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INTERPRETATION
IN ARTS AND
HUMANITIES



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Students of the Faculty of Philosophy, University of Belgrade would like to invite students of all levels to the second annual International Interdisciplinary Conference on Art which will be held from 8th to 10th of May 2019 at the Faculty of Philosophy in Belgrade.

The main goal of the Conference is to create a network of students and young scholars with different disciplinary backgrounds that are dealing with various aspects of art research. This includes connections on the social level – by giving the participants a chance to communicate, exchange ideas and contacts etc, and on the theoretical level – by providing them with insight into different disciplines' stances, terminology, analysis tools, process of choosing a research problem etc. It is our belief that this kind of cooperation would lay the foundations for further international and interdisciplinary partnership and it would help create a common framework which would enhance the quality of the research of art.

This year's theme of the Conference is Interpretation in Arts and Humanities. We see this theme as a continuation of the last years conference (Autonomy in Art and Humanities) in following sense. We believe that across the art-research disciplines exist what seem to be "neutral" theoretical concepts such as "autonomy", "interpretation", "evaluation", "definition" etc. that, when subjected to closer examination, appear to be not so neutral, but strongly context- or framework-dependent instead. It is also our belief that this leads to the lack of interdisciplinary communication, conceptual and methodological confusion and general misunderstanding. All of that is the main reason we have decided to closely examine those concepts one by one on our annual conferences by encouraging students and young scholars to write and discuss about it during three days of their stay in Belgrade. Applicants are, of course, not obliged to address this general theoretical problem in their papers. The reason why we organize this conference after all is exactly because we don't think it is a one man job. We expect solution not to be found in a single paper, but rather to emerge from the interaction on the conference.

What we on the other side do expect from applicants to present is their own research that directly or indirectly reveals one aspect of the meaning of the term "interpretation". That can include, but is not limited to conceptual analysis, empirical research, research on history or methodology. We propose following themes, but applicant are free to explore beyond our proposition:

- philosophical questions about interpretation (preferably problems from analytical or hermeneutical philosophical tradition) like:

- 1) What kind of meaning do works of art convey?
- 2) What kind of role does authors intention play in artworks meaning?
- 3) Is there such thing as true or are there only plausible interpretations of an artwork?

- Art history/art theory questions about interpretation like:

- 1) exploration of paradigmatic or newfound cases of interpretational disagreement in art history or art criticism
- 2) interesting cases of interpretation in art history or art criticism
- 3) paradigmatic or newfound cases of certain methodologies of interpretation
- 4) possibility of a methodology of interpretation and consideration of interesting cases in that context

- Sociological topics such as:

- 1) Causal relations between the perceived value of a work of art and the time of its creation and the interpretation of such cases
- 2) What is the impact of socio-contextual factors on the way art is being (re)interpreted (different cultures and time periods; what is considered insulting, socially acceptable etc.)
- 3) Social and ideological conflicts and consensus-development processes in art interpretation
- 4) Social Integration, Differentiation and Action Through Art (Re)Interpretation

Philosophy in Artwork and Erroneous Interpretations

“What is X?” is a fundamental philosophical question which defines the scope of inquiry. The supporting questions “How is X?” and “Why is X?” contribute to the process of discovering and learning about the object of inquiry. The interpretation of artworks, especially those that heavily rely on narrative elements, in their focus often have various elements that constitute the narrative, a phenomena on their own. Thus we claim that, e.g. Salvador Dali’s *The Persistence of Memory* (1931) discusses time, self, and memory, that *The Babadook* (2014) discusses mental illness and grief, Bob Dylan’s *The Times They Are a-Changin’* is about social change, and *Silent Hill 2* (2001) is about guilt, punishment and sexuality. We proceed to analyse how artwork explores these phenomena, their whatness, howness and whyness, and what do we learn about understanding the selected phenomenon. In this process, an interpreter often refers to “philosophical” dimensions of artwork or proceeds to discuss it “philosophically” because they observe and discuss the nature of the elements. Yet these approaches often make grave mistakes in their final contributions. Even if these mistakes often contribute to the amusement for those who are not experts, because they create rich narratives and provide a more coherent meaning, objectively speaking, they produce erroneous interpretations.

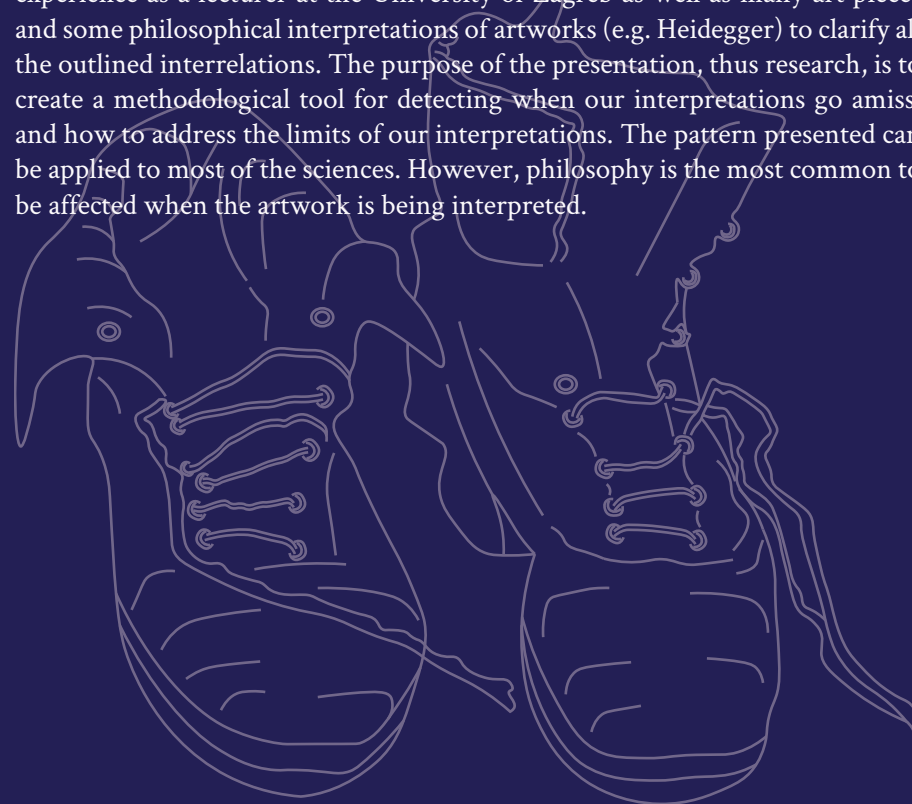
There are two ways to make a mistake when trying to apply philosophical inquiry: (A) by incorrectly detecting philosophical elements where they don’t exist; (B) by using an incorrect method of interpretative elaboration.

In the case (A), the most common misconceptions are that (i) the work is philosophical or that (ii) the author applied philosophical concepts or theories or that (iii) it has philosophical elements in the sense of having a way to discuss a particular phenomenon in the style one might call “philosophical”. The relations are more complex and often escape the attempt to philosophize an artwork: (1) an artwork may not be philosophically based but it may motivate to think about its content philosophically; (2) an artwork may not be based on philosophy but it uses an extensive time or amount of its content to discuss the topics of choice;

(3) an artwork may be philosophically based but only in the sense that it attempts to represent some theory or a concept, it does not discuss it – we might say that it is about philosophy, but perhaps not itself philosophical; (4) an artwork may be philosophically grounded, and it extensively discusses it by applying known concepts or authors’ work or following certain methodological principles.

In the case (B), the most common misconceptions are that (i) if the interpreter recognised some philosophical element or style in the interpretation, then it must be philosophical, followed by (ii) if the interpreter discovers a connection with a particular philosopher or philosophical theory then the artwork supports the borrowed ideas, and (iii) describing what is going on with the phenomena in the artwork (the what, how and why of artwork) counts as philosophising.

In this presentation, I will use some positive and negative examples from my experience as a lecturer at the University of Zagreb as well as many art pieces and some philosophical interpretations of artworks (e.g. Heidegger) to clarify all the outlined interrelations. The purpose of the presentation, thus research, is to create a methodological tool for detecting when our interpretations go amiss, and how to address the limits of our interpretations. The pattern presented can be applied to most of the sciences. However, philosophy is the most common to be affected when the artwork is being interpreted.



A Popperian Approach to Art and Art History: An Overview

Karl R. Popper (1902. – 1994.) is one of the most important names in the philosophy of the twentieth century, especially influential for his work in the field of philosophy of science. In *The Logic of Scientific Discovery* he presented a new approach to the question of scientificity. His demarcation method was based on the possibility of falsifiability – thus proclaiming that only theories that can potentially be falsified can be considered scientific. Appearing as a reaction to the positivism of the era, his method also stated that no theory is (or can be) created simply by induction from the empirical data, and that the problem-based deduction is the way science works. The following method was later applied to the context of the social sciences in *The Poverty of Historicism* and *The Open Society and Its Enemies* – mainly serving as a tool for the debunking of the historicist approach to the interpretation of the past (and present). Social sciences, according to Popper, are not that different from the natural ones, but they are more prone to non, or pre-scientific methods and approaches – often falling into fields of essentialism, holism or other forms of universal interpretations and, now often dubbed, „hegelianisms“. Historical interpretations are especially problematic because of our inability to properly falsify them – thus leaving them only as „points of view.“

The aim of the paper is thus to use the framework of Popperian scientific approach to analyze some of the basic elements of art history as an academic discipline, but also for the question of interpretation of singular art work. Popper himself, barely ever mentioned art history through his work, but a Popperian lens might provide a valuable insight to some of its aspects that are often taken for granted. Analysis will be divided in few sections, dealing with different levels of interpretation. The most basic one is concerned with the mere application of his method in the art historical interpretation of a smaller, singular problem – thus working on a micro level. Benefits of Popperian methodological individualism and situational analysis in the context of smaller scale problem-based interpretations will be presented. Periods like romanesque are, for example, today understood in very different terms than they were one hundred

or fifty years ago. This leads to a grander problem of historicism and essentialism of the complete art historical narrative. The fact that German philosopher Georg Wilhelm Friedrich Hegel played important intellectual part in the creation of art history as a modern discipline is well accepted and his influence is a common point of criticism. One of the loudest critics of „hegelianisms“ in art history was a great friend of Karl Popper, and a famous art historian – E. H. Gombrich. He criticized pre-scientific theories, terms and phrases like spirits of age/period/style as unfalsifiable mystifications that lead art history away from the status of serious science and can be damaging for further research. His writings and theories will especially be referenced throughout the paper. Despite countless sources of criticism (some coming from more falsifiable theories than the others), consensus is yet far from reached.

Paper thus finally explores the question of such grand theories and interpretations. Is there a place or need for them in art history? Can the history of art be reinterpreted using before mentioned problem-based methods? Can interpretation of a single art object or problem be scientific, even if the core of art history is not? But also, finally – is Popperian scientific ideal even something to strive for when interpreting art?

Affective and embodied meanings in contemporary art practice

This paper analyses how contemporary art subverts politics of signification and proclaims different modes of engagements with artworks. I will argue that art primarily gives rise to affective, corporeal, non-cognitive meanings, while representational and semiotic codes come after as overwriting of this experience.

Firstly, it investigates traditional modes of production of meanings, embarking on reception theory of Hans Robert Jauss coupled with semiosis as it has been proposed by de Saussure. When applied to art, semiotics often seems to do more harm than good, for its necessarily limited potential and restricted number of sensorial registers and functionality. The idea of horizons of expectation and change, on the other hand, provide a useful model of the process of arising of meaning as it is negotiated between the audience and the piece. However, both theories seem to be unable to grapple with the phenomenon of ambiguity and obscurity in art. They rather tacitly assume transparency of message, or, in fact, existence of meaning at all. Yet, Art works may take ominous, volatile forms that incites fascination, anxiety, disgust, etc, yet are not legible for any existing semiotic system. Their presence is the very meaning of them.

Then, the argument moves to analyse the first case study, which introduces the figure of an ominous, semantically liquid artwork, which is a series “On demand” by the art collective Pakui Hardware, which brings together several disparate sculptures. The distinctive feature of these objects is their ability to merge the morphology of organic bodies and products of global industries. The result is a sense of *unheimlich*, to view at them is both pleasurable and disconcerting. The objects resemble aesthetics of the everyday, yet rearranged and distorted, and thus instigating an affective response difficult to classify. In fact, these hybrid, amorphous forms deny any signification, melting all knowable representational codes down. The viewer is confronted with a form that has no content, thus no meaning – in textual and conceptual sense – can arise from an encounter between the audience and “On demand”. The meaning has to be forged by ad-

herence of the piece to existing narratives, yet what is crucial in this situation, is the fact that the artwork does not reproduce any codes related to those narratives. This anti-representational mode of sculpture shares affinities with aesthetic theory of Deleuze and Guattari, who called for an aesthetic of difference, indicating to the evental and encounter-like nature of art reception. There is no meaning in the first place, it is rather an aftermath of difference, rupture in the normality, bewilderment, novelty, and what-has-not-been-seen-yet specific to the realm of artistic creation. Ultimately, the meaning conveyed by art is first and foremost affective.

The second case study deploys choreography of Maria Hassabi “staging: solo”. In this work, the slow pace of the dance functions on the brink of perceptibility, which makes the piece difficult to label. It is called by the artist a live installation, yet it could equally well be interpreted as sculpture, dance, happening and installation. The decelerated tempo necessitates an unusual level of attentiveness on the part of the audience. Similarly, it implies lack of any solid form, ergo a lack of representation, and, by extension, signification. The dancing body fluctuates and metamorphize, yet it avoids resembling anything familiar. The choreography explores possibilities of the body outside its functionality, hence unusual, contorted and bizarrely expanded poses. The piece is much more interested in politics of visibility rather than in field of solid meanings. However, the crucial aspect here is the dynamic relation between the unfunctional embodiment of the dancer and the functional embodiment of the viewer. The utter strangeness of the decelerated dancing body in the gallery space makes the public choreography palpable and even painful. Moreover, the intense attentiveness required to access the work embodies the gaze, which in traditional art forms is disconnected from the body; it makes the process of reception and understanding of art a tangible labour, bringing awareness of the process to the viewer’s body, who is reminded about their material existence within the institutional circuits and manifold discourses.

A meaning is a result of contextual negotiation and is necessarily contingent. Reducing it to a textual signifié hinders a full engagement with art.

Mutual Hermeneutical Dynamics between the Artwork and the 'Art Consument'

A word *hermeneutics* has its etymological root in the Greek word ἐρμηνεύω (*hermēneuō* – to translate, to interpret), and in Greek mythology, Hermes was a messenger of the gods, the protector of trade and travelling. Jean Grondin claims that the early usage of 'hermeneutics' places it within the boundaries of the sacred. A divine message must be received with implicit uncertainty regarding its truth. This ambiguity is an irrationality; it presents a kind of madness that is inflicted upon the receiver of the message. Only the one who possesses a rational method of interpretation could determine the truth or falsity of the message. Hermeneutics has reached its historical and cultural relevance through the interpretation of biblical texts, and later in the history, hermeneutical method applied to the interpretation of other great relevant textual works of human culture, and the subsequent hermeneutics are present in Schleiermacher, Gadamer, Ricoeur, Dilthey, Heidegger and Popper.

Besides semantical translation of the written heritage, interpretation (i.e. a hermeneutics) is a basic 'tool' present in the art-history profession too, in the context of analysis and critique of the works of art, which can also be used to evaluate social and political ethos of the epoch, as well as it is the aesthetical compound of contemporary tastes of art recipients. In this presentation I will argue that artwork and 'consument' (the recipient of artwork) are in the mutually dialectical relationship in which the consumer is hermeneutically giving birth to the artwork's semantics and sense, and the artwork is, at the other side, giving a meaning and purpose to the consumer's perceptual and reflective depth, enriching their intelligible self.

More precisely, the works of art and the various meanings, perspectives and inspirations that they are awakening in observers constantly revitalise semantics and actuality of a certain piece of art by creating a kind of permanent evolution, immortalising it. I consider that the width and variety of potential interpretations that are changing throughout the history point to the excellence and quality of any particular piece of art in, making a kind of orientation for evaluating

the excellence of artworks in general.

On the other hand, the spectator of a work of art, a 'consument' of the aesthetical and ontological compound of a particular artwork, in potency is being 'newly born', freshly auto-interpreted and ontically changed by the content of some art piece, whether it be a painting or a building, depending on width and the level of the knowledge on the contextual emergence of an artwork, the knowledge of the art history, and the capacity to allow the penetrative strength of the artwork to reach the depth of a person's conscious psyche, changing them and raising their spirit and horizon. Similarly, as it is the case with the artwork, it can serve to judge the level of aesthetic reach and grasp of a particular person, and at the same time – the artwork and the consumer are united in a mutual dynamic life-bearing relationship.

The explained relation will be called 'mutual hermeneutical dynamics', and as the argumentative support I will use Heidegger's thoughts presented in the book 'The Origin of the Work of Art'.

The Importance of Biography in Art Interpretation

How important is the personal life of an artist and, therefore, how much of an impact should it have on his own art? This recurrent question in this day and age imposes great difficulties when trying to interpret art. Somehow, most of us find it challenging to choose sides between the primate of ethical and aesthetic values when the relationship between the two gets tangled up and creates another dilemma, which is exactly that, their separation. That interrelation will be the focal point of this work.

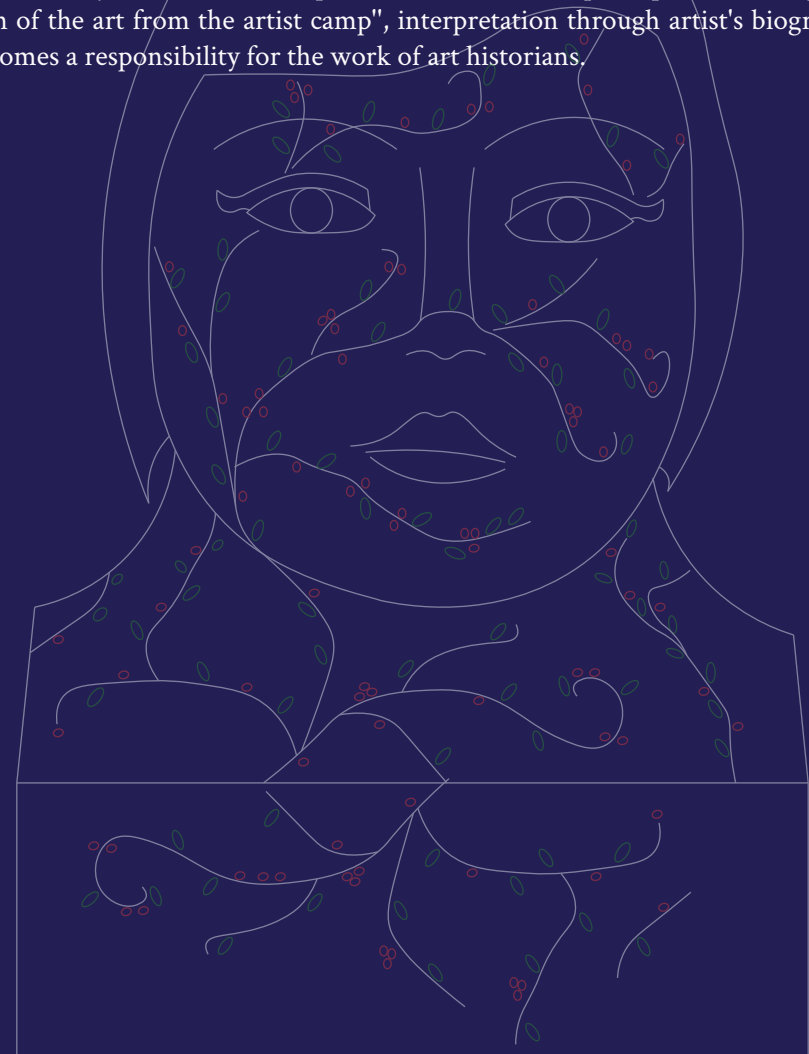
In a day when speaking about forms of violence and violation is although slowly, thankfully becoming more and more welcomed, numerous inevitable questions about art world appear. How does one support the art of a renowned artist who was open about their misogyny? Or how does one stand in front of a painting of a paedophile and not think about their acts? Does it make one a bad person if he/she still likes a racist man's sculpture?

Frequently, as it will be discussed later on, the biography makes one want to turn away from certain creators and their work because of the immorality or wrong ethical values they have showed during their lifetime and thus, their careers. This often leads to regrouping of people who demand complete censorship of an artist from art history books and/or of exhibiting their future work. Going centuries deep into art history, thoroughly reading and analyzing numerous artists' biographies, one can discover how many of highly ranked geniuses, including some of the Old Masters, allegedly or confirmed, led what's considered problematic lifestyles. So, how does one respond to demanded censorship of an artist who produced some of art's classics that were and are being discussed about in art history courses around the world for decades, even centuries?

Whether it comes down to those who propose censoring of all of the artists in question and their work, or to those who are trying to separate art from artists, bearing in mind their biography is imminent. Similar to the notion of context when understanding an artwork, the artist's biography is one of the essentials in

recognizing how and where did their inspiration emerge from.

The detachment of aesthetic and ethical values should/would be an ideal in an unbiased and impersonal art world. However knowing that art is often less about the final product and more about the process, it could never completely work to the "ideal art world" extent. This is where the reading into artists' biographies and their adequate usage reaches its full potential. Art and its display habitats are about telling stories, good or bad. Therefore, in order to find the path midway between two camps that is the "censorship camp" and the "separation of the art from the artist camp", interpretation through artist's biography becomes a responsibility for the work of art historians.



Past and present, aesthetic and ethic intertwined: the popular postmodern music genre reinterpretations

Reinterpretations of past artworks are especially common in today's postmodern climate, which replaces linear history with a multiplicity of mixed influences. From exhibitions dedicated to shedding a fresh light on the artworks of the past through new renditions, to feminist readings of art canons: reinterpretations not only deal with past art but also create a whole new dimension for the artists of the future. However, what past is chosen to be reinterpreted, and how the reinterpretation is carried out can not only make clear what aesthetics of the past appeal to the modern viewer; but also what ethical systems, and wider understood context, have a major role in shaping today's society.

In the field of music, a particularly interesting trend in the recent decade has been the sudden boom for mostly online, participation-based genres, that while inspired by the past, are not just mere covers: but full on reinterpretations, that can rather tell one more about our present and its idea of what the past century was like, rather than about the past itself. These genres that have achieved impressive online popularity (measured through both YouTube views, fan base spread, and their Kickstarter/Patreon successes) have been dark cabaret and electro swing; both adapting two popular interwar genres as their base for inspiration. Their sudden success (globalized, despite not being in the mainstream just yet) raises multiple questions that all can point to how reinterpretations are dealt with in the postmodern, retromaniac, participatory culture world, and what makes them appeal to the modern public.

However, the main narrow research question I aim to focus in for this paper would be: how do dark cabaret and electro swing reinterpret the interwar period, and what can these reinterpretations say about the present context? with subquestions such as: Does the popularity of interwar genres mean we live in a similar context; or how does this context differ? Are reinterpretations of the past (basing on the case studies) paying homage to it, or warping its meanings, having it become more of an *idee fixe* and an aesthetic? And finally, the broadest

question that the analyzed case studies may point towards is: to what extent are reinterpretations focused on the past aesthetic aspects becoming an inspiration; and to what extent are they reevaluations of the past ethical systems?

The primary thesis would be that although dark cabaret and electro swing concern with aesthetic mostly (clear in the sound, fashion, and visual imagery), at the same time, through these genres, multiple ethical values (such as feminism, acceptance, escapism, freedom, participation, and community) are being warped from what they meant in the past to what they mean in the postmodern present. The methodology chosen for the case study is comparative musicology: a multidimensional case study analysis (not only on the sound qualities but also the visuals and audience discourse). Firstly, the comparisons between the new genres and their predecessors (internal qualities of music) are expected to uncover that adapting past (underground in case of dark cabaret, mainstream in case of electro swing) ethical systems tends to matter as much, or more to the modern audiences than the aesthetic qualities. Secondly, the analysis of past and present contexts around the genres is predicted to point to apparent differences between how those ethical systems were interpreted in the past, and how this meaning is warped in the postmodern consciousness. Last but not least, the inclusion of two genres as case studies shall provide ground for outlining the patterns applicable to both postmodern reinterpretations and their complex relation to the past, allowing for a more widely applicable conclusion.

The paper hopes to prove that even the reinterpretations that simply seem aesthetic are always concerned with the context and the ethic: as such, unlike Kant or Sontag argue, art cannot be separated from a moral judgment grounded in context. On the contrary, this is primarily where reinterpretations emerge from.

Rômulo Eisinger Guimarães

Interpretation and Censorship

The case Queermuseum

On August 15, 2017, in the city of Porto Alegre, Brazil, the exhibition *Queermuseum: Cartografias da diferença na arte brasileira* [Queermuseum: Cartographies of difference in Brazilian art] had its inauguration. The exhibition, which was scheduled to last until the first week of October of the same year, was closed before mid-September. The reason was a series of protests and demonstrations by people dissatisfied with the subject of the works exposed; works that supposedly would speak in favour of pornography, paedophilia and zoophilia/bestiality, and would use Catholic signs in an allegedly disrespectful way.

The demonstrations were directed at exhibition curatorship and exhibition space: a cultural centre, funded by a multinational commercial bank and financial services company. Under acts of vandalism suffered by the building of the cultural centre, and under threat of closure of accounts by bank clients – as well as threats to the physical integrity of its curator – the exhibition, which had some of the most important and consecrated Brazilian artists, such as Lygia Clark (1920-1988), Alfredo Volpi (1896-1988), Pedro Américo (1843-1905) and Cândido Portinari (1903-1962), was closed.

This controversial exhibition, which extended to Rio de Janeiro – city where it was reopened through collective financing, and later vetoed by the city hall –, is one of the most curious episodes in the recent history of Brazilian art. This is because, on the one hand, there was an exhibition that, according to its organizers, aimed at valuing diversity in the contemporary world, discussing, above all, issues of gender and difference through art; and, on the other hand, there was the pressure from a portion of the public, which considered the exposition blasphemous, grotesque and worthy of censure by virtue of what it presented.

Now, that beauty (understood in the canonical sense) is not necessarily a watchword in art, it has been known not only from the modernist *Avant-Gardes*, but also from artists such as Bosch and Goya. Indeed, the *Beaux-Arts* [fine arts] are not necessarily “*beau*” [beautiful] – which is why nowadays one often uses “visual”

arts to refer to painting, sculpture, etching, performance, and so on.

However, when, as a matter of fact, art began to use also extra-aesthetic elements as a form of expression, a considerable part of contemporary artistic production took on another agenda, i.e., a non-visual, non-aesthetic one. And it is on this agenda that perhaps lies the focus of much of contemporary art production, its discussions, and possible acceptance or condemnation. The present paper aims to discuss the relationship between representation, interpretation and overinterpretation.

If, on the one hand, an artwork distinguishes, for example, from a traffic sign precisely due to the fact that it enables a range of readings and interpretations, without ever exhausting its interpretative possibilities – thus remaining, so to speak, as a perennial artwork –, on the other hand, if a production is engaged in a particular socio-political agenda, would this not limit its field of possible interpretations? Inquiring how much an artist leaves his/her work open to the public, i.e., how broad is the field of interpretive possibilities he/she designs for his/her work, and concomitantly how free the public is to legitimately interact with this work within that field, this brief paper revolves around the problem: either does one assume that every artwork allows an interpretation on the part of the reader (and thus does not seem to make sense to say that a work is necessarily linked to a particular concept or idea); or, being committed to a certain agenda, an artwork could be subject to the reproach of those who have contrary opinions.

In two words, either is an artwork open and therefore allows interpretations, or is it committed socially, politically and ideologically and thus makes room for a certain censorship.

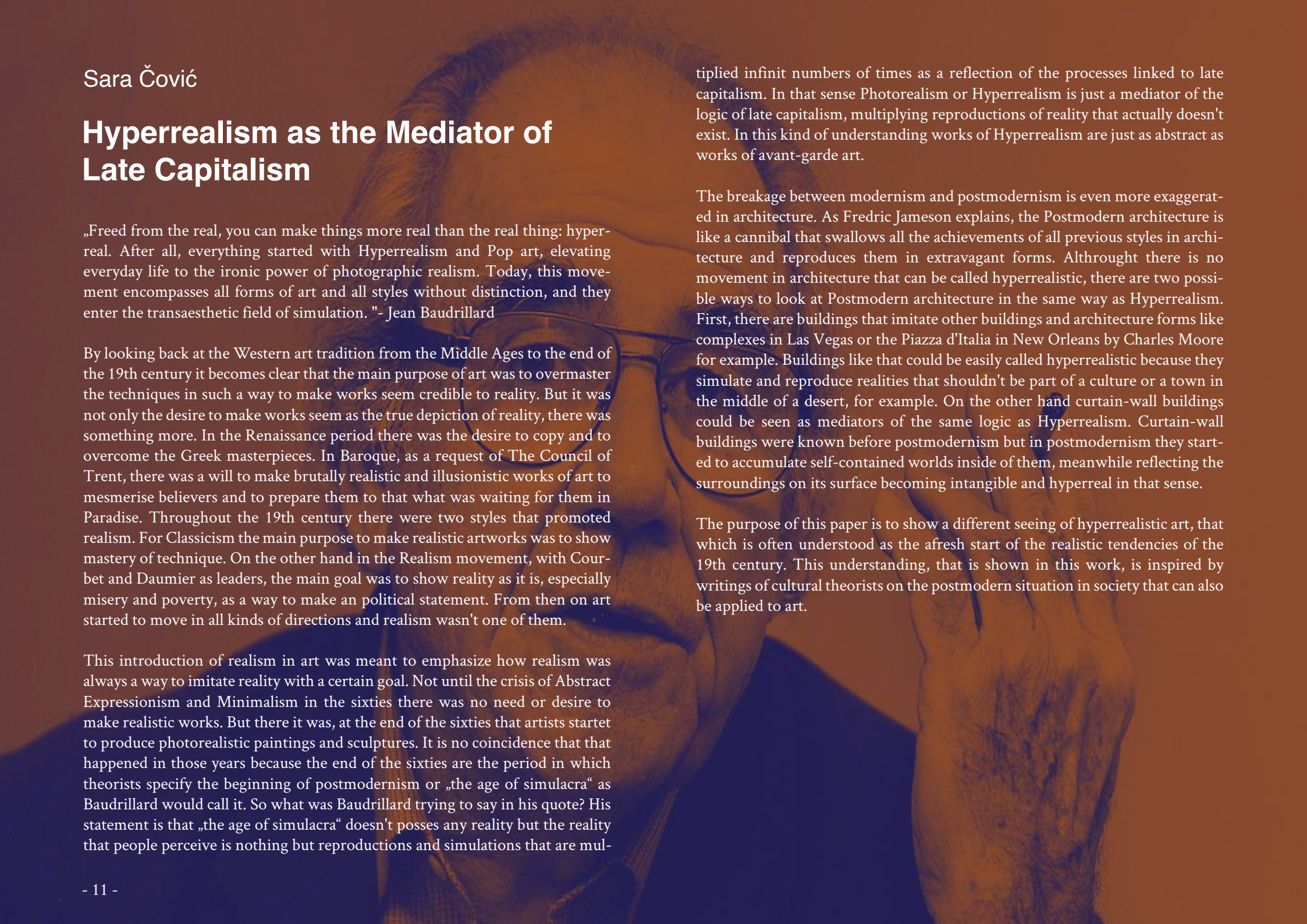
To Say It is (A)political: Interpretation of the Notion of Political and Political Interpretation

The term "political" used to describe art works as individual artist's ventures has been established throughout the twentieth century to refer to the allegedly unavoidable link of everything in the social field to the political sphere. What is the actual meaning of that notion, having in mind that the system of art also claims its seclusion in the network of human activities and interests?

First, I will shortly examine how was the debate about engaged art initiated early in the twentieth century in relation to the leftist ideas. My goal in the beginning will be to see how these ideas developed by the Marxist circles enabled the evolution of understanding of the term "political". I will briefly mention some insights of authors like Karl Marx, Friedrich Engels, Vladimir Lenin, Georgi Plekhanov, Leon Trotsky, György Lukács, and Bertold Brecht, but I will focus on Walter Benjamin's two sentences from his 1939 version of the essay *The Work of Art in the Age of Its Technological Reproducibility*, which include the mentioning of the "aestheticization of politics, as practised by fascism", and "politicizing art", with which, in his opinion, communism answered. I will also mention the evolution of the discourse on art in the second half of the twentieth century, bound to the tradition of Critical Theory and related to the approaches of what is called New Art History, but the weight of my thinking will stay on, what I believe, the tradition to which Benjamin has contributed greatly. I will help myself with Ariella Azoulay's arguments, since she recognizes Benjamin's writings as a paradigm of the point of departure of the term "political" from "aesthetic" (very close to content vs. form, how I see it) when speaking of art. That opposition of "political" and "aesthetic" will be crucial in my next observations.

My main claim will be that the way the art-related discourse often treats the term "political" leads to misconceptions. I will rely on Jacques Rancière's understanding of the art sphere as the result of the special "distribution of the sensib-

le", and in explaining what I find important in his thought, I will bring into the discussion the systems theory applied on social systems by Niklas Luhmann. In that step, I will explore the compatibility of their insights. Since both Luhmann and Rancière treat art as a distinctive sphere with its own relative internal order, and point out to its contextual historical emergence, instead of uncritically treating art as something that has always been present as a recognized domain, I will show how occurrences outside the art system cannot be interpreted in the terms of systems other than art itself, and should be addressed from the special perspective art has on its internal problems and relations. I want to state that, even when undoubtedly influenced by phenomena from the field of politics in the everyday sense, economy, market and so on, art reacts with its own order of things, builds its own network of relations and meanings. To be illustrative, the questions of whether some artist gets money for a certain work he makes, or how a certain interpretation of an art work stands in a correlation with relations seen in the sphere of state politics, strictly and literally speaking, are not the questions of the aesthetic regime as such, to borrow Rancière's term. As he puts it, and I want to make it meaningful in the connection with other authors that I have mentioned, if one understands politics, simply speaking, as a convention between members of a collective on how to put certain things in order (how to arrange certain relations), one must treat that term accordingly when speaking of a domain he is using it in. In that context, the meaning of "political interpretation" becomes related to "the second order observation", to use Luhmann's vocabulary (the one that observes observation itself), and I want to prove that the binary opposition of "political" vs. "aesthetic" makes no sense in the end.



Sara Čović

Hyperrealism as the Mediator of Late Capitalism

„Freed from the real, you can make things more real than the real thing: hyper-real. After all, everything started with Hyperrealism and Pop art, elevating everyday life to the ironic power of photographic realism. Today, this movement encompasses all forms of art and all styles without distinction, and they enter the transaesthetic field of simulation. " - Jean Baudrillard

By looking back at the Western art tradition from the Middle Ages to the end of the 19th century it becomes clear that the main purpose of art was to overmaster the techniques in such a way to make works seem credible to reality. But it was not only the desire to make works seem as the true depiction of reality, there was something more. In the Renaissance period there was the desire to copy and to overcome the Greek masterpieces. In Baroque, as a request of The Council of Trent, there was a will to make brutally realistic and illusionistic works of art to mesmerise believers and to prepare them to that what was waiting for them in Paradise. Throughout the 19th century there were two styles that promoted realism. For Classicism the main purpose to make realistic artworks was to show mastery of technique. On the other hand in the Realism movement, with Courbet and Daumier as leaders, the main goal was to show reality as it is, especially misery and poverty, as a way to make an political statement. From then on art started to move in all kinds of directions and realism wasn't one of them.

This introduction of realism in art was meant to emphasize how realism was always a way to imitate reality with a certain goal. Not until the crisis of Abstract Expressionism and Minimalism in the sixties there was no need or desire to make realistic works. But there it was, at the end of the sixties that artists startet to produce photorealistic paintings and sculptures. It is no coincidence that that happened in those years because the end of the sixties are the period in which theorists specify the beginning of postmodernism or „the age of simulacra“ as Baudrillard would call it. So what was Baudrillard trying to say in his quote? His statement is that „the age of simulacra“ doesn't posses any reality but the reality that people perceive is nothing but reproductions and simulations that are mul-

tiplied infinit numbers of times as a reflection of the processes linked to late capitalism. In that sense Photorealism or Hyperrealism is just a mediator of the logic of late capitalism, multiplying reproductions of reality that actually doesn't exist. In this kind of understanding works of Hyperrealism are just as abstract as works of avant-garde art.

The breakage between modernism and postmodernism is even more exaggerated in architecture. As Fredric Jameson explains, the Postmodern architecture is like a cannibal that swallows all the achievements of all previous styles in architecture and reproduces them in extravagant forms. Althrought there is no movement in architecture that can be called hyperrealistic, there are two possible ways to look at Postmodern architecture in the same way as Hyperrealism. First, there are buildings that imitate other buildings and architecture forms like complexes in Las Vegas or the Piazza d'Italia in New Orleans by Charles Moore for example. Buildings like that could be easily called hyperrealistic because they simulate and reproduce realities that shouldn't be part of a culture or a town in the middle of a desert, for example. On the other hand curtain-wall buildings could be seen as mediators of the same logic as Hyperrealism. Curtain-wall buildings were known before postmodernism but in postmodernism they started to accumulate self-contained worlds inside of them, meanwhile reflecting the surroundings on its surface becoming intangible and hyperreal in that sense.

The purpose of this paper is to show a different seeing of hyperrealistic art, that which is often understood as the afresh start of the realistic tendencies of the 19th century. This understanding, that is shown in this work, is inspired by writings of cultural theorists on the postmodern situation in society that can also be applied to art.

Martina Bobinac, Maja Flajsig

Concentration camp for children, Sisak: curatorial and artistic approaches to memorialisation

In 1942., during Second World War, many children of Serbian descent from areas of Kordun, Banovina, Kozara and Slavonija in Croatia were brought to Sisak concentration camp for children. The camp was scattered around different already existent buildings all throughout the city of Sisak. It was officially called "Refugees Children's Orphanage Sisak". This is why, to this day, even though there are many victims that are still alive today, and have the voice to tell the stories of what went on in the camp, there are interpretational problems of this particular site. There are different opinions that collide, with one side, mostly local clergy, claiming that Sisak's concentration camp never existed, and other side trying to find the best way to commemorate it.

There were many successful attempts at commemorating the site. A monument was made in 1961 in Moslovačka street, and it was dedicated to the camp, but it was taken down in 1991. There was also a memorial panel in memory of the site made in 1960 on Vladimir Nazor promenade, which was also removed in 1991. Some monuments still stand to this day. Sculptor Milena Lah and architect Mira Wenzler are authors of the project "Nine circles", with nine circular flat sculptures made in honor of the children who lost their lives in Sisak's concentration camp on Viktorovac cemetery. There is a sculpture depicting climbing children placed in front of the main location of the camp, Child's play by the sculptor Gabrijela Kolar made in 1964. Recently, and independent artists Tonka Maleković and Irena Bekić made a website called PUQKOTINE. They taped QR codes all throughout Sisak, on buildings that were used for camp's purposes in 1942. and 1943. That opposition of "political" and "aesthetic" will be crucial in my next observations.

This project was driven by a variety of goals. Some of the most important goals to be achieved through the musealisation of the Sisak Children's Camp are raising awareness of the existence of the camp, democratization of the existing

knowledge of camps in the wider public, sensitization of the public about the odds and consequences of World War II in the territory of Croatia, improvement of existing knowledge of camp sites and historical facts related to them and to publicize the politics of memory in the public space after the 1990s. Finally, the project was inspired by the need to commemorate Sisak children's camp victims and to keep reminders of those who survived and directly or indirectly assisted the victims.

By conducting our research, we have come across interesting perspectives. Most of them were approached through the prism of social memory in urban space. The coexistence of diametrically opposed narratives that reflect the political atmosphere in urban places is what occupied us the most, as these narratives about Sisak's Children's camp changed through time. The history is repeatedly changing, and vectors of rewriting the history can be seen in urban space, specifically in public art, where it is accessible to each citizen of Sisak. Art pieces such as Child's play by the sculptor Gabrijela Kolar are not destroyed as is the case with memorial panels that were taken down, as they commemorate the death of children figuratively and explicitly. Because of that, new monuments are built and placed in highly visible locations. These tell a completely different narrative, which is imposed upon the existing one.

We have thus designed a concept of commemorating the Sisak's Children's camp. It will be materialized through an online museum where visitors will be able to browse and discover details of what went on in 1942. and 1943. The concept of musealisation of the children's camp Sisak is focused on the topographic view of the children's camp site in Sisak. This concept was chosen to address the contradictory data provided by the literature relating to this camp. Namely, different publications mention the different locations they are in, and virtually no one lists the same locations as the rest. The second focus is again on a contradiction: the one between a large amount of detailed knowledge (numerous books and articles, archive data, historical photographs) and the general lack of information and knowledge by the citizens of Sisak and its wider area about Sisak's children's camp. The website will be intended for all ages (starting from the children of the upper grades of elementary school). The concept is designed to provide access to camp information in a simple, subtle and affordable way.

Passive body in ancient greek art: an interpretation of a social symbol

This paper constitutes an attempt to interpret the male and female body in erotic scenes in ancient greek art. We are going to explore the sexual passive body through its positions and the –social and artistic- differences each gender had. Considering that, the human body and its position during making love is undoubtedly a symbol; and it is a symbol, because it refers not only to the private sphere of the citizens, but it is also a carrier of social beliefs on genders and the social classes.

The passive body in a sexual context is actually that body that receives the penetration during the sexual act and it is characterized in art by specific positions and sometimes inscriptions. Our undertaking consists of two wider groups; the homosexual and the heterosexual scenes. The first may refer to the -male prostitutes- *cinaedi*, but the constitution of *pederasty* is our main source. We could say that pederasty was a way of education during the stage before the adulthood of the Athenian boys-citizens, when a boy within very strict age limits, was accompanied by an adult citizen. The upper purpose of this -strange for modern eyes- institution was the learning of the important social and moral values of the city and the adoption of these proper supplies in order to become an adult, efficient, Athenian citizen in the future.

As for the second group, we see female prostitutes and men. Both *cinaedi* and female prostitutes are easily recognized by their position in pottery, because their role was to offer pleasure, even without their own enjoyment. In this case, their positions are constrained and uncomfortable, while, on the other side, in pederastic scenes, exactly because the young *eromenos* was the son of an Athenian citizen (which means a forthcoming Athenian citizen, too) it was unacceptable to receive passively the sexual act from another man. This penetration would put the young Athenian to the place of a *hetaera* (female prostitute) and that's why –in art at least- painters chose other ways to depict such pederastic contacts. Even though there are no depictions of *eromenoi* being penetrated (being passive), such innocence was maybe a utopian aim, because written sou-

rces inform us about such contacts and sexual relationships. Last, but not least, the sexually passive body was also used in art in order to show the superiority of the Greeks against their enemies, like Persians, while the rape of a body was a way for an Athenian man to punish the lover of his unfaithful wife.

It is a very interesting topic about ancient Greek civilization, but it is not easily accepted, because even today sexuality and relationships between the two genders are often considered to be improper. However, interdisciplinarity is very useful in our effort to interpret the human body. We are going to examine, both the social sexes and the biological genders in ancient Greece through their depiction on art, especially pottery, guided by ancient and modern sources and scholars, trying to understand the prismatic aspects they refer to. But what's really active masculine and passive feminine? Maybe it is our passive attitude in front of an active reality.



David Vendrell Cabanillas

Satire and humor. The female bath in attic vase painting of the fifth century BC

The world of the gymnasium is one of the most represented themes in attic vase painting of classical period. One of its main iconographic motifs is the "athlete's kit" (strigil, sponge and *aryballos*); a "beauty instrument" essential for the hygiene of the body, in the field of the gymnasium. In this way, traditionally, the objects have been interpreted as belonging to the male and citizen world (Houby-Nielsen, 1997, 221-224). However, from the beginning to the end of the 5th century BC, there are images in which women are depicted bathing around a *louterion* with the help of male instruments such as strigils. They are using them in the same way as athletes, which remove, through the strigil, the *gloios*, a mixture of oil, sand and sweat that covered the body of the athletes after the exercises. Thus, it is a case of iconographic loan in attic vase painting. Therefore, the purpose is to present, on the one hand, the current state of this matter from a multidisciplinary vision and, on the other hand, a new and different reading.

It is important to note that the images are figured in vase shapes (cups, bell kraters and pelikes) used at a symposium, a celebration of masculine commensality. In this way, the images allows to satisfy the intruding gaze of man since he observes the hidden and mysterious world of the woman and, in consequence, her true physical appearance: free of clothing, accessories and cosmetic products. The man watches women who are taking a bath; definitely, a natural and human action, but in a curious and strange way: making use of his own cleaning objects. It is unknown whether women use strigils during the 5th century BC. The fact is that, from the end of the 5th century BC, they appear in funerary contexts of both genders in a generalized way. However, they are more related to the general idea of hygiene and the increasing importance of bathing in Greek culture as a luxury and leisure activity (Houby-Nielsen, 1997, 242).

With this in mind, the consumer of the image could interpret the image as a boldness or insolence, since the idea was generalized that women yearned to be

like men and have their power, such as Clytemnestra, and, accordingly, to subvert or alter the established civic order. So that, the image becomes a space that presumably disassociates women from their feminine condition (Loraux, 2003, p.405). However, we must not forget that the female nature of women is marked by excess and defect (Loraux, 2003, p.527). An excess represented in the images since the woman tries to develop and execute a gender attitude that does not correspond to her. Nonetheless, the rejection caused by such impudence could provoke laughter among the symposium members. Possibly, the laughter would increase if there were vases representing male bath in the gymnasium. The contrast of a positive model with a negative countermodel would contribute to a greater humorous charge in the environment. In this way, perhaps, the images are an intellectual and moral satire, ergo, a joke; for example, an image of feminine *paideia* is interpreted in the same form (Neils, 2012: 164).



An interpretation of the post-byzantine society through the works of George Klontzas

Post-byzantine Crete was a cultural hub, due to its economic growth under the expansion of Venetian commerce in Eastern Mediterranean and the combination of Eastern and Western cultural aspects. The plethora of artistic works, both in painting and literature, are evident during the whole post-byzantine period of Venetian occupation in Crete. Predominately, the Cretan School flourished in icon painting during this period, with very famous representatives such as El Greco. Another contereperor Cretan painter, not as well known outside the scientific community, but quiet famous in his time was George Klontzas (c. 1540-1608). He was a well known painter of panels, triptychs and codex illuminations as well as a “Διδάσκαλος” - teacher, with his own workshop-bottega and a lot of students. Except of an excellent painter with numerous paintings signed or unsigned and ascribed to him, he was a scholar and an important figure of the community. What distinguished Klontzas and made his work unique, was that his icons and secular paintings had a didactic-instructive purpose.

This presentation intends to depict some of the most well known paintings of Klontzas, which presents several aspects of people's life in Crete in the 16th century. Firstly, this paper illustrates some basic elements of his life on the island, his workshop and his personality. Secondly, I will continue analyzing some of his paintings and codex's miniatures; and discussing his basic iconographic characteristics, I will try to incorporate them in the context of the community and attempt to interpret their meanings.

Mainly, I will focus on some specific characteristics of the Cretan life that predominated during the second half of the 16th century: the fear of the Ottoman attack and subsequently the abandonment of the Venetian rule, the difficulties in the economy and the importance of the Christian faith. Famines, epidemics, increase in violence and crime, Cypriot refugees flowing in Crete and social uprisings dominate this period. The Venetian rule seems unable to deal with

these circumstances.

This background helps us to understand and decode more or less the meaning behind some of Klontza's paintings. Paintings with eschatological content were one of his favorite subjects, influenced by the Western contereperors, and now we can understand why. The fear of the Ottoman attack and the degradation of society's values highlighted the need to promote Christian values. Thus, he created icons of the Last Judgment and other eschatological paintings, historical paintings, such as the representation of the naval battle in Nafpaktos, combining it with God and saints. Also, he drew miniatures on his codices about the rapid expansion of the Ottomans in both East and West and others with “prophetic” meaning about the end of the world and the worldwide crisis. Especially, it is very important to mention a unique painting, depicting a sermon on charity that promoted a very meaningful message for that period. It shows the poor conditions that made many people rely on charity of other Christians. Faith was very important for the community and especially for Klontzas.

All of the above, point out the importance and the instructive role of paintings, especially icons, for society. In conclusion, we can mention the words of Pope Gregory the Great (560-604): “the pictures are used in churches so that those who are ignorant of letters may at least read by seeing on the walls what they cannot read in books”.



Paola Brodej

Symbolic versus Historic: Depictions of Byzantine Coronations

One of the key elements of every monarch's rule is his formal establishment in the form of a coronation ceremony. It is not a mere act of bestowing a crown upon the ruler's head, but rather a complex ritual consisting of various parts which tend to differ depending on the society in which they are observed. Nevertheless, those differences only affect the appearance rather than the substance.

At their core, the rituals were conceived as a display of power by the monarch before his whole court, potential enemies or allies - an act that would be remembered and described generations after his passing. The more developed the court culture and royal administration, the more elaborate were coronation rituals and their lavishness would show the ruler's affluence and generosity, often accompanied by some kind of well-doing towards the commoners. In this way his power would represent the power of the whole state.

The Byzantine coronation ritual also fits within this symbolic framework. Although the duration of the Empire extended throughout many centuries, with minor breaks in its stability, the coronation ritual remained the focal point of the emperor's claim to power. Built on the cultural and spiritual foundations of Hellenism, but on the administrative heritage of the Roman Empire, it adopted the Roman understanding of the emperor with a slight change of its nature brought by Christianity. In this Christian context, the figure of the emperor and the ways of his depictions changed from fixed Roman forms to some new paradigms to present a new idea of the government in which religious and secular functions were merging into a shape of a single person.

The base of studying the Byzantine imperial coronations were the writings of F.E. Brightman. Although now considered a bit outdated, he was the first one who systematized the Byzantine coronation ritual and he remained the basis for the studying of the matter. He divided it into five different periods where he relied heavily on the thought of the ritual's continuance from the period of the

Principate until the fall of the Empire. He described which elements and symbols from previous periods were transferred to the next and asserted the ones who had changed or disappeared. By comprehending this long time span as a whole, it was interesting to observe if the depictions of royal coronations followed his systematization and to what degree. Which of those mentioned elements were actually represented in the portrayals of the crowning ceremony?

The lack of visual representations of the first three periods according to Brightman posed a question of the significance of its representation at those times or it simply suggests none of them were preserved. However, the last two phases show an abundance of visual material depicting the aforementioned theme. The main source was found in The Madrid Skylitzes, an illuminated manuscript that illustrated the reigns of the Byzantine emperors from IX. to XI. century, which corresponds to Brightman's fourth period. In the depictions of Theophilos's coronations, John I Tzimiskes or Basil I we notice some of the elements which Brightman described. All of them represent the historical moment of the emperors' crowning in some sort of symbolic architecture that possibly represents the church and the appropriate figures at the ceremony.

At the same time, we have a lot of visual material depicting crownings not as a historical act, but rather a symbolic one. This type consists of presenting the ruler, alone or even with his spouse or family, being crowned by Christ. Typically, the characters were shown frontally and carrying regalia with Christ's hands on the crowns over their heads. This indicates another need to display the ruler's power and assert the bond of his rule with God.

My main focus in this research will be interpretation of these historic and symbolic representations, their relation to the image of an emperor and the purpose they both served.

Ines Kajdiž

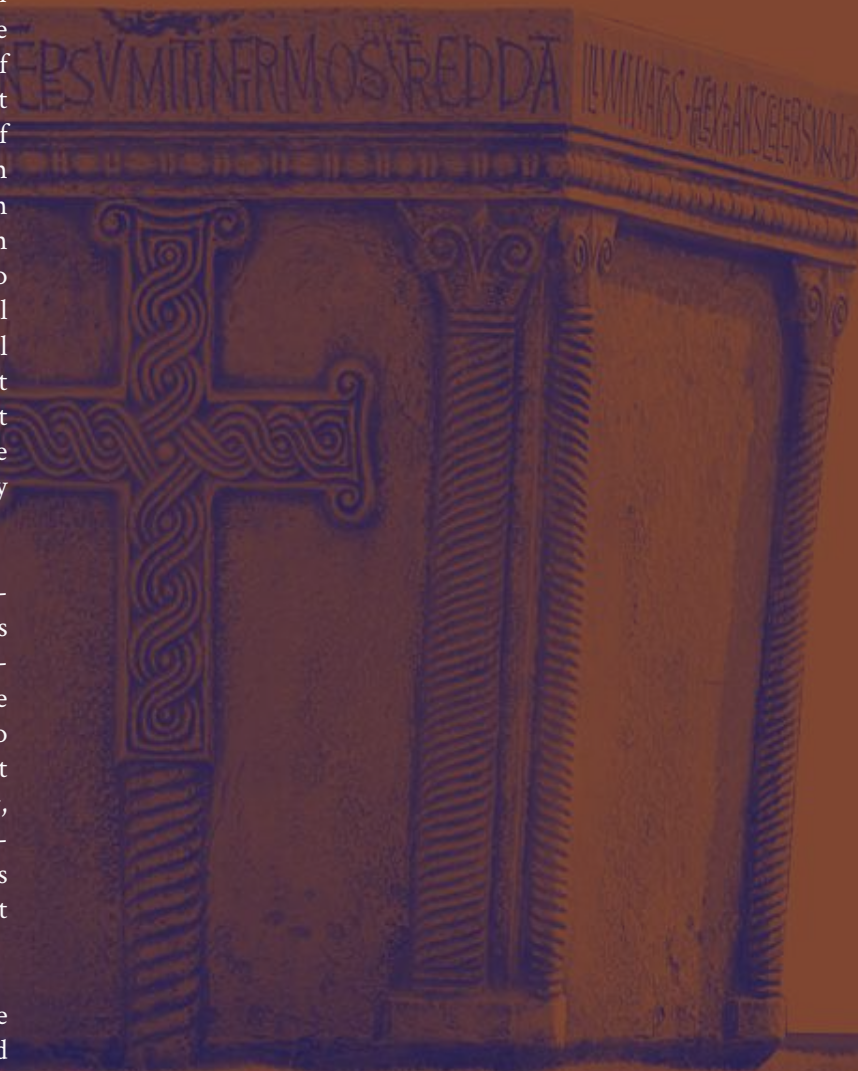
Duke Višeslav's baptismal font

The topic of my undergraduate thesis is more than appropriate for the topic of this year's Conference on Art since it deals with the problem of interpretation of one of the most notable early medieval Croatian monuments, that is, the duke Višeslav's baptismal font. This specific baptismal font has been the topic of polarizing and, at times, very heated discussion between scholars in recent history. The main problem in regard to this work of art stems from the lack of information on the inscription. This lack of information has left a lot of room for speculation and interpretation of what this monument was meant for, when was it made and who was it made for. The duke Višeslav's baptismal font, which was found in Capucin monastery in Venice during the 19th century, has two names inscribed on its surface: *Iohannes presbiter* as the donator of the baptismal font and *Vuissasclavo duci* as a temporal reference. However, there is no real indication on who this Vuissasclavo could be. There are theories of course, but there is no credible evidence which can pinpoint who he really was and what was his connection to this monument. Instead, the majority of the scholars have focused on researching who Iohannes presbiter could be and in that sense they have come up with more reliable theory.

Needless to say that different approaches and methodologies have led to different conclusions in regard to the interpretation of provenance and dating of this monument. There were a lot of red herrings, manipulations and even falsification of evidence involved, which raised a lot of questions about the duke Višeslav's baptismal font and made it a controversial topic. Question related to the origin of this monument prompted many discussions due to the fact that some of the scholars have considered the town of Nin to be the right answer, while others have put more emphasis on the Venetian origin to be more accurate one. However, the theory of Venetian origin entails reevaluating the facts about Croatian history and cultural heritage. This is the reason why it is not surprising that the interest in this topic is still present among scholars.

My goal is to talk about some of the most important conclusions that were brought by different scholars and shine a light on their methodologies. I would like to show on this example why some of the theories are less credible and why

some of them are more credible and what can we as future art historians learn from mistakes other scholars made. All in all, the story about the duke Višeslav's baptismal font is a great case study for talking about different interpretations of one work of art. It raises various questions about subjectivity and objectivity, authenticity and plausibility when it comes to interpreting what something really is.



The Artist as Ambassador to/of Terra Incognita

Starting with Holbein's *Ambassadors* as an iconic image of the Renaissance humanism, the paper traces the inner contradictions involved in the painter's treatment of a work of art.

Holbein's masterpiece presents us with a world in which everything can be understood, measured, quantified and mapped – the world mastered by Man. Equivocal nature of the cosmopolitan setting has long become a commonplace of art history. The optimistic point of this “icon” of an early modern man is implicitly questioned by a number of symbolic markers signifying latent misalignment, the most notorious being the famous anamorphic skull.

As a single distorted object in a painting otherwise conventional in treatment of perspective, this skull functions as a memento – not only as a macabre *memento mori*, but also as a reminder that there is no such thing as only one vantage point. By bringing one of the two aspects into focus (i.e. skull) the former balance is replaced by chaos. One is visible only when the other is not, and vice versa. Unriddling the puzzle of the anamorphic skull makes its perspective fixed, stable, steady and certain, but entails subversion and disfigurement of the rest of the painting. By doing so, the painter forces us to look differently and see the objects as they were before going through cosmocratic artistic endeavour.

Following the paradigm of Holbein's painting, the paper raises a question as to what extent the artist harnesses and subdues coincidental and tentative relations of everyday objects and experiences. Is he even capable of fully overpowering them?

These unpredictable relations between the objects that are empirical, but not entirely artistic, will be understood as the *unknown land*. This could at the same time be interpreted as the dangerous land (*terra periculosa*), which is dominated by uncertainty. It will be argued whether by giving his artwork its definite and determined structure the artist completely removes all contingency out of it, or

if he leaves – intentionally or subconsciously – hints of the pre-existent non-harmonised state of affairs. Are accidental connections replaced by artificial ones?

The paper proposes that these two are strongly intertwined and that every piece of art walks on the edge of an abyss, cleverly balancing between complete order and complete confusion.

These conclusions will then be likened to the formalist concept of “defamiliarisation”. It will be demonstrated that every perception of a work of art as such is, in its essence, a matter of defamiliarisation that widens our horizon of expectation. Anamorphosis should also be understood as presenting something known and familiar in a new, strange and distorted manner. Finding correct perspective viewpoint is, therefore, more than sufficient since it presents the object in its usual, “normal” state that is always inherently present in a work of art.

Anamorphosis can thus be interpreted as a means of defamiliarisation, a principal artistic device, and Holbein's skull as its metaphor.

Therefore the paper focuses on three main issues: a) how artist interprets empirical world and proceeds to harmonise it in a work of art? b) to which level is this harmonisation achieved? c) what is the relation between harmonisation and defamiliarisation?

Matthew Whyte

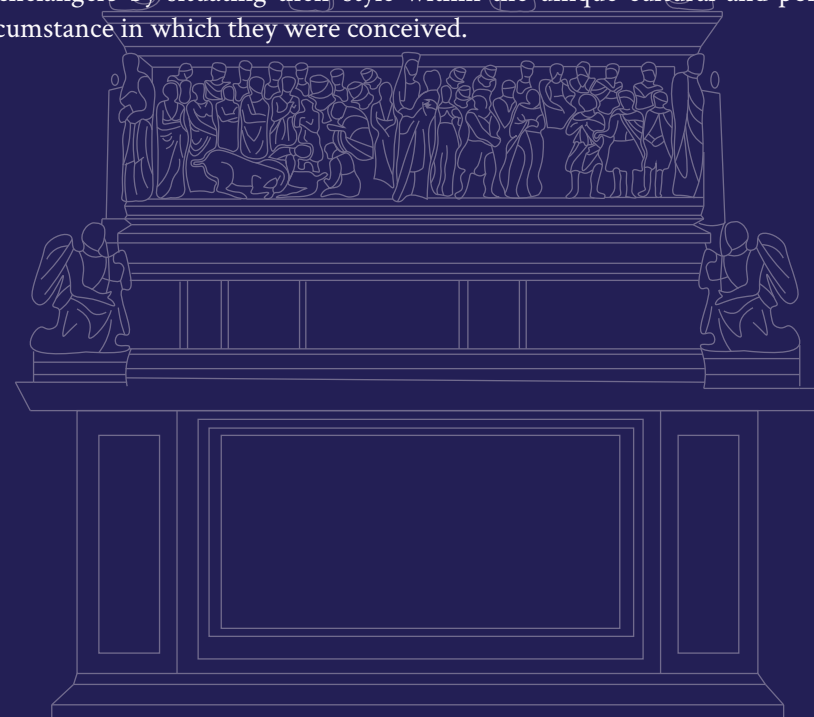
Stylistic Exchange in Quattrocento Bologna: Michelangelo and the Arca di San Domenico

This paper examines three sculptures which Michelangelo Buonarroti carved for the Arca di San Domenico in Bologna in 1494-5. It deals with the theme of interpretation through stylistic analysis, interrogating how the artist's conscious use of select visual idioms related to the wider cultural concerns of the space and place. I argue that Michelangelo's sculptures of *St. Petronius*, *St. Proculus*, and the *Angel Bearing a Candlestick* can be understood as products of the cross-fertilisation of stylistic practice between Florentine and Emilian traditions, with the travelling artist acting as an agent in this process. Scholarship on these early sculptures of Michelangelo is quite varied, with older, seminal writings seeing in them only glimpses of the artist's future singular genius, and more recent studies seeking parallels between these and other existing works in Bologna. While the latter discussions are more useful in exposing the sculptor's clear emulation of local models, these works merit further nuancing regarding the stylistic sources they employ. It is my contention that, through close analysis of the sculptures' style, distinct elements of Florentine sculptural practice can be observed alongside borrowings from local Bolognese models. As such, this paper draws upon methodologies involving close object-based analysis, as well as cultural exchange and artistic mobility as key factors in the development of Renaissance style.

Under the control of Giovanni II Bentivoglio, and not least due to its geographical position, late-Quattrocento Bologna became a cultural crossroads where models of art, architecture, and rulership from across central and northern Italy coalesced. The fact Michelangelo, then an inexperienced sculptor, was granted the commission to decorate the city's most important shrine by Giovanni's trusted advisor Giovan Francesco Aldrovandi raises the importance of the distinctly Florentine aspects of the style he used. These are neglected in the scholarship treating the sculptures' sources but represent an important parallel between Giovanni Bentivoglio's conscious emulation of the Florentine Medici both in rulership and patronage.

My analysis of the sculptures builds on the current scholarship by addressing Michelangelo's fusion of Florentine elements with the visual devices he encountered in Bologna through artists such as Jacopo della Quercia, Niccolò dell'Arca, and Nicola Pisano. I set the commission for the Arca within the political context of Bologna, outlining briefly the patronal practices of the ruling Bentivoglio family and the extent to which Medicean Florence was one of several sustained sources of inspiration for their self-fashioning practices. I then look in detail at Michelangelo's sculptures, examining the aspects of his style which indicate a conscious interaction with local models found in Bologna and referring to some of the more recent literature which has established these connections. Following this is a discussion of the Arca sculptures with regard to stylistic practices Michelangelo imbibed in Florence, especially during the two years he spent in the Medici circle where he would have learned the Laurentian style from Bertoldo di Giovanni. I examine the stylistic parallels between Michelangelo's Arca sculptures and those by his Florentine contemporaries and predecessors, demonstrating that, while Michelangelo was undoubtedly impacted by the art which he found in his first sojourn away from Florence, he combined this with the expressive gravitas and figural solutions he encountered in his native city.

This paper is intended to further discussions of these three early sculptures by Michelangelo by situating their style within the unique cultural and political circumstance in which they were conceived.



Jovan Đorđević

From a Renaissance Point of View

When observing a painting in the 21st century, people approached it from their point of view, with personal ideas and opinions. The result of observing a painting is usually a negligence of its original idea or of its main concept (in the widest sense of the word). Having this in mind, the main aim of this research is to present a lesser known painting from the renaissance era (currently exhibited in the National Museum in Belgrade, Serbia).

“Adoration of the Child” is attributed to Lorenzo di Credi, one of numerous painters active in Florence during the transition of the 15th century into the 16th century. Although it is unlikely that he painted it himself, art historians mutually agreed upon ascribing it to him- more precisely, to his workshop. The logic which art historians used in this case was also typical of the people of the 16. century. In that sense, I would like to interpret it from two points of view- the painting as a material object and its esthetics. Shown and explained as if we are living in the period of its creation, in order to fully grasp all the ideas that it conveys.

Firstly, the process of how making such an artwork began will be described- in a popular renaissance painting workshop. Knowing the hierarchy of assistants within such a studio, and their relation to the *maestro* and the collaboration of the studio with the carpenters workshop (which provided it with the panels for paintings) gives deeper understanding of painting production in that specific artistic period. Further, the materials used in the process of creating such an artwork will be shortly discussed, and also the very painting technique, known as the egg tempera, which was widely used at that time, although oil painting started gaining on popularity.

Secondly, this painting is a *tondo* (a round panel) which was a very common format for an artwork. The origin of the idea of a tondo derives from a Florentine tradition known as *desco da parto*- birth plate. Such a plate, often painted and richly decorated, had been given to women who gave birth, and was later hung in their homes. Tondo was strictly reserved for home interiors, never for a church. Such is the case with the “Adoration of the Child” by Lorenzo di Credi.

Lastly, an important aspect is why this painting is a tondo, and why it has a religious theme if it was meant to be kept at home? To answer that, we would have to shortly explain the neoplatonic philosophy, which arose in Florence in the mid- 15th century, and gave a deeper meaning to the circle as a geometrical shape. Aside from philosophy, we would have to turn to theology and symbolism in Christianity to give the full and final explanation of this painting, and to show all the ideas that it conveys within, and that are generally neglected or overlooked when visiting the museum.

In conclusion, it is the combined dual knowledge of the painting as a material object and as the bearer of esthetics and ideas which allows a closer-to-the-truth interpretation of its original purpose and the intention of the author. This was particularly interesting for research in Di Credi’s painting because of its lesser importance, and yet all the ideas and values that it holds in spite of it.

Tina Tomšič

Interpreting architectural modernism of Yugoslavia today

When there is a change in political regime, or a formation of a new country occurs the monuments that hold memory of the old political formation and are glorifying the leaders and accomplishments of a passed system are the first thing to be removed. With the removal of old monuments, we are faced with the removal of all sentimental value the monuments held – therefore all attachment to the events taking place in a passed political formation is gone.

But what happens when the architecture used in a certain political system can be interpreted as monumental? When we talk about modernist architecture in the Socialist Federal Republic of Yugoslavia, we cannot avoid the fact that with the introduction of modernist architectural style means more than simply using the principles of functionalism for its practical function. The architecture itself holds a monumental function - it commemorates the time and system that allowed this style to flourish and develop, therefore we can speak of the architecture itself having a similar function as monuments built to commemorate leaders and history of a country that demands their reminiscence. We cannot speak of removal of all architecture and urbanistic interventions since that would not be convenient for the countries that newly formed after the fall of Yugoslavia, but we can speak of a renewed interpretation that occurred when it comes to interpreting the high modernism in the SFRY nowadays.

Interpreting such remains of modernist visions of Socialist Federal Republic of Yugoslavia nowadays has changed tremendously since the construction of those architectures. The system that has popularized modernist architecture did it for its own interest of differentiating itself from the eastern Soviet bloc. High modernism in Yugoslavia also represented the national style used for all state commissions making it the style that was introduced for the sake of creating a unified space, although the Republic of Yugoslavia consisted of more nations making it widely nationally heterogeneous. This leads us to the conclusion that the newly introduced modernist style represented the system that produced it and served as propaganda for the government. Using a western style in a social-

ist countries were obliged to use social realism as their national style. Such strong associations with the socialist system and high modernist architecture have stayed in the memories of people living in the countries formed after the break of Yugoslavia. The modernist structures that once represented the unity of a socialist federal republic, which was by no means nationally homogenous, are now being interpreted in a new context. The symbolic meaning behind them, however, has remained and is negatively affecting the interpretation and public perception of the architecture. With the introduction of the modernist style came hope for a better, united and harmonious future, that, for SFRY, represented the beginning of autonomy from the Soviet bloc. It also marked the start of the non-aligned movement funded by Yugoslavia. Now, the style and buildings themselves represents the lost dream of a country that failed as a republic and with its goal of uniting southern Slavic nations under one socialist republic.

In all, the interpretation of the architecture itself isn't the only thing that has changed – the change also resides in the perception of public space in the eye of the society which greatly affects the interpretation of state commissioned modernist buildings. With the building market nowadays relying on private investors and barely any building is state commissioned we cannot talk about state prominent styles therefore the only architecture that could be associated with any state the residents of countries that formed after the break of Yugoslavia are is the high modernism used in Yugoslavia. With this the architectural style is tied to a collective memory that was being produced in SFRY, but not also to the new collective memory that was newly formed with the formation of new countries. The Republic of Yugoslavia had a common purpose in providing the middle ground of the western and eastern political bloc, but with its decay and deconstruction of once unified collective memory came need for forming new nationality based collective memory of each separate country. Without a new political connotation of the modernist architecture in former Yugoslavia its residents can automatically connect it only to the socialist republic they once resided. The memory of a now passed system those monumental architectures hold greatly affects their interpretation and understanding in the public and academic eye.

Natalia Nowińska-Antoniewicz

Reading lines between the lines. When sociologist interprets comic art

Comics as a genre is not commonly considered a source of knowledge, however social sciences do not see it as an exclusively entertaining product of popular culture but often analyze it equally with other texts of culture. Social scientist while conducting fieldwork at such specific material as comics has to deal with multiplicity of symbols that need to be decoded for the message to become understood. All stylistic devices that comic narration consists of and historical circumstances of its creation result in an insight into a very subjective world of the author's perception of reality and his reflections on it. Comics as a work of art created in certain cultural and social environment and often undertakes their interpretation, what makes it eligible to become an object of interest for social sciences.

The Yugoslavian and later Serbian history of comic book is extremely rich – the publishing market abounded with comic issues and stood the standards of the worldwide trends. The Federation decomposition and its consequences marked that discipline of art profoundly – mostly, due to the economy crisis leading to bankruptcy the most of the publishing houses and nearly completely erased that kind of media from the market (albums, comic magazines, brochures etc.). At that time, however, completely new actors appeared on the comic scene, thanks to which an alternative comic book was created. Reading their works nowadays can provide a unique insight into period of social history. In my presentation I would like to focus on sociological ways of reading and interpreting comic art – starting from the basic cognitive process of receiving the message in the boxes and closure (the phenomenon of observing parts but perceiving the whole) to taking into consideration wider historical context and the role of the artists in the social and political dynamic transformational period such as the one that took place in the time of Yugoslavia disintegration. The main questions that I will aim to answer are: what themes did the artists involved in comics scene perform in their work within the nineties and what means did they use to achi-

ever; what subject did they avoid and what influenced their choice; what points of view did they present and which did they skip or marginalise; what ideologies and values were incorporated in their work and to what degree did these affect the recipients, and what was the social actors representation in the content created by comic books authors. The content analysis will be supported by autoethnographical reflection on following issues: to what degree do form, structure and content of the works influence the audience interpretational capabilities; what means were used by the creators to convey their subjective views reflecting the events assessment, and last but not least who was the target of the artistic message apart from a foreign social scientist trying to read lines between the lines.

Anna Sołoninko

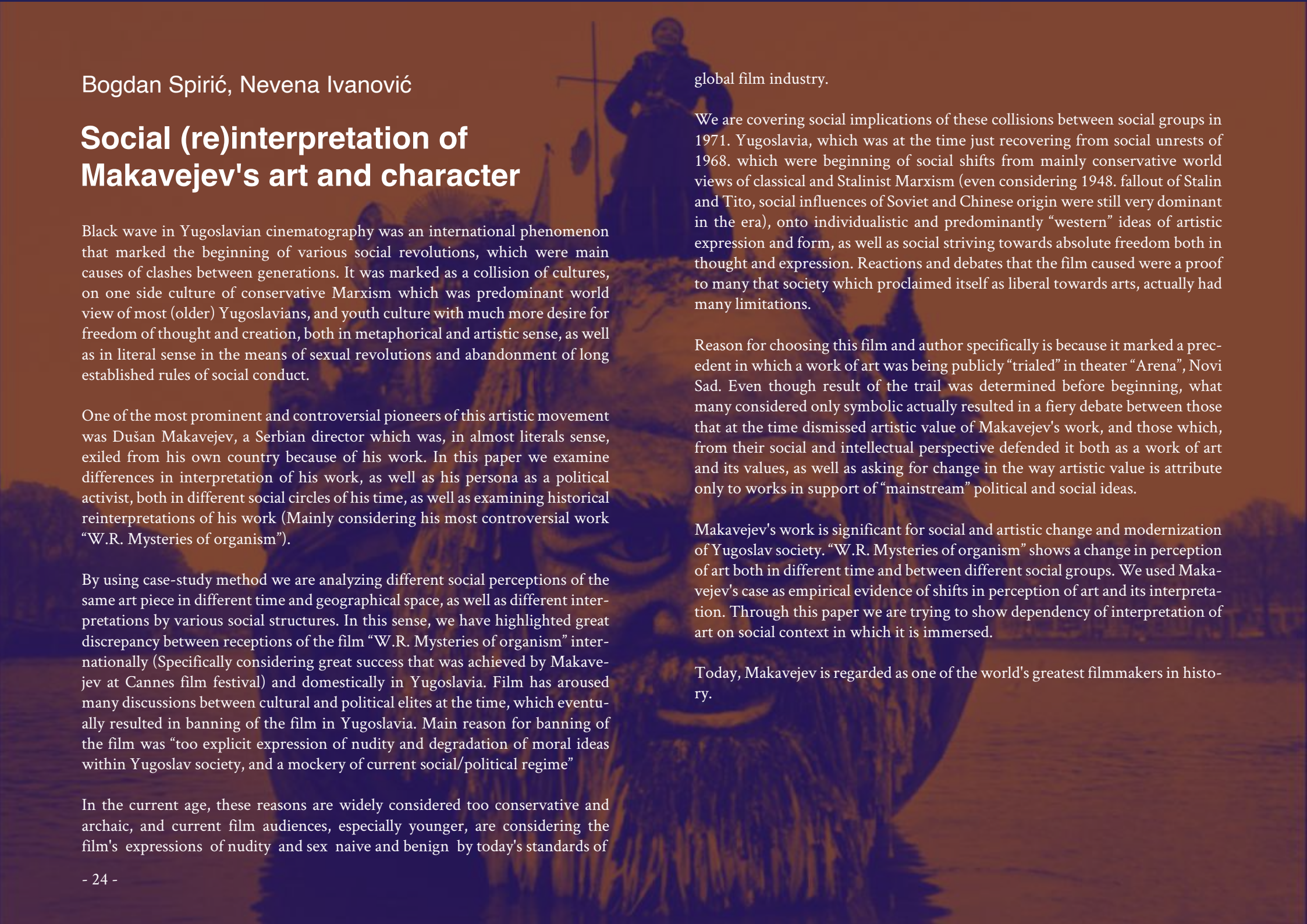
The Transformation of Contemporary Ex-Yugoslav Cinematography through the prism of The International Film Festival FEST in Belgrade

Film festivals are interesting and complex phenomena, operating in many cultural and commercial areas. They have various forms, function, purposes and have greatly influenced the history of cinematography. One of the most important film festivals in former Yugoslavia was the International Film Festival FEST in Belgrade, which started in the 70's in XX century. It was created during the reign of Josip Broz Tito. It attracted many Hollywood stars and famous directors. After the fall of Yugoslavia its form and position had changed.

The main aim of the present article is to explain what kind of transformation this festival passed and how it changed interpretation of Contemporary Ex-Yugoslavian Cinematography. In the beginning it was a Yugoslav festival and its primary motif was to bring audience back to cinema. Currently it is a Serbian, but nearly after five decades the festival continues its cultural and educational role with the similar energy. What kind of role does the politics play and how do the moviemakers from the region handle hot issues. I will also be dealing with how the selection of movies has influence on changing the structure of International Film Festival FEST. Since the events have been started there was no competition programme and awards. It was festival with the best selection of the movies from region, Europe and Hollywood. In 2015 FEST was transformed into the official competition festival with four distinct competition selections. The next important aspect, which I would like to explain, is to shed light on the role and function of FEST in the dynamic evolution of film industry: for example the role of coproduction in the region of Ex Yugoslavian countries. Belgrade Industry Meetings focuses on production, authors and films with the European origin, but still not well-known across the globe.

In conclusion I will compare the situation from the 70's and today and put this festival in context of another important film festival in Balkan region - Sarajevo Film Festival. By juxtaposing those Festivals I shall depict what was the role of such events across the world. Sarajevo Film Festival is a result of transformati-

on, but FEST went through different ways of transformation, such as: political, structural. I would like to present what kind of form FEST has now and how it changed the interpretation of Yugoslavian Cinema, including post-war visual aspects and phenomenon of film festival. I will finish with a discussion opening question :what is the identity of movies from that region nowadays?



Bogdan Spirić, Nevena Ivanović

Social (re)interpretation of Makavejev's art and character

Black wave in Yugoslavian cinematography was an international phenomenon that marked the beginning of various social revolutions, which were main causes of clashes between generations. It was marked as a collision of cultures, on one side culture of conservative Marxism which was predominant world view of most (older) Yugoslavians, and youth culture with much more desire for freedom of thought and creation, both in metaphorical and artistic sense, as well as in literal sense in the means of sexual revolutions and abandonment of long established rules of social conduct.

One of the most prominent and controversial pioneers of this artistic movement was Dušan Makavejev, a Serbian director which was, in almost literal sense, exiled from his own country because of his work. In this paper we examine differences in interpretation of his work, as well as his persona as a political activist, both in different social circles of his time, as well as examining historical reinterpretations of his work (Mainly considering his most controversial work "W.R. Mysteries of organism").

By using case-study method we are analyzing different social perceptions of the same art piece in different time and geographical space, as well as different interpretations by various social structures. In this sense, we have highlighted great discrepancy between receptions of the film "W.R. Mysteries of organism" internationally (Specifically considering great success that was achieved by Makavejev at Cannes film festival) and domestically in Yugoslavia. Film has aroused many discussions between cultural and political elites at the time, which eventually resulted in banning of the film in Yugoslavia. Main reason for banning of the film was "too explicit expression of nudity and degradation of moral ideas within Yugoslav society, and a mockery of current social/political regime"

In the current age, these reasons are widely considered too conservative and archaic, and current film audiences, especially younger, are considering the film's expressions of nudity and sex naive and benign by today's standards of

global film industry.

We are covering social implications of these collisions between social groups in 1971. Yugoslavia, which was at the time just recovering from social unrests of 1968. which were beginning of social shifts from mainly conservative world views of classical and Stalinist Marxism (even considering 1948. fallout of Stalin and Tito, social influences of Soviet and Chinese origin were still very dominant in the era), onto individualistic and predominantly "western" ideas of artistic expression and form, as well as social striving towards absolute freedom both in thought and expression. Reactions and debates that the film caused were a proof to many that society which proclaimed itself as liberal towards arts, actually had many limitations.

Reason for choosing this film and author specifically is because it marked a precedent in which a work of art was being publicly "tried" in theater "Arena", Novi Sad. Even though result of the trial was determined before beginning, what many considered only symbolic actually resulted in a fiery debate between those that at the time dismissed artistic value of Makavejev's work, and those which, from their social and intellectual perspective defended it both as a work of art and its values, as well as asking for change in the way artistic value is attributed to works in support of "mainstream" political and social ideas.

Makavejev's work is significant for social and artistic change and modernization of Yugoslav society. "W.R. Mysteries of organism" shows a change in perception of art both in different time and between different social groups. We used Makavejev's case as empirical evidence of shifts in perception of art and its interpretation. Through this paper we are trying to show dependency of interpretation of art on social context in which it is immersed.

Today, Makavejev is regarded as one of the world's greatest filmmakers in history.

Tomáš Kolich

Between meaningful image and meaningless decoration. Interpretations of “crazy walls” in popular culture

The art production of the insane was discovered by fine arts. Long before medical professionals took any notice of creative endeavours of their patients, artists had already recognized this phenomenon and started to disseminate it into popular culture. Thanks to fine arts, the motif of the creative madman and his “crazy walls” (walls covered with writing, drawing, diagrams etc.) became known in common society.

At the same time, artists did a disservice to their mentally ill comrades. They simplified the motif of the creative madman to an easily recognizable visual shorthand. While the psychiatrists of the 19th century were gradually understanding the importance of the art of the insane and tried to interpret it as a part of diagnosis and treatment, this interest was not reflected in depictions of the creative madman. The “crazy walls” in paintings and illustrations of the 18th and 19th century were product of the artist's fancy, not of his observation. They have a meaning that can be deciphered, but the result is a very conventional idea of insanity that is detached from the reality of the illness.

Through the attribute of “crazy walls”, artists in the 18th and 19th century helped to solidify the stereotypical perception of mental illness which has remained in popular culture until today. “Crazy walls” were adopted by cinema which has displayed them several times throughout the 20th century. While the motif of madman creating “crazy wall” is used as a powerful cinematic attribute that certifies his (or hers) mental instability, the images on such wall have been neglected as a meaningless decoration.

In the 21st century, we can see a change in the treatment of “crazy walls”. They still maintain their status as an attribute but at the same time, they are becoming an object of interest of the characters. Finally, cinematic psychiatrists are interpreting the meaning of “crazy walls”.

Fifty years ago, “crazy walls” in film were depicted as a nonsensical image, today, they are incredibly meaningful and easy to understand. Sadly, this shift is not a result of a greater understanding of mental illness on the part of the filmmakers, but rather a side effect of changes in contemporary cinematic narration. These changes make the correct interpretation of “crazy wall” a necessity for the progress in the story. The interpretation is done in a very straightforward and almost naive manner and it is enabled by the visual style of today's “crazy walls” which is a product of designer's fancy just as much as it was in the 18th century.

This paper will demonstrate the “circular” development of the motif of “crazy walls” from a meaningful image to a meaningless decoration and back. It will examine contemporary changes in the treatment of “crazy walls” in cinema and the corresponding strive for their interpretation. Firstly, I will show how this motif was introduced into popular culture on examples of works by William Hogarth, his copyists, and Wilhelm von Kaulbach. Then, I will demonstrate its decorative function in different film examples from the 20th century. Finally, I will analyse the contemporary changes in the treatment of “crazy walls”, which I believe to be caused by recent narrative concepts such as “Puzzle films” or “Complex TV”. The most important in this case is the emergence of the character of mentally unstable detective, whose cliché noticeboards with photos and red strings are the new epitome of visual interpretation and their influence is apparent in cinematic “crazy walls” as well.

Ana Kozić

Interpretation in Poetry and Film Poems about Mozart by Ivan V. Lalić and movie “Amadeus” by Miloš Forman

The paper researches the importance of interpretation in poetry and film art, as well as the possibilities of interpreting and considering the connection between poetry and film, pointing out the basic differences and similarities between poetic and film language. In papers that offer a comparative study of literature and film art, the connection between film and prose is the most common because there are frequent screenings of literary works and the narrative methods used in film art are mainly taken from prose. On the other hand, with the development of film industry, film terminology becomes part of literature because at the same time film becomes part of everyday life and begins to influence the way people understand and observe the world.

However, the connection between film and poetry should not be ignored. This connection is established through the nature of the film language. The poetic principle can be discovered in the way in which the scenes in the film are matched, in the light and sound of the scenes, and in the process of film editing. The interpretation of poetry and film has its similarities and differences, but it is fundamental for a better understanding of these works of art. Nothing is coincidental in poetry and in film – every word and every verse in a poem, as well as each frame in a movie, has its purpose and contributes to the overall meaning of the artistic work. Film language is similar to the language of poetry, because it also depends on the image, the sound and on the specific combination of words, producing a certain effect.

Special attention in this work is devoted to the comparative interpretation of Ivan V. Lalić's poems about Mozart - "Mozart" from the book *Circle*, "Mozart" from the book of poems *The Passionate Measure* and "Mozart's Grave" from the book *Fading contact* - and the movie *Amadeus*, directed by Miloš Forman, adapted by Peter Shaffer from his stage play *Amadeus*. Lalić's poems and Forman's movie have common motives, and the way in which they approach the same theme reveals the similarities and differences between poetic and film language.

The description of Mozart's music as a perfect harmony that testifies to the presence of the Divine, marked both Forman's movie and Lalić's three poems, which are interconnected with the motive of death. The film *Amadeus* and Lalić's poems rest on common motive of crossing the border between visible and the invisible, as well as on the description of Mozart's music as a gift from God, that brings eternity to its creator. The similarities between the language of poetry and the film language are best revealed in the ways in which Mozart and his music are presented in the poems and in the movie. Both Forman's film and Lalić's poems invoke Mozart's melodies from which they are inseparable, so this work also considers the issues of language and music in film and in poetry and their importance in the interpretation.

Bruno Bijadija, Hana Ivezić

The interpretation of Miho Sorkočević from 1790 about the Roman monuments from Epidaurus - with a review on contemporary knowledge and research

Until this day, Roman colony of Epidaurus remained the least known colony on the Eastern coast of the Adriatic Sea. Although the research about its history started very early, the collected data in the available literature is left unappreciated and somewhat contradictory in regards to the authors. The history of research of the Roman colony Epidaurus, done by the Dubrovnik authors, can be traced back to 1541 when *Marcus Sylvius* published the inscription of Dolabella, as well as during the 17th and 18th centuries when its study sparked a big interest. The inspiration for its study lies in the fact that colony of Epidaurus was a forerunner to the Republic of Dubrovnik, so the knowledge of it was in the service of diplomatic missions of Dubrovnik officials to foreign statesmen. In this paper, we bring data from one of the inevitable works in the study of this colony.

The work in question is *Commentariolus Ludovici Cervarii Tuberonis de origine et incremento urbis Rhacusanae eiusdemque ditionis descriptio auctore Nicolao Ioannis de Bona, et Stephani Gradi antiquitatum Rhacusanarum brevis diatriba: his accedit de illustribus familiis, quae Rhacusae extant, amplissimum Senatum elegia Didaci Pyrri, cum notiset supplementis*, printed in 1790 by Miho Antunov Sorkočević (1739 - 1796). It contains 13 Roman monuments from Cavtat and Dubrovnik. There is one votive, two honorary and eight tombstone inscriptions. Sorkočević also brings the description of one stela without the inscription, a relief of a naked female figure in the procession and mentions and describes a Roman building on the peninsula of Rat, which in his opinion could belong to the thermae. Among the mentioned monuments only two of them are lost today.

The aim of the paper is to outline the interpretation of Sorkočević about the mentioned monuments, to list the researchers during the 19th and the first half of the 20th century who had mentioned these monuments in their works and fi-

nally, bring the contemporary interpretation of these monuments based on the knowledge and research of the authors from the second half of the 20th century until now. The authors of this paper have the intention of presenting their own observations about some of the monuments, thus giving a slightly different interpretation in opposed to other researchers. Finally, a critical rating of Sorkočević's interpretation will be given.





LUBARDA 1970

Kristina Vasić

Interpretation in Art: a Psychological Exploration

Psychology has maintained a steady intrigue with aesthetics, investigating the characteristics of people's reactions to art and proposing theories that explain such responses. Furthermore, research into this matter has transcended the boundaries of psychology and entered the interdisciplinary field of neuroaesthetics, which has recently provoked and increasing interest. Within the paradigm of psychological aesthetics, this paper seeks to address the processes at the bottom of art interpretation as well as their neural correlates. In the pages that follow I will critically examine the interplay of perception, emotions and cognitions underlying the aesthetic experience and art evaluation. Firstly, I will pay close attention to the emotional aspect of art reception, which has been commonly recognized as an important element of the process of art interpretation. Therefore, two contrasting theories of human emotion, the "basic emotion" theory and Clore-Ortony theory will be reviewed, each attempting to account for the ontology of aesthetic experience. Also, these theoretical conceptualizations will be supported by findings from neuroimaging studies, which investigate the activity of particular brain regions during aesthetic appraisal. Next, I will analyze the significance of empathy, which constitutes the hypothesis that the meaning of an artwork emerges as a product of an empathetic act on the part of the observer. Namely, the recipient sympathizes with a work of art, subconsciously identifies herself with it, and only after this experience can a specific meaning be assigned. Another concept that is going to be examined is the so called "aesthetic emotion", which had evaded researchers' attention after Kant's initial definition, and then was brought back into focus with Clive Bell's aesthetic. According to him, aesthetic emotion is a unique emotion which arises out of the significant form, by which he refers to a quality of an object that makes it a work of art. Starting from Bell's notion of this specific feeling of aesthetic appraisal, through some modern conceptions of the term, I am going to evaluate its significance for the understanding of aesthetic interpretation. Furthermore, it will be deconstructed into its basic components, such as cognitive appraisal, motivation, emotional expression, etc. For that purpose, I will be referring to a recently proposed model of aesthetic emotions, by Menninghaus

et al (2018), in which they clearly distinguish between the aesthetic and art-represented as well as art-elicited emotions.

Next, I am going to explore the field of experimental aesthetics, a psychological approach founded by Fechner, and elaborated by Berlyn with his "psychobiological aesthetics". However, my focus will be on the findings of recent studies, which show increasing interest of psychologists in the relationship between personality traits and intelligence on the one hand, and the art interest and aesthetic judgment styles on the other. Art interpretation in the context of contemporary experimental aesthetics will be approached from the theoretical assumption that interpretation is a product of interaction between a work of art, spectator, and contextual factors, such as the museum setting.

Finally, I am going to explore the neurobiological basis of artistic judgment, within the field of neuroaesthetics, an exciting new approach to the study of art, which incorporates knowledge from cognitive science, neuroscience and psychology. On the assumption that art has a biological basis, I am going to take a closer look at the neurological processes underlying the perception of artwork. From feature detection neurons and colour processing, all the way to the question of temporal and spatial distribution of consciousness of an artwork, it will be investigated how our brain reacts to art and which automatic processes are at play while we are interpreting it. However, I am also going to check whether neuroaesthetics is tenable when confronted with conceptual art, which has been associated with more complex psychological reactions. Namely, conceptual art transcends perceptual stimulation and requires imagination and conceptual thinking from the observer, something that has, so far, been an unexplored area in neuroaesthetics.

Where does the Little Prince disappear? - Interpretation of literary arts in reader in primary school

The development of aesthetic relation to the world is starting at the earliest phases of childhood. Aesthetic thinking and the development of feelings for the aesthetics of things should be based on the successive and critical interpretation of the work of art.

In addition to family and society, school is the one that is expected to systematically influence the development of this ability. It seems that this is possible to achieve the most in the teaching of art and teaching literature. Language and literature are studied in elementary schools in Serbia. There seems to be plenty of room for the child's aesthetic attitude towards the world surrounding him.

In my work, I will first deal with the problems and tasks of teaching literature, but also the problems and tasks of the methodic of teaching literature.

In order to adapt the contents and adults to the children's needs and needs, but also to the needs of education, it is necessary to transform these contents adequately. The methodic of teaching Serbian language and literature is, on the one hand, a pedagogical or didactic discipline which, on the other hand, uses content, and has the task of shaping them so that children, in this case, in the lower grades of primary school, are more easily adopted and understood.

It is necessary, therefore, that the methodic solves the problems that appear in the teaching of literature. Some of the tasks of literature are: nurturing and developing a culture of reading and learning culture, fostering and developing literary sensibility, and finally, developing a sense of good and developing aesthetic taste in the broadest sense.

The methodic of teaching Serbian language and literature answers the question How? lecture literature. She asks questions: How to present it to young people? How to direct them on the path of reading through abstraction to the evaluation of literary and artistic texts? How to develop their sensitivity? How to Encourage

Thinking About Reading Text? How to develop a sense of aesthetic text?

Here we see how the tasks of teaching literature are complicated and present the responsibility of methodic as a science, but also of a teacher or professor in the development of a sense of aesthetics of each part. The main bridge for this is the talk of, the opinion about and, finally, the interpretation of literature as an art.

Next, I will present the role of the readers as a textbook on the expectations that he should fulfill. On the way of facing a young student, teachers help him with his methodical skills and skills and knowledge of literary works. However, this role should also have the textbooks students use. For the teaching of literature in the junior primary school, the basic means is represented by readers.

In the readers, besides shorter original literary works, there are also methodical apparatus (questions, requests, orders). A methodical apparatus is one that should, with its contents, send students on thematic facts in the work, but also on the interpretation.

It is clear that understanding the artwork in the classroom can also depend on the content offered by the readers. Readers should not be a primary tool for teachers, but they play a major role in teaching literature and should contain material methodically designed for children's own learning.

Finally, I will examine and discuss the problems of the Little Prince's interpretations that appear in the readers.

The Little Prince is one of the favorite lectures of young people. It belongs to literature for adults, but also to young people because it can be read several times and always understood in different ways. On the one hand, there are numerous studies dealing with the interpretation of this artwork, and on the other hand, it is a specific question about the classical interpretation that depends on the curriculum, the abilities of the children, but most of the teachers and readers in whom the work appears.

The big two problems that exist are: first, choosing and presenting part of The Little Prince and another, methodical apparatus with questions and demands. It has been noted that there are many problems that affect decontextualisation and interpretations that are not related to the part of The Little Prince Antoine de Saint-Exupéry.

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