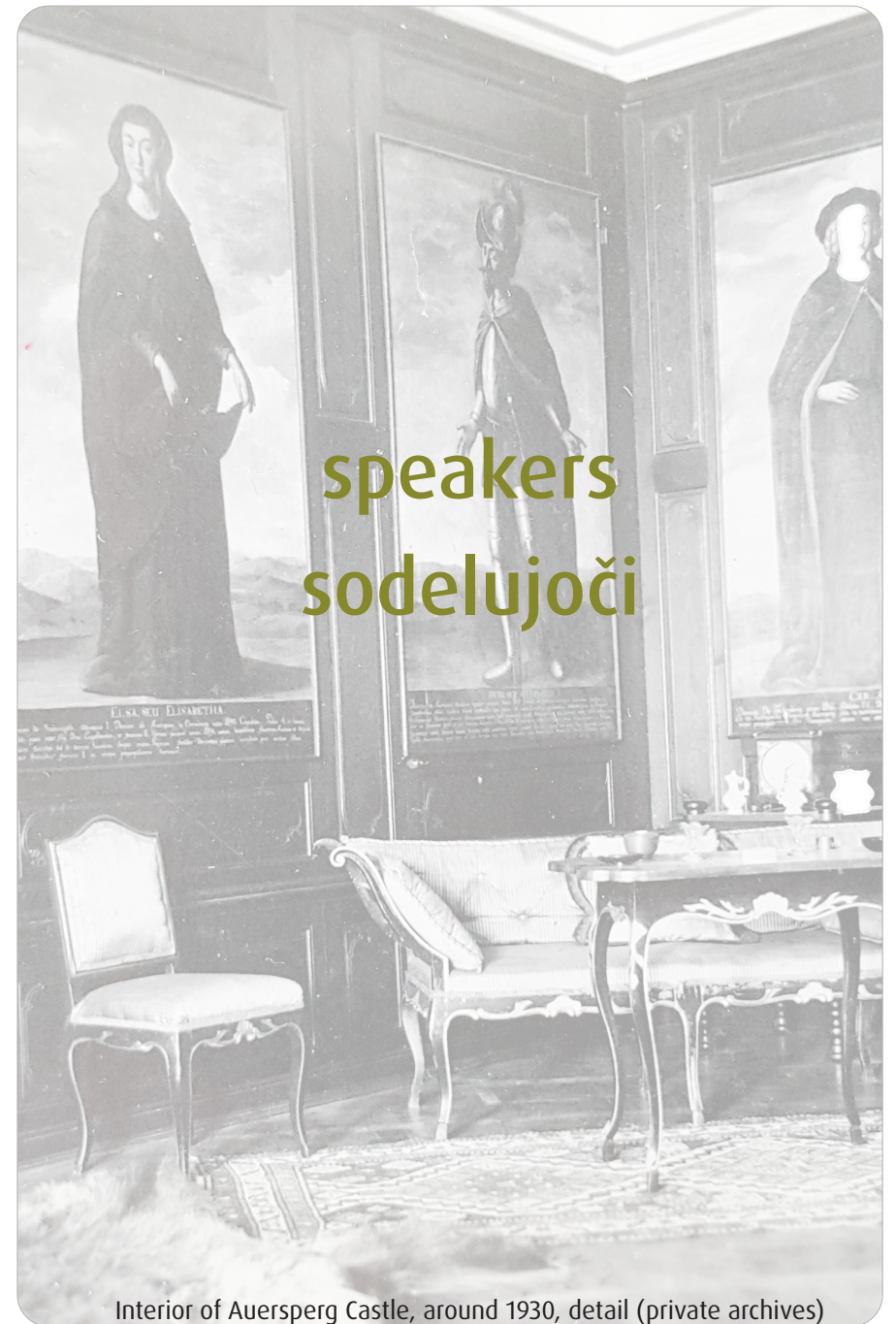
This paper sets out current findings and open questions regarding the fate of the inventory of the so-called Writers' Villa, built in 1879 in Ljubljana, Slovenia, with particular emphasis on the period after 1945. The case is situated within the broader context of postwar practices for managing confiscated or otherwise acquired property incorporated into public and institutional use in communist Slovenia. The villa offers a particularly revealing case study because its history traces successive changes in ownership and use, and consequently shifting approaches to the management of its inventory.

Jakub Žák (Brno)

"A Real, Genuine Need": The Case of the Collector Jindřich Bělohříbek at His Vinoř Chateau near Prague

Jindřich Bělohříbek (1878–1942) was a typical upper middle-class collector of interwar Czechoslovakia and the deputy director of the Trade Bank (*Živnostenská banka*). In 1925 he purchased the empty chateau in Vinoř near Prague, formerly owned by the Czernin family, and quickly built a vast, eclectic collection ranging from fourteenth-century works to contemporary art, from Spanish to Asian pieces. He died in 1942, and his estate was confiscated for state institutions in 1945. He claimed that he collected out of "a real, genuine need," not passion.

speakers
sodelujoči



Interior of Auersperg Castle, around 1930, detail (private archives)

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Role, Reception and Identity of National(ised) Art Collections
in Central and Eastern Europe 1918–1991

Vloga, recepcija in identiteta nacional(izira)nih umetnostnih zbirk
v Srednji in Vzhodni Evropi 1918–1991

International workshop / Mednarodna znanstvena delavnica

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Programme and abstracts / Program in povzetki

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