



MUSEUM OF APPLIED ART

1950-2005





55 Years of the Museum of Applied Art

The publication is issued on the occasion of the 55th Anniversary of the Museum

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In 1951, one year after the Museum was founded, the first book on the Museum was published – the only such book to date. Printed as a special edition entitled *The Museum of Applied Art*, it also accompanied the Museum's very first exhibition. Following a short introduction on the founding of the Museum and its work, the book mainly focused on applied art itself as a field of activity which up to that time had not been sufficiently promoted or studied, especially in our country. For this and a number of other reasons, they have included in that book a chapter entitled *Survey of Applied Art in Serbia Through the Centuries* written by Mirjana Ćorović Ljubinković and Đorđe Mano Zisi. In the text they look at a wide spectrum of artistic crafts included in applied art: jewellery, ceramics, textiles, embroidery, metalwork, woodwork, stonework, and book illustration. The book is completed by 16 black-and-white illustrations.

This year the Museum of Applied Art celebrates 55 years since its foundation and dedicates this second only publication on the Museum to this important jubilee.

The book was inspired by a desire to inform the general public about the Museum, first of all through a selection of representative applied art objects from the Museum's extensive and valuable collections and through the high quality illustrations that modern technology makes possible. In addition, the book's text gives important information on the history of the Museum: how it was born, its artistic profile, its history, the experts who left their mark on its work, its collections, exhibitions, catalogues and other publications, as well as its specialised work and activities which may be of general interest. This

book is the result of a collective effort by all the Museum's curators.

The decree founding the Museum states that "...the task of the Museum of Applied Art is to contribute to the development of applied arts and crafts and to this end **to collect, to preserve, to study** and **to exhibit** objects showing the development of applied arts and crafts from earliest times up to the present day, and in particular the achievements of mediaeval art". With this in mind, we can proudly state that, in this relatively brief period of 55 years, the Museum has been successful in respecting and attaining these long-term objectives.

In its passage and growth through time, the Museum has recorded its presence in a clear continuous progression where each new added layer represented a logical result of previous positive achievements, but also an answer to the new developmental demands of applied art imposed by a new age.

...to collect – today the Museum has more than 30, 000 objects in its holdings and it owes a debt of gratitude to countless donors whose gifts over the years have enriched and increased its collections.

...to exhibit – up to now the Museum has staged around 1,000 exhibitions and maintained all the traditional manifestatins marking its existence of several decades, which testifies to its firm foundations, but also to its ability to observe new trends and apply new experience.

Through the large themed exhibitions mounted by its curators or exhibitions of works by individual applied artists, and through showings of foreign exhibitions in its galleries,

the Museum has inspired and motivated the development of our own artists and applied art researchers.

Our permanent exhibitions showing a wide variety of art objects have afforded the general public an opportunity of familiarising themselves with applied art among the Slavs, from the time they came to the Balkans down to the present day, while the specialised exhibitions have given them a chance to learn about the journey of European applied art from Gothic to Secession or to delve into the techniques of decorating period furniture.

...to study – the Museum carries out its obligation to publicise the results of its study of applied art through its very lively publishing activity. Among the many publications issued by the Museum pride of place is occupied by its Journal and study catalogues which deal with specific areas, topics or authors of applied art exhibitions. These include: *Serbian Printed Books and Manuscripts*, *Jewellery in Serbia*, *City Costume of the 19th Century*, *19th Century Serbian Photography*, *Pirot kilims*, *Mirrors*, *Fashion in Belgrade 1918-1941*, *Silverware in 19th Century Serbia*, *Crosses*, *Contemporary Serbian Tapestries*, *Serbian Ceramics*, *Clocks*, *Surrealist Photography*, *Dragutin Inkiostri Medenjak*, *Dragoslav Stojanović Sip*, and many others. The most valuable editions published by the are *Applied Art among the Serbs, volume 1*, a work of capital importance, which came out in 1977, and a phototype edition of the *Belgrade Armorial II* from the early 17th century, which was published this year.

...to preserve – alongside these great tasks and obligations is the enormous respon-

sibility which lies on the shoulders of each new Museum's generation to preserve and protect the treasures entrusted to it – the cultural heritage of applied art. Not only the curators, but the Museum's conservators play a great part here, as well as all other staff members.

Finally, all that the Museum does is directed to and recorded in the Central Documentation and is presented to the general public through its public relations service which sends out the kind of message that the Museum wishes to present about itself as a highly competent, modern and dynamic institution, ready to take on all the challenges of our modern age, especially in regard to museum practice, and the promotion, advancement, affirmation and evaluation of applied art.

The experience we have gained after our journey of 55 years during the various phases of historical, cultural and economic development of our society demonstrates that we are a vibrant institution whose work, successes, and unflinching enthusiasm have contributed much to the appreciation of applied art as a priceless cultural property on the artistic map of Serbia to the extent that applied art has now rightly become a respected "citizen" in the society of Serbian culture.

The Museum remembers and wishes to thank all its friends and numerous associates, and above all those whose efforts and work are woven into the fabric of this institution – called the Museum of Applied Art.

Ivanka Zorić, Museum Director

Our knowledge of history is never complete, nor can it be, for new things are continually being discovered, which may cause important changes in what we already know about the past. For this reason, we can only interpret the culture of a nation if we look at its development as something that is constantly being formed. In other words, we have to face a reality that is forever mutating, showing different faces from one moment to the next. Our view of the past – whether this refers to celestial bodies, the Earth's crust, living beings or objects of applied arts and crafts – is a picture of constant changes, which are of their very essence creative, and hence unpredictable. Unfortunately, we are only able to perceive what is immutable or what does not alter us, and this means an eternity of things which even time itself cannot harm. And so museums, in which we collect all our formed and preserved past, carry within themselves the germ of man's aspiration to somehow preserve and protect the “body” of our entire cultural development. Happily, man is, among other things, a historical being. This means that he interprets everything that is given with reference to the past, the present and the future and for him the rhythm of history inevitably beats on within the framework of passing time. As a result, each individual object exhibited in museum galleries is torn from the transitory moment of its true purpose and finds itself submerged in the endless movement of time. In this sense, museums are witnesses to the implementation of the unquenchable desire for constant movement that we call history. This is a fact that should not be ignored. For if there is no one to record such objects, it is as if they never existed.

This is the case with the Museum of Applied Art in Belgrade. Since the middle of the last century when it was founded, it has become a witness to the cultural history of the Serbian people, especially in the field of applied arts and crafts. Throughout these years, the Museum has demonstrated its gradual, steady influence on the awareness of its visitors because everything in our lives that is permanent and deeply meaningful has been woven into the fabric of the Museum over time and has left its mark. This may be visible to a lesser or greater degree, but it is nonetheless specific and indelible. A nation may be more truly characterised by its art than by its reality. There are works of art that subsume a rich experience of life and when we look at them, we are examining the qualities of our own soul. These are fine, noble traits of our nation's culture, worthy of the spirit they express. In acquainting the general public with masterpieces of applied art from the rich heritage of Serbian and European cultural treasures, the Museum has exercised an influence which, while not always obvious, is nevertheless present at every step.

The Museum of Applied Art in Belgrade became a member of the large family of decorative arts museums almost a century after the establishment of the first museum of this type – the Victoria and Albert Museum in London, founded in 1852.

Europe in the second half of the 19th century saw many museums of applied arts being set up as an answer to that age's industrialised production. The problem was that industrial products of the time lacked an aesthetic approach in the manufacture of everyday household objects, which had been unthinkable in the

handmade production of artifacts in earlier centuries. Born of a need to demonstrate how form can surpass purpose, regardless of the technique being used and the time in question, the first initiatives were launched to create specialised art museums whose basic aim would be to prevent the further degradation of applied art. They all strove towards a renaissance of the artistic styles of the past and a rebirth of the national spirit by revitalising arts and crafts and the artistic design of objects. Moreover, the flowering of history as a science and the awakening of a romantic interest in the past played a great part in the founding of museums of this type. Hard on the heels of the Victoria and Albert came the Museum of Decorative Arts in Paris, then the Museum of Applied Art in Vienna, and similar museums in cities all over Europe. In 1880, the Museum of Arts and Crafts was founded in Zagreb.

The Museum of Applied Art in Belgrade falls into the category of specialised art museums. It systematically studies the applied arts of the Serbian people within the historical boundaries of its cultural development down the centuries. However, this definition goes nowhere near exhausting its field of interest because the idea of applied art is very close to that of artistic crafts. In a way, artistic crafts permeate decorative applied art to its very core, they cross-fertilise each other, they are inseparable, and we cannot tell where one ends and the other begins. They are notional limits, which encompass two related fields at the same time. Though it must be said that artistic crafts are characterised by clearer definition and a wealth of motifs, which are developed in strictly orthodox schools and over many years of practical work. Everything that is carefully cherished and is accurately passed on; everything that can be learned and precisely expressed; logic of workmanship, colour, line, tone, structure, order, and form – in short, the characteristic language of every good craftsman. By contrast, yet still within this same artistic language, applied art appears as a result of the

refined artistic expression and personal creative strength of individual artists. Despite the existing differences between these two fields, it is clear that artistic crafts are the key to many problems that arise in applied art and these can only be resolved within the context of history.

Since all applied arts museums spring from the same tree whose deepest root reaches down to artistic crafts, it is logical that the establishment of a school of arts and crafts always precedes the foundation of such a museum. This was the case with the Museum of Applied Art in Belgrade. The fertile cultural climate in Serbia in the early 20th century, and the growing awareness of a Serbian national identity contributed in no small way to the setting up of the first specialised training institution in the country. This was the School of Arts and Crafts, which opened in Belgrade in 1905. Its teachers included leading artists and intellectuals of the day, and in particular Dragutin Inkiostri Medenjak. Inkiostri devoted his entire artistic opus to applied art, so he imbued his practical, teaching, and theoretical work with a new spirit, demonstrating the many different possibilities of creating a unique national artistic style.

The next important date in the chronology of events is 1938 and the establishment of the School of Applied Art, which produced the first professionally-trained decorative artists. Even though it did not operate on a regular basis during the Second World War, this School did much for the further advancement of applied art. When the war ended, the artistic design of everyday objects grew in importance and in 1948 the School of Applied Art was transformed into the Academy of Applied Artss, thereby gaining university status and training young artists who were to create useful and decorative objects in tune with the needs of a new age.

At a time when numerous changes were laying the foundations for a new social, political and economic network of forces and relationships in Serbia, the idea was mooted of establishing a Museum of Applied Art. Given the

other artistic activities that were developing in this period, the social atmosphere was undoubtedly ripe for the emergence of a cultural institution that would systematically study objects of applied art by contrast with the previous rather sporadic research in this art field. Hence the initiative to launch a museum whose work would fill the void in studying our national heritage and would motivate new modern art. Thanks to the untiring efforts of Branko Šotra, Đorđe Krekić and Ivan Tabaković, professors at the Academy of Applied Artss, the Museum of Applied Art was founded on 6 November 1950 in Belgrade.

The founding document of the Museum was government decree no. 479 issued by the People's Republic of Serbia and published in the country's *Official Gazette*. This decree defined the basic activity of the Museum in Article 2, which read: "The task of the Museum of Applied Art is to contribute to the advancement of applied art and artistic crafts and to this end to collect, preserve, study and exhibit objects showing the development of applied art and artistic crafts from earliest times down to the present day, and especially the achievements of mediaeval art".

The new Museum was temporarily housed in the Princess Ljubica Lodge. Two completely unsuitable rooms, with no furnishings and no depot for collections were allotted for all the Museum's activities. Bojana Radojković, an art historian, was appointed as the first curator on 9 December 1950, while the administrative work fell to Todorka Mitić, who performed the function of secretary. Due to a lack of space, the first acquisitions, which had been collected prior to the formal opening of the Museum, were handed over to the Academy of Applied Artss for safekeeping. These included a collection of tapestries acquired through restitution, rugs and Persian carpets, and several examples of old silverware, mainly church objects, dating from the 18th and 19th centuries.

The shortage of museum material meant that the work of the Museum at the very outset

was reduced to gathering, selecting and purchasing objects to complete its collections in a systematic way. Collecting was mainly focused on works of Serbian applied art and in January 1951 the first purchase was made. Bojana Radojković acquired for the Museum a collection of Pirot kilims, which to this day form the core of the textiles collection.

In the first half of 1951 the Museum was given the building at 18 Vuk Karadžić Street, which is still its home, and the professional nucleus was represented by three new curators: Zagorka Janc, Dobrila Stojanović, and Jelica Popović. The first director of the Museum was Nada Andrejević Kun, who had worked in the Ministry of Education on the very idea of a future museum of applied art before the government decree was passed on its foundation. Soon after her appointment, the Museum added to its employees the necessary administrative and ancillary staff. It is understandable that in this first phase of development a great part was played by the members of the Expert Advisory Board: Ivan Tabaković, Branko Šotra, and Đorđe Krekić (professors at the Academy of Applied Artss), Đorđe Mano Zisi (adviser), and Mirjana Ljubinković Čorović and Milenko Filipović (senior researchers at the National Museum). Their advice was indispensable in gaining experience of professional museum management and familiarisation with the problems facing applied art. This cooperation made it possible for all the important issues connected with a knowledge and understanding of the development of applied art to be resolved on the spot, thereby allowing organisation of the Museum's specific work to unfold in its full range. In addition, constant contact was maintained with other arts experts who had earlier lent their support to the founding of the Museum, and also with all those who could exert a positive influence on the promotion of applied art in our country.

In February 1951, the Museum began negotiations to purchase a very valuable collection built up over 30 years by wellknown painter

and graphic artist Ljuba Ivanović. Thanks to the mediation of Ivan Tabaković and financial backing from the People's Republic of Serbia, the Museum acquired the collection, which bears witness to the continuity of the cultural history of the Serbs in the Balkans in the number and variety of the objects it contains. It became the cornerstone on which all historical sections of the Museum were built up. The collection was received from the daughter of the deceased Ljuba Ivanović by Đorđe Mano Zisi, Mirjana Ćorović Ljubinković, Bojana Radojković and Zagorka Janc. The collection had grown up mainly in the period between the two world wars and consists of 3,116 objects, principally metalwork, objects made by goldsmiths and traditional metal craftsmen. Some items, fashioned in the period between the 13th and 19th centuries, have considerable artistic and historical cultural value. For example, the 14th century jewellery, late 14th century early 15th century icon of St. Dimitrije, rare examples of copper censers from the 15th century, fragments of *horos* (church chandelier), mediaeval moulds for casting seals, rings and spoons, small pairs of scales, and various metalworking tools. In addition, the collection includes old manuscripts and printed books, objects carved in wood, horn, and mother-of-pearl, wood-carved and painted icons, as well as a large number of handicraft objects of the folklore type – elements of national costume and embroidery based on folk motifs.

The acquisition of this collection secured an important holding for the Museum from which to proceed to classification of the objects it contained, the formation of different collections, preparations for the establishment of a permanent museum collection, and finally and most importantly – expert museological analysis of the items.

However, this sort of historical research runs into a number of methodological problems in preparing material. History is, in essence, an empirical science and it cannot be separated from the firm foundations of concrete proof, otherwise

it degenerates into pure speculation. Therefore, the first and basic task facing curators is to go through all available records from the past that might give a closer and fuller picture of the objects they are researching. The most significant testimonies are provided by written sources that offer permanently fixed, relatively clear data and facts. Yet these have to be critically examined because language can express thoughts, but also disguise them. The objects themselves are another source, more palpable than written testimonies, but it is more difficult to fathom their meaning, sometimes only possible by comparing them with similar relics from the past. This is where applied art objects belong. There are cases where historical sources of this type are almost all that have come down to us. And so we find ourselves in the paradoxical situation where such an object is the sole source of information we have about ourselves. In other words, it can be treated as a physical remnant from the past but at the same time, as something representing certain spiritual and cultural concepts, in which case it serves as the basis for a deeper understanding of the broader historical context of the age to which it belongs. The same fundamental principles of internal logic and historical comparison are equally valid here, except that they are applied in forms that correspond to this double meaning of each object. This usually refers to chance finds where the position of the object and the circumstances in which it is discovered are as important as the object itself. In these cases, the type and purpose of the object are examined first, and then the date of its origin. Only then do we proceed to other issues: who made it and why, using what material, how did its creator live, how did he see the world... These objects are very significant as they relate to cultures where there was no alphabet, but even in cases where there are written sources, they frequently offer valuable supplementary information. For example, there would be vital gaps in our conception of the Middle Ages were it not for the metal coins or religious paintings, which often provide a bridge

to the written records of the time. The historian's skill is to interpret the facts uncovered in the sources in such a way that this interpretation provides answers to questions, yet never opposes a single indisputably proved fact. Likewise, he must take care that his interpretations are free from any prejudice and ideology from his own age.

In view of all the problems associated with the historical study of objects of applied art, it becomes clear just how much enthusiasm, effort, and knowledge was invested by the then Museum curators when they were able, in less than a year, to research many objects which figure in the Museum's permanent collection before it opened on 9 December 1951. And in so doing, they fulfilled one of the fundamental aims – to open the Museum to the public and offer ordinary people, art lovers and interested experts an insight into everything created in our country in the field of applied art, as well as exhibits emanating from other parts of the world.

The nucleus of the permanent collection – supplemented and changed several times as time went on – comprised objects from the Ljuba Ivanović Collection. However, since this Collection could not hope to represent all the fields and epochs of applied art, collaboration was established with the Museum of the Serbian Orthodox Church, the National Museum, and the Ethnographic Museum, who were generous enough to loan valuable examples of artistic craftwork from their own collections in order to complete that first permanent collection. The choice of exhibits at that first show encompassed a broad period, from the 12th to the 19th century. The intention was to give a chronological and complex overview of all branches of decorative arts and crafts among the Serbs.

In parallel with its exhibitions, the Museum also started developing the publishing side of its work. The first publication *The Museum of Applied Art* gave a description of the Museum and, since it also served to mark the first permanent exhibition, carried a text entitled *A*

Short History of Applied Art in Serbia through the Centuries, written by members of the Museum's Board of Experts: Mirjana Ćorović Ljubinković and Đorđe Mano Zisi. The publication likewise contained reproductions of individual items from the permanent exhibition.

The Museum Library, founded at the same time as the Museum, added this publication to its specialised book holdings. Although the Library was primarily set up to support the work of the curators, due to the specific nature of its book collection, it attracted a large number of users even then among researchers and experts from outside the Museum.

During its first year the Museum organised a specialised service for the conservation and protection of Museum items. In fact, this was a workshop for the repair of period furniture in which the Museum's carpenter-conservator carried out complex conservation and restoration work on damaged furniture from the Museum holdings.

In this same first year of its existence, the Museum managed to overcome the usual teething troubles in promoting various activities that were of vital importance for its future. One problem facing the Museum staff was what methodology to choose in authenticating, evaluating and categorising museum material as this would later affect its organisational structure. In the past, objects of applied art were mainly described within the framework of historical, ethnological, archaeological or philological study. What was overlooked was that applied art, and the problems associated with it, cut to the very heart of human creativity in all fields of material culture. The Philosophy Faculty's Department of Art History taught nothing about world or Serbian history of applied art – a situation that continues to this day. As this subject was not given enough attention, the Museum set itself the task of studying the birth of our cultural heritage more thoroughly.

When looking at applied art among the Serbs, it is an indisputable fact that it can be traced

back to the 9th century. Everything before that time is unreliable and cannot be substantiated by concrete fact. The shadow of four great civilizations – Classical, Byzantine, Western European, and Islamic - have always hovered historically over our land. The question may well be asked whether we were completely submerged by the sphere in which these circles coincided and intersected. Certainly it may be said that we were exposed to their crossing paths, but despite the enormous pressure on us to assimilate, we succeeded in standing firm and retaining our authenticity. Some works of art demonstrate the great skill of our craftsmen who, while keeping pace with artistic trends in other countries, brought to their work the expression of those differing influences that were interwoven in this part of the world, at the same time investing them with the specific stamp of our own country and customs. From this point of view, a historical study of Serbian applied art is free from a narrow, one-sided approach and allows a much broader historical sweep. Museum material, duly collected and processed, shatters old conceptions and broadens horizons into a new world where liberation from narrow views is made possible. This is the true beauty of scholarship when it takes real objects, gives them meaning and makes it possible to fill some empty space on the map of the past and so complete the map of the history of art.

There is an indivisible bond between works of art and museums – especially where applied art is concerned. Yet at the same time, this unusual coupling is inherently dangerous because not all that is on show in a museum is great art. It may be felt that decorative arts and crafts and their historical progression cannot be separated and that, in recreating a picture of the past, all research inevitably colours this picture with our ideas and experience of the present. Hence the danger that museums, preoccupied with the current fashion, could be turned into mere stockrooms of vulgarity and kits.

The Museum's early curators did not fall

into this trap. They adhered strictly to scientific methods in their research and they respected the order imposed by any historical study: first, study of the critical source, then confirmation and analysis of the facts, and finally scientific synthesis. Gathering documentation and preparing it for scientific research could be treated as a separate segment. Any other division of the task in hand would mean a loss of direct contact with the sources, which is an inexhaustible inspiration for new questions, new ideas and cannot be achieved by any other means. It is the only firm foundation for confirmed results.

Thanks to this approach, the Museum became independent in its work and thus has been able to expand and develop new activities in all directions emanating from its core task.

The gathering of objects for collections was mainly directed towards material from the Serbian national and cultural region. But for reasons of comparison, material was also collected from other European and non-European countries. These objects were usually acquired through purchase, though some were acquired from the Commission for International Cultural Relations, from the National Museum, the Ethnographic Museum, the Serbian Institute for the Protection of Cultural Monuments, the Belgrade City Assembly, and private owners. Alongside the collections of the research department, holdings of a documentary character also grew. These gradually led to the formation of the photographic library, the printed media collection, the central inventory, and the Museum archives. These documentary collections came together to form the Sector for Central Documentation, which was part of the Library at the start.

With an increasing inflow of new material it became necessary to change the original structure of the Museum's organisation in two departments – research and general. Within these two departments independent professional sectors and their accompanying services were set up. Research became the Museum's core department in which five independent

sectors were formed:

- Sector for the Historical and Artistic Development of Metal-Working, with collections,
- Sector for the Historical and Artistic Development of Furniture and Woodwork, with collections,
- Sector for the Historical and Artistic Development of Costume and Textiles, with collections,
- Sector for the Historical and Artistic Development of Applied Graphics, Art Photography, and Book Illustration, with collections,
- Sector for the Historical and Artistic Development of Ceramics, Porcelain, and Glass, with collections.

These five professional sectors built up their own respective collections, where the museum material was classified on the basis of its purpose and artistic attributes. This made it possible to monitor certain branches of applied art over a continuous historical period, while objects within the collections continued to be grouped according to their type, use, and artistic styles. As regards their work methods and specific features, the sectors could be defined as history-led since they collect, preserve, protect and study decorative art objects dating right up to the early 20th century.

As the Museum expanded and developed its activities, new sectors and services grew up, but the basic principle of organisation remained the same.

In time, the Department of Joint Services with its attendant administration, accounts section, and auxiliary services, separated off from the General Department.

Apart from collecting valuable material and submitting it to expert analysis, the Museum's experts showed the results of their scholarship and research through a number of themed study exhibitions.

As soon as the Museum's permanent

collection was opened, preparations started on the first such themed exhibition *Serbian Printed Books and Manuscripts*, which opened in 1952. This was followed by many others. This type of museum activity proved extremely rewarding as it entailed the expert analysis of material that had been only partially authenticated or not at all. Moreover, work on these exhibitions regularly resulted in new additions to the existing collections. A printed catalogue always accompanied the exhibitions, containing an expert introduction, a list of the objects on show, and a large number of reproductions. The catalogues were produced by the Museum curators according to the items being exhibited, except for the first exhibition whose foreword was written by Đorđe Radojičić, professor at Novi Sad University. Due to the range of the topics chosen, these exhibitions had to be supplemented with material from other museums, monastery treasuries, and often from private collections, too. In this way, the Museum was able to establish fruitful cooperation with other cultural institutions and private collectors.

Some of these themed exhibitions travelled to other towns in what was then Yugoslavia. They included: *Artistic Metalwork in Serbia and Artistic Embroidery in Serbia*. The second exhibition, with a catalogue in German, was shown in Vienna, Graz, and Klagenfurt. The high esteem in which the Museum was held even then is borne out by the fact that foreign news-papers and professional journals almost always carried articles on its exhibitions or short reviews of its publications.

This exhibition activity worked both ways. Many exhibitions from other museums were guests at the Museum. *The Exhibition of Coptic Cloths from the National Museum in Ljubljana*, held in July and August 1954, was the first in a long line of such visiting exhibitions. In addition, the Museum made contact with numerous cultural institutions all over the world (through the good offices of the Commission for International Cultural Relations). Through this

international exchange programme, the Museum brought foreign exhibitions to its galleries and greatly expanded its publishing activity. The first such exhibition was *Dutch Posters*, which opened in September 1954.

A number of exhibitions took place that illustrated different historical styles or represented self-contained stylistic segments from the Museum's collections. The aim here was to acquaint the general public with those sections of the Museum's holdings which, for lack of space, could not be on permanent show, but which languished in the Museum depots. This type of show started off with *Objects of Islamic Art*, mounted in 1956.

In 1964, to celebrate the 20th anniversary of the Liberation of Belgrade, the Museum joined in the festivities by establishing the *Children's October Salon of Applied Art*. This exhibition became a tradition annual event in the field of children's decorative art and design, and forms part of the Museum's programme of cooperation with primary schools, nursery schools and other child institutions, taking place every October.

The Museum also initiated and nurtured inter-museum collaboration through the exchange of exhibitions with similar institutions abroad. These include the Museum of Applied Art in Vienna, the Hermitage Museum in St.Petersburg, and the Museum of Czech Literature in Prague, to name but a few. This cooperation with foreign museums began in 1967 with the exhibition *Czechoslovakian Fine Books. 1945-1965*.

In February 1970, the Salon of Applied Art (Fig.1) was launched. This event broadened the Museum's exhibition work with shows by contemporary applied artists. These shows were by invitation, and the first such exhibition was *Exhibition of Illustrations by Živojin Kovačević*.

From 1951 to 1970, the Museum's permanent collection was twice increased and refreshed by a new way of displaying the exhibits. This was done first in 1958, and again in May 1969, when the collection was enhanced by the addition of 20 new items (Fig. 2). On both occasions, new



Fig.1. Nada Andrejević Kun at the opening of the exhibition of stage costumes by Milica Babić on 6 March, 1973.

display and artistic ideas were introduced to present the exhibits.

The Museum began its publishing work with a booklet to accompany the opening of the permanent collection, but the first study exhibition set in motion a whole series of exhibition catalogues. Depending on the type of exhibition, these catalogues covered a wide range of subjects. The biggest group comprised catalogues containing a study of the exhibition's theme. For all exhibitions of the study type, a catalogue was produced which offered an introduction dealing with the historical and artistic aspects of the subject, a catalogued list of the items on show,



Fig.2. The Permanent Collection on the second floor, 1969.

and a large number of reproductions.

Catalogues for exhibitions of Museum items were less ambitious. Due to a shortage of funds, these were modest in character and duplicated on the mimeograph.

Catalogues for exhibitions that were part of the *Children's October Salon* were specially adapted to the content of the exhibition, and for the first 20 years followed a typical format.

Catalogues for the *Salon of Applied Art* also followed a single artistic and graphic style. The introduction was followed by a short biography of the artist, a catalogued list of the items, and illustrations.

The category of special publications likewise covers catalogues for visiting exhibitions, which the Museum printed. *Hungarian Goldsmiths' Art* was published in 1968, with professional articles written by István Dienes and Sándor Mihalik. The catalogue for the exhibition *Rumanian Court Costume* was written by Corina Nicolescu and published in 1969.

In 1969, again, a catalogue of the Museum's collections was compiled and written by Ruža Drecun and entitled *The Glass of Emil Gallé and His Successors*.

The special group of publications belongs to the category of professional studies. *The Production and Crafting of Glass Through the Centuries*, by Ruža Gajić Lončar, was published in 1964. Different in character, but unique of its type, was the monography of Bojana Radojković *Serbian Jewellery from the 12th-18th Century*, which was also published in 1964.

Constantly testing the expertise of its curators, the Museum regularly published monographic studies and catalogues. However, in order to obtain a better insight into their work and to realise the Museum's manifold programme of activities, it was imperative to start up a periodical publication containing articles, debates, and material from the world of decorative art, as well as reports on the Museum's individual projects. This scholarly approach to the work of the Museum took shape in 1955 with the first

volume of the *Museum of Applied Art Journal*, which became its core publication. As this journal was the first periodical publication of its type in our country, contributions were collected from all sides. Through this publishing activity, the Museum managed to bring together both in-house contributors and those from similar museums or related academic institutions from all over what was then Yugoslavia, but also experts from abroad.

Museum publications likewise included printed posters from individual exhibitions and reproductions of objects from its collections. In 1970, it issued a *Guide to the Museum of Applied Art* as a partly professional, partly popular publication intended to acquaint the general public with the history and collections of the Museum.

Alongside its burgeoning exhibition and publishing activity, the Museum developed its educational and information work, through various forms of cooperation with young people and adults. Both professional and informative lectures were held around exhibitions, documentary films shown, historical evenings arranged and demonstrations organised of the techniques involved in producing different materials like ceramics or posters. The lectures took place in the Museum and were illustrated with original Museum pieces or films describing them.

Zagorka Janc gave the very first lecture in the Museum in 1952, entitled *The Art of Book Illustration*, and this accompanied the Museum's first professional exhibition, *Serbian Manuscripts and Printed Books*.

Besides lectures, the Museum organised small circles in which participants learned the techniques of fashioning different materials through practical work. From 1955 onwards, the Museum ran two active circles – history and ceramics. The history circle offered lectures on the culture of materials in mediaeval Serbia and thereafter during the period of Turkish rule. The ceramics circle provided theoretical and practical knowledge on working with clay. It employed the services of an expert from the Academy of Appli-

ed Artss and a potter, who demonstrated how to shape objects using a potter's wheel.

From its very beginning the Museum established cooperation with the History of Art Department of Belgrade University's Philosophy Faculty and the Museum curators held practical seminars for art history students.

For reasons of scholarship and research it was also important to hold conferences like the symposium dedicated to printed books in Serbia of 1965 to accompany the exhibition *The Cover Page in Serbian Printed Books*.

The Museum's educational and information work soon expanded, again dictating changes to its organisational structure and in 1963, the five historical sectors were joined by a sixth, the Sector for Education and Information.

The Museum Library, which numbered 2,690 books in 1960, greatly increased its book holdings and collaborated with around 300 professional and academic institutions at home and abroad. In 1964, the Library could already boast almost 10,000 volumes and that same year it, too, became an independent sector of the Museum.

As part of its work the Library gathered together the Museum's exhibition and professional material in the form of documentary and illustrated data. This database grew so large in time that it was necessary to establish an independent sector to collect, document, and process all the Museum's documentary material and provide a documentary survey of all the objects held by the Museum. In 1964, as part of the Museum's core department, the Sector for Central Documentation was established as an independent professional service. Even though it was late in starting up, it soon introduced all the required methods of recording the Museum collections, for example, a central inventory, an inventory of film negatives, an inventory of printed matter, and a professional archive.

At the same time as the Museum was founded, a carpentry and conservation workshop was set up, specialising in the restoration of

period furniture. As this workshop was unique in Serbia at the time, it was accorded the status of the central Serbian workshop for the conservation of wood and restoration of period furniture. Just a little later a laboratory was set up for the conservation of metal. So around the same time, by 1965, these two workshops separated into independent service units – the Workshop for the Conservation of Wood and the Restoration of Period Furniture, and the Conservation and Preparation Laboratory for Metal and Other Materials.

The second decade of the Museum's existence saw the continued gathering of decorative art objects from earlier historical periods, but also the collection of similar material of contemporary design. Within the historical sectors' collections the number of objects originating in the 20th century continued to grow. In 1965, the Museum was gifted a large collection of posters by the National Library, which provided a good basis for a new independent sector for the study of contemporary trends in applied art. In 1966, this sector was officially set up under the title Sector of Contemporary Applied Art.

By contrast with the historical sectors, the Sector of Contemporary Applied Art gathered together objects fashioned in the 20th century. Since this was an era where the more traditional crafting of objects was mostly replaced by industrial manufacture, chronological classification and evaluation of the pieces collected based on the criterion of similarity of material was not suitable, and so the principle of classification on the basis of unique artistic attributes was applied. Exceptionally, in this sector the division of materials according to technical properties and purpose could not be complete because in modern industrial production the material of which an object is made is not of overriding importance for its aesthetic and formal qualities, unlike the past when objects were fashioned according to strict rules of the craft.

In 1969, the Museum became the central institution for applied art museum material in

Serbia. By a decision of the Executive Council of the Socialist Republic of Serbia Assembly, and in line with the Museum Act, the Museum was duty bound to collect professional documentation and keep records on objects of applied art in all other museums in Serbia, thus forming a documentation centre on these objects. As such, it had to assess the status, needs and work conditions of these museums and propose organisational and professional measures for their development. The same year a Central Service was formed, as an independent sector within the core department, but later it was closed down and all work linked to the central function of the Museum was taken over by Sector for Central Documentation.

That year also saw the design of the Museum logo, which is made up of the interwoven initials of the Museum of Applied Art (M, P, U in Serbian). This very imaginative logotype, which even today exudes a sense of contemporary design and style, was the work of graphic artist Milan Martinović.

As the Museum grew, so its first curators developed, laying the foundations for a scholarly approach to the history of Serbian applied art. As director, Nada Andrejević Kun had a clear vision as to how the Museum should move forward. She put this vision into effect consistently and pragmatically, insisting all the while that the professional work of the curators should be based on facts and a critical appraisal of cause and effect between historical categories. She marched ahead with firm steps towards her goal, without deviating from this basic concept. When the Museum celebrated its 20th birthday in 1970, Nada Andrejević Kun retired. The Museum had expanded its basic activities and out of this had come a real basis for new approaches to new problems.

The same approach holds good today, for the present is always an answer to the past, a kind of challenge to old truths that change, in the face of new experiences and new needs, and are transformed into new achievements. For each

new movement in the arts is a comment on some previous movement, which it only **seems** to destroy. However, something essential always remains, something from which everything springs and to which everything returns. Where is contemporary applied art if not in the design from which we set out and to which we return, even if we surpass it along the way?

Design is everywhere around us. It includes not only three-dimensional objects made by human hand, graphic communications and integrated systems of information technology, like films, television, commercials, computers, and mobile phones, but also sounds and smells, in fact, everything that acts upon the senses. Modern man is proud of being cautious and suspicious of the fantastic disorder of our modern world. This obvious fact hides behind its own obviousness, so we fail to see the blossoming chaos in our urban areas, which we tolerate, put up with, try to ignore, or take as an accepted fact. In order to eliminate these hotspots of disorder, it is necessary to look at our changing world in a new and critical way, for the world is not only changing in its visual manifestation, but much more importantly, the forces that govern this outward appearance are changing and it is they that shape the environment which man has created. It is a known fact that, through the instruments of modern design, many different messages can be transmitted, uniting the intellectual, practical, commercial and aesthetic problems encountered in the field of decorative art, but equally in all other areas of everyday life. Therefore, design can be very roughly defined as an idea which helps us to shape and interpret all the products of human creation, including the numerous ways of fashioning the most contrasting spheres of physical and spiritual reality.

In the narrow sense, design encompasses furniture, textiles, glass, ceramics, metal objects, graphic design, and marginally, architecture. So design is not simply a process linked to manufacture, but a means by which ideas and attitudes about values and the role of utility, aesthetics,

ornamentation and symbolism in everyday objects are communicated. Nevertheless, we should not forget that designs cannot be fully comprehended outside the social, economic, cultural and technological conditions which influenced their development and creation. In other words, the regulatory and structural principle governing a design, which is at its heart, can only be understood from the standpoint of its function, that is, from the perspective of the social need that it fulfils.

Up to 1970, the Museum was mostly interested in collecting historical and artistic objects and material, while contemporary trends in applied art and design were only sporadically monitored. It was not until the formation of the Sector for Contemporary Applied Art, with its collections, that conditions were laid down for the Museum to broaden its horizons to include modern trends. It was this period that saw the first exhibitions of the Museum Salon. When Jevta Jevtović took over as director in 1971, he initiated new activities aimed at bringing applied art and design closer together. Over a period of six years he introduced a whole series of innovations, which led to the emergence of the Design Bureau as a new operative unit of the Museum, tasked with researching, preparing and setting up direct cooperation with the business world, designers and artists.

At that time there were not many experts to call upon for help so, relying on its own resources, the Museum played a pioneering role in affirming design in our country. First of all, it was vital that artists linked up with the economy in order that the world of business understood the importance of artistic design in industrial manufacture, and the Museum Salon presented an ideal opportunity.

The Design Bureau had a professional and academic foothold in all other fields of activity with the result that the Museum's research work and exhibition activity represented those ideas, styles, trends, designers, schools and institutions that shaped theoretical and

practical movements in design and helped develop new forms. Care was also taken to promote all those designers who had an influence on taste, history and styles in applied art, culture and society as a whole. The exhibition work of the Museum in this regard, as well as its educational and informative role, can be described as representing a broad range of widely differing approaches to design.

The Museum showed the doubting Thomases who felt that narrow specialisation kills the creative spirit in our modern age that designers can offer the world something new and original, something that moves society one step forward and changes instilled habits, directing them towards new ideas within the transformation that historical reality imposes. Art and industry should not be at loggerheads, for any art that has no link with man is redundant. Fully aware of this fact, Jevta Jevtović was far-seeing enough at the time to recognise the signs that were to become the spirit and expression of the age to come.

Besides setting up the Design Bureau, the Museum joined forces with the Art Festival in Subotica to launch the *Triennial Exhibition of Yugoslav Ceramics* in 1971, an event that brought together all ceramics artists from the former Yugoslavia. It has since grown into a traditional meet and the Museum has so far organised 11 triennial exhibitions and published the accompanying catalogues.

At the same time there was an initiative to form the *Salon of Architecture* so that architecture and town planning in Serbia could be presented to the general public, along with those projects and designs that had emerged in this field each year. The first exhibition of the *Salon of Architecture* was held in 1974 and it, too, became an annual event. It is always accompanied by a catalogue produced by the Museum.

In 1977, the Museum put out its first major publication, the first volume of the series *History of Applied Art with the Serbs*. It was the work of the Museum's first curators – Bojana



Fig.3. The Museum of Applied Art building.

Radojković, Dobrila Stojanović, Zagorka Janc, and Verena Han, who also contributed the most important chapters. This publication was the crown of their professional career and became a sort of “historical guide” to Serbian decorative art because it affirmed in the best way possible the historical continuity and clear orientation of this art towards an objective synthesis based on critical method and a wealth of documentation. Starting from these premises, more detailed and careful study of different categories of objects and the rich store of classified material revealed the fundamental idea on which the book is based – an unflagging search for a Serbian cultural identity.

During this period the Museum also worked on systematically completing the holdings of some collections in the Sector of Contemporary Applied Art. Ongoing purchases led to the formation of the most complete collection of posters in the country.

In 1978, Gojko Subotić took over as Museum director. His arrival evinced no change in the course the Museum had set itself except for a continued broadening of horizons. In the period of less than 2 years that he spent in the Museum, this outstanding expert succeeded in resolving a number of burning issues. He immediately set to work on one of these – perhaps the biggest and most demanding – that of adapting the Museum building to suit the Museum's needs (Fig.3).

Today the building accommodating the Museum of Applied Art is under mixed ownership. After the Second World War it was partly nationalised and up to mid-1951 housed the Ministry of Public Buildings when the Museum of Applied Art was moved into it. In the section belonging to the Republic of Serbia government, the Museum occupies part of the wing at 5A. Čubrina Street - the ground, second and third floors, while the main body of the Museum – the ground floor, part of the first floor, and the second and third floors are at 18 Vuk Karadžić Street. The Gallery on the first floor of the Museum is rented from the owners, the Čelebonović family. In 2001, the building was



Fig.4. The Salon of the Museum of Applied Art.

declared a cultural monument, by a decision published in issue no. 59 of the Republic of Serbia's *Official Gazette*.

The Museum building is situated in the very heart of the city of Belgrade and covers an area extending from Čubrina Street to Vuka Karadžića Street. In the inter-war period it was better known as the Čelebonović Palace. The building was erected as a residential and commercial structure for the Čelebonović family, consisting of a ground floor, two upper floors and an attic area. The splendour and exclusive character of the original interior is reflected even today in the original marble entrance, small entrance hall and marble staircase with a strikingly lovely wrought iron banister. The unique and valuable ambient is also preserved in the original interior of the Salon (Fig.4) on the first floor, decorated in Neo-Renaissance style with fine wood panelling and a cassetted ceiling.

The building was erected between 1927 and 1929. Its designer was architect Mihajlo Belić, in conjunction with Nikola Krasnov who was responsible for the façade decoration, and Dutch architect Neregar, who arranged and designed the interior.

The building falls into the category of residential-commercial structures of the “palace on the corner” type characteristic of Belgrade architecture in the period between the two world wars. In architectural style, where the entire exterior and architectural details are concerned, the palace can be described as a work of eclectic architecture with Neo-Classical elements. The manner of its elevation on the street façade, with monumental hanging balconies and massive columns, typifies the style of Nikola Krasnov, a well-known architect of the time.

Since the Čelebonović Palace was intended to be rented out, tenants included the Spanish Embassy, law offices, and leading fashion salons. The ground floor was reserved for small businesses of the “corner shop” type, according to the original plans, while the residential units lay on the second and third floors, and

the attic area was reserved for servants.

The original layout of the rooms was merely adapted to meet the requirements of the Museum. This led to the first adaptation of the shops at street level, which were turned into a gallery, while the second and third floors were re-designed to provide space for the permanent exhibitions. Later several other changes were made to individual rooms, but no drastic reconstruction.

The biggest facelift effected by architect Milan Pališaški took place between 1978 and 1979 when the second-floor gallery and the office space on the first and third floors were re-designed, including the introduction of new furniture, lighting, etc. The basement and ground floor also underwent changes to produce modern exhibition space. The shaping and decoration of these rooms was carried out in such a way as to accommodate the different kinds of decorative art exhibits on show.

In 1979, a new sector, the Sector for Architecture, Town Planning and Architectural Design, was launched. Its purpose was to study the development of architecture in modern urban conglomerations and to gather useful documentation. This Sector's collections grew out of the long-term activity of the *Salon of Architecture*, and the legacies of two architects Branko Maksimović



Fig.5. Bojana Radojković with British premier Margaret Thatcher at the opening of the exhibition *English Silver* on 24 September, 1980.

and Miladin Prljević.

During this period the Museum mounted several study exhibitions and others were put together for exhibition spaces in other parts of the city.

In the 20 months of his tenure, Gojko Subotić did a lot for the benefit of the Museum: he improved staff working conditions, founded the Sector for Architecture, Town Planning and Architectural Design, and extended the Museum's exhibition space, without losing sight of the institution's basic concept. Moreover, not once was the Museum's ramified programme of activity interrupted due to reconstruction work.

The first recognition that the Museum stood shoulder to shoulder with world-renowned professional institutions of similar type came when Bojana Radojković took over as director. On 24 September 1980, the visiting exhibition *English Silver* was officially opened. This had come about as the result of collaboration with the Victoria and Albert Museum in London, the world's leading museum of applied art. The exhibition was opened by Margaret Thatcher, prime minister of the United Kingdom of Great Britain and Northern Ireland (Fig. 5).

On show for the first time in our country were excellent examples of silverware dating from the early 16th century to around 1920 - large silver platters, jugs, goblets, bath accessories and cutlery richly sculpted and chased, in the recognisably English style. What had hitherto only been familiar from the literature could now be actually seen at this carefully conceived exhibition. Most of the objects belonged to the National English Silver Collection from the Victoria and Albert Museum, but the exhibition was completed by several valuable pieces loaned by other leading English museums or private collections.

On 25 September 1980, while the exhibition was on, Shirley Berry, a V & A curator, gave a lecture devoted to English silverware of the 19th and 20th centuries. Likewise, a catalogue was produced containing a professional introduction,

reproductions and a numbered list of the exhibits on display.

As a reciprocal gesture, the following year saw the opening in London of the exhibition *Masterpieces of Serbian Goldsmiths' Work*. It was held in the Victoria and Albert Museum from 1 July to 2 August and covered a period from the 12th century to the early 18th century. There were 104 items on display, of which 45 belonged to the Museum of Applied Art, while the rest had been loaned from the treasuries of monasteries Dečani, Studenica and Banja near Priboj, and other museums all over Serbia. The exhibition was jointly opened by Roy Strong, general director of the Victoria and Albert Museum, and Živan Berisavljević, Yugoslav ambassador in London. On the day the exhibition was opened, Bojana Radojković, director of the Museum of Applied Art and a recognised authority on this subject, gave a lecture on the art of Serbian goldsmiths at the Antiquarian Society in London.

In order to understand the way in which the objects on show expressed the social, economic and political history of Serbia, it was necessary to take a careful look at Serbian history. A useful aid was provided by an excellent catalogue compiled by Dušan Milovanović, with a detailed historical introduction by Bojana Radojković. The reception this exhibition received among the professional and general public can best be illustrated by the fact that it was viewed by more than 20,000 visitors.

Thanks to the name the Museum was acquiring over this period as a cultural institution of international repute, invitations were arriving thick and fast for the Museum to send its exhibitions to leading European and world museums. At the same time, the Museum organised major applied art events deriving from international cultural centres on its own premises.

Among the many exhibitions that were sent to Europe in this period special mention should be made of the exhibition *Serbian Mediaeval Treasures*, which the Museum put on in Paris from 20 December 1983 to 5 February 1984.

The exhibition was opened by Louis Joxe, honorary president of the French-Yugoslav Society and Vukoje Bulatović, vice-president of the Executive Council of the Socialist Republic of Serbia. The exhibition included 270 pieces taken from the treasuries of monasteries and the depots of various museums in Serbia. On show were religious objects produced from the 6th to the 16th century – icons, wood and ceramic pieces, church tapestries and books. France showed an unusual interest in the exhibition and allotted excellent space in the Pavillon des Arts in the city's very modern commercial quarter. The show was visited by tens of thousands of people. It was the biggest exhibition of Serbian mediaeval art that had ever been prepared for showing abroad. The objects on display included the gold ring of Stefan the First-Crowned, the charter of Stefan Dečanski, and a tapestry that had been personally woven by the daughter of Prince Lazar and which she presented towards the end of her life to the monastery of Studenica, where it is still kept. These were items that up to then had never been seen outside Serbia.

Accompanying the exhibition was a lavish catalogue containing 23 colour reproductions and black-and-white photographs of almost all the pieces on display. An introduction by Bojana Radojković was followed by articles by curators Dušan Milovanović, Mirjana Jevrić Lazarević, Dobrila Stojanović, Jelica Djurić, Ivanka Zorić, and Milena Vitković Žikić. The Museum was awarded the prestigious *Mihajlo Valtrović* prize for this exhibition.

Alongside the exhibition work, efforts continued apace on collecting new items. The 200 items with which the Museum started out grew to over 20,000 by 1985. The systematic additions of certain groups of items turned these into extremely valuable collections. Alternatively, groups of objects were bought up as complete sets, as for example the collection of Coptic cloths, Gallé glass, or the collections of ancient gemstones and cameos.

As part of the Museum's 30th anniversary



Fig.6. The Permanent Exhibition *European Applied Art from Gothic to Secession* on the first floor, 20 March 1980.



Fig.7. The Permanent Collection on the second floor, 1985.

celebrations in 1980, a permanent exhibition was opened on the first floor entitled European Applied Art from Gothic to Secession. This showed the evolution of European historical styles with objects from all the Museum's sectors presented together in a series of specially arranged showrooms on the first floor (Fig. 6).

When the Museum celebrated its 35th birthday in 1985, there was a change to the permanent exhibition on the second floor. It was renewed, not only in the Museum sense, but also as regards the material on display. In the entrance section for the first time there were pre-Slav objects on show. There were also many objects from the Middle Ages that had never before been shown, as for example silver glasses from the 16th and 17th centuries. Another innovation was a contemporary section showing pieces from the period after 1945 to the present day. These included posters, tapestries, photographs and ceramics. The Museum's exhibits covered a broad time spectrum from ancient times to the latest trends in decorative art in Serbia. The objects were arranged chronologically, both individual items and whole collections, which allowed items to be presented according to period and type (Fig. 7).

Museum publications provided a constant support through numerous exhibition catalogues, while the Museum curators and outside collaborators faithfully produced professional papers for the Museum's core publication – the Museum of Applied Art Journal.

From 1979 to 1989, when Bojana Radojković was director, the Museum truly flourished. It was she who laid the foundations of methodical scholarship in authenticating Museum material and she improved the way in which much of the Museum's work was organised. This made it possible for the Museum to unify its activity, which in turn helped define its particular character and chart the way forward.

In 1989, Mirjana Jevrić Lazarević, a long-term curator in the Sector for the Historical and Artistic Development of Furniture and Woodwork, took over as acting Museum director. In the

short hiatus before a new director was appointed, she fully adhered to the path laid down by her predecessor.

A new director was appointed in 1990. This was Svetlana Isaković, previously a curator in the Sector for Contemporary Applied Art and a ceramics specialist. At that particular moment Serbia was hovering dangerously above the abyss of tragic historical events.

Between 1992 and 1993, due to the age of the building and the impossibility of technically maintaining the exhibition rooms on the first and second floors, it was decided to dismantle the permanent exhibits. All those shining items, which only expressed the spirit of the age of their birth when placed in mutual harmony, had to be separated from each other and returned to the darkness of the Museum depots. It seemed as if the original pact struck between the outside world and the Museum had somehow been broken and, to make it even more ironic, as if that same world which had until yesterday heaped honours upon the Museum now turned its back on it. It was a time in which one picture of reality was erased. And with it went that feeling of security one feels with something that is familiar.

The Museum's circumstances and realistic possibilities were turned on their head. In an effort to preserve its identity, the Museum refused to take refuge in an idealised past, but instead turned towards current artistic trends in the applied art field in Serbia. The Museum's basic concept shifted in the direction of more frequent exhibitions of contemporary applied art and design.

Despite the isolation in which the country found itself, in 1996 the Museum sallied forth into the world with the exhibition *Belgrade – Mirror of Europe*, which represented Yugoslavia at the Triennial Exhibition of Architecture in Milan. The exhibition's commissioner was Svetlana Isaković and it was put together by Dragan Živković.

From the organisation standpoint, that same year the Museum formed yet another new independent sector – the Sector for Conservation, which merged the work of the workshop for

wood conservation, the restoration of period furniture, and exhibition design, the metal conservation and preparation laboratory, and the textile conservation and preparation laboratory. It was then that the Museum's in-house planning survey turned all the professional sectors into departments.

During the toughest period of international sanctions, the Museum managed to bring over leading applied artists from abroad. American David Carson, one of the world's major graphic designers gave a lecture in 1997 and ran three workshops for graphic designers from Belgrade, Novi Sad and Pančevo. Carson's visit to Belgrade confirmed that the Museum continued to enjoy a considerable reputation outside the country and that our designers in no way lagged behind art trends in the world at large.

That same year, Ivanka Zorić, a curator in the Department for Metal and Jewellery, founded the Jewellery Centre as part of the Department and organised a series of 8 lectures on various related topics.

In 1997, the Museum incorporated a completely new happening in its exhibition programme and this soon became a traditional event. In collaboration with the Yugoslav Centre for Stage Art and Technology (YUSTAT), the Museum started up the *Biennial Exhibition of Stage Design*. This event, unique in its programme and structure, and not only in Serbia, aims at promoting and developing professional work in all areas connected with the design, technique and technology, production, staging and promotion of staged spectacles and cultural events in general. This particularly refers to those "invisible" skills without which no spectacle can be staged.

To mark its annual Museum Day, the Museum of Applied Art opened an important study exhibition on 6 November 1998, which was entitled *Dragutin Inkioštri Medenjak – a Pioneer of Yugoslav Design*, and organised by Sonja Vulešević, a curator in the Department for the Historical and Artistic Development of Ceramics, Porcelain, and Glass.

The Museum did not even interrupt its work in 1999. While the glass windows of the Museum galleries rattled to the detonations of the bombs raining down on Belgrade, the 22nd Architecture Salon was held on the ground floor with the slogan: *They destroy, we build up*.

This difficult period in the life of the Museum and society as a whole came to a close with the end of the year 2000. The Museum again demonstrated its vitality by organising the exhibition *Fashion in Belgrade – 1914-1941*, thereby heralding the arrival of much changed times. The author of this exhibition and its accompanying catalogue, Bojan Popović, a curator in the Department for Contemporary Applied Art, was awarded the prize given by the Serbian Society of Art Historians and the Pavle Vasić prize for the most successful publication in the field of applied art and design and for the best exhibition held that year. This was an optimal way to round off 50 years of the Museum's existence and work.

Despite very real problems, the Museum adhered to its mission in the last decade of the 20th century and showed itself capable of influencing quality in the production of decorative art by discovering and promoting new talents. Svetlana Isaković was Museum director at a very difficult time of truly unique circumstances and it was only possible to judge successes and failures in the life of the Museum in the light of these circumstances.

In 2001, Ivanka Zorić, a curator in the Department for Metal and Jewellery, took over the directorial helm. In the face of countless problems, she applied energy and enthusiasm to meeting the challenge of strengthening the sick body of the Museum and bringing it into the modern museum world through a high level of professional practice and a systematic restructuring of all the Museum services. This would enable the Museum to meet the requirements of the time and offer services and activities based on past experience, and at the same time remain receptive to new creative ideas in contemporary art.

This was a simple and logical concept, but

it demanded time. The basis of this concept was the Museum's positive inheritance, which was to be continued and built upon so that the Museum lived on as a sophisticated cultural and educational institution with well-grounded information support. In other words, alongside the lively exhibition and publishing activity, there also had to be a revitalisation of the building itself, better planning in the hiring of new staff, the introduction of modern work methods, the application of electronic technology in communications, and better advertising.

That year the Museum was declared a cultural monument and work began on its reconstruction. Step by step between 2001 and 2005, the building was reorganised from basement to attic in line with the needs and purpose of the Museum.

In the basement the *Jade* gallery was renovated and re-opened to host exhibitions, launches, artistic performances, as well as creative workshops and lecture cycles aimed at students, professionals, and anyone else interested. Visitors could use the new the MAA Coffee Bar, which was directly linked to the *Jade* gallery. The workshop for the Conservation of Period Furniture and Wood underwent renovation. Thanks to a donation by the Italian government, it was fitted out with the latest machinery allowing it to undertake the most delicate conservation work.

Alongside the ground floor gallery, space was adapted to house the MAA Art shop with an interior designed by architect Dušanka Savić. The choice of goods available in this shop reflected the activities of the Museum.

The offices on the first, second and third floors were given a facelift and equipped with new furniture, computers and air conditioners.

After 12 years, in 2004, the second-floor gallery, intended for the permanent collection, was renovated. This meant that the second floor could now be re-opened to the general public. In order to reaffirm and emphasise the importance of those pioneers of applied art in Serbia, the second-floor gallery was named *Inkiostri*, while

the first-floor gallery was christened *Anastas*.

It should be mentioned that 2005 saw the installation of professional air-conditioning equipment in the depot of the Department for Costume and Textiles.

In a desire to bring the Museum's wide range of activities closer to the public, modern methods of visual communication are used – for example, a projection panel in the entrance hall, a well-conceived and regularly updated Internet presentation, and striking TV spots.

Flourishing international cooperation has been established and in this short period there have been many visiting exhibitions from abroad. Among the most important: *Nemesi* – a group of architects from Rome (Italy), *Cecil Beaton – Dandy Photographer* (Great Britain), *Interaction – Finnish art textiles*, *Modern Japanese Pottery*, *Modern Italian Silverware*, *Czech Theatre Puppets – History and Modernity*, *Design – the graphic design of Werner Jeker* (Switzerland), *Place: Light – Space – Material – the architecture of Mihalīs Suvatsidis* (Greece), *POSH – the development of traditional British market brands*, *Modern Polish Jewellery from the Art Gallery in Legnica* and *Before and After* an exhibition by Joachim Sokulski from Poland.

In 2002 the Museum organised an exhibition from Yugoslavia to participate at the 8th Biennial Exhibition of Architecture in Venice. The exhibition, masterminded by Marina Djurdjević with curator Miloš Perović, was completed by a catalogue which in conceptual and media terms represented part of the architecture it portrayed. The aesthetic and documentary value of this catalogue accorded it an important place in our publishing world and it won an award as the best bibliographic and experimental book at the 2002 Belgrade International Book Fair, as well as first prize, the *Galaxy Award*, at the prestigious international festival in New York. The Serbian Chamber of Commerce likewise conferred its design prize on this catalogue, which was the brainchild of Dejan Miljković, Branko Pavić, and Dragan Janković.

In February 2005, the Museum took the exhibition *Contemporary Serbian Ceramics* to the

Ceramic Art Gallery in Sydney. The objects for this exhibition were chosen by curator Biljana Vukotić from the Department for Contemporary Applied Art. The exhibition catalogue carried photographs of the objects on display with a text by Biljana Vukotić entitled *New Trends in Contemporary Serbian Ceramics*.

Aspiring to monitor the entire historical and stylistic development of applied art and its modern tendencies, exhibitions were organised which presented material from all the professional departments in turn.

So it happened that on Museum Day 2001 the themed exhibition *Pirot kilims* was opened. This exhibition was the work of Milena Vitković Žikić, curator in the Department for Costume and Textiles. The exhibition comprised 43 carpets and rugs from the period between 1800 and the 1950s.

The Impossible – Surrealist Art 1912-1936 was an exhibition put together by Milanka Todić, one-time curator in the Department for Book Illustration, Applied Graphics and Photography, and was mounted on 6 November 2002.

This exhibition was conceived as a systematic and inter-disciplinary presentation of different works by a group of Belgrade Surrealists. Besides photographs, photo collages, and photograms, there was a small number of preserved paintings, surrealist objects and ensembles, and rare books and magazines. Some of the surrealist objects had been reconstructed for the first time and shown to the public. This was also the occasion for a reprint of certain Surrealist publications: the almanach *The Impossible – L'Impossible*, from 1930 and the magazine *Surrealism Here and Now* from 1931-32. The exhibition won the coveted award of the Serbian Society of Art Historians for the best exhibition of 2002, while Milanka Todić was given the *In the Steps of Isidora* prize for her contribution to Serbian culture by the *Plavi Jahač* publishing house in Belgrade.

This successful series continued into 2003 when Marijana Petrović Raić, curator in the department for Contemporary Applied Art, was

awarded the *Pavle Vasić* prize for her catalogue and exhibition *Dragoslav Stojanović Sip (1920-1976) – Sketch for a Portrait* held in the Museum of Applied Art from 6 November 2003 till 15 January 2004.

The exhibition *Traces in the Wood – Furniture Decorating Techniques* was opened in November 2004 to celebrate Museum Day in the newly renovated *Inkiostri* gallery. This exhibition also marked the introduction of specially designed sound effects in all the Museum's exhibition spaces. The author of the exhibition, Marija Bujić, a curator in the Department for Period Furniture and Wood, had conceived the exhibition in such a way that visitors could re-live the atmosphere of the past through smaller ambiental groupings. This referred to objects from the Museum's collection of period furniture from the 15th century to the first decade of the 20th century. The catalogue guide, also prepared by Marija Bujić, allowed easy access to the exhibit and a better understanding of what was on show. The broad time span encompassed by the display lent it the character of a permanent exhibit (Fig. 8).

The last in this series of themed exhibitions was *Preserved Time MAA*, which offered timepieces from the Museum's own collections and from private sources. The



Fig.8. *Traces in the Wood – Furniture Decorating Techniques* – an ambiental collection of Biedermeier furniture.

exhibition was put on in 2005 to mark the 55th anniversary of the Museum's existence. The author of the exhibition, the catalogue introduction and the catalogue entries was Dušan Milovanović.

The Museum continued its traditional activities with renewed vigour, especially in the publishing field. There are regular catalogues produced to accompany exhibitions which, thanks to the Museum's permanent designer Dušan Tkačenko, among others, are characterised by outstanding graphic design and translation into a foreign language.

The first issue of a new series of the Museum of Applied Art *Journal*, a publication that had come out every year from 1955 to 1989, was published in 2005. The content of the *Journal* continues to promote theoretical papers in the field of applied art and offers a survey of the exhibitions held at the Museum. This time it also had a new look, the result of a redesigned modern appearance.

There was also a new special edition of the *Jewellery Almanach*, a kind of anthology of lectures that had been given on this subject.

Another notable publishing success in 2005 was a reprint of the *Belgrade Armorial II* with accompanying book. This is a very old and valuable copy of a lost collection of coats-of-arms compiled in about 1590 for the Spanish admiral Petar Grgurić Ohmučević and it represents the beginning of so-called Illyrian heraldry, in other words, the heraldry of the South Slav lands.

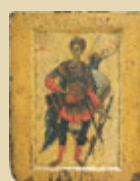
This book occupies a special place among the Museum's publications as it was issued to mark the 55th jubilee celebration of the Museum's foundation and it is the first time that a comprehensive survey of the Museum's activities from 1950 to 2005 has been presented.

If we look back to the very beginning when the Museum only possessed about 200 works of decorative arts and crafts, which were temporarily housed in the Academy of Applied Arts, we shall see that in 55 years the Museum has grown into an important and influential

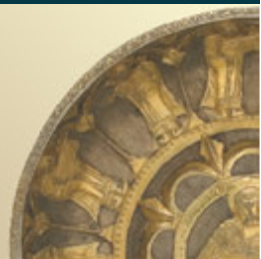
institution with holdings of 30,717 objects of applied art. The oldest items owned by the Museum date back to the 4th century B.C. and belong to the numismatic collection (ancient Greek coins) in the Department for Metal and Jewellery, while the collections of the Department for Contemporary Applied Art closely follow state-of-the-art trends in modern design. In other words, the Museum collections trace the development of applied art objects over a period of 2,400 years. Similarly, the Museum's Centre for Printed Matter contains almost 59,000 articles on applied art, and the Photographic Centre has 37,000 negatives and as many photographs of the Museum's exhibits. A total of 756 exhibitions have been held in the Museum to date. In addition, the Museum has organised 152 exhibitions which have toured Serbia and overseas. The publishing activity of the Museum has yielded more than 300 professional publications. In 2005, the Museum Internet site was visited by a daily average of 80 people.

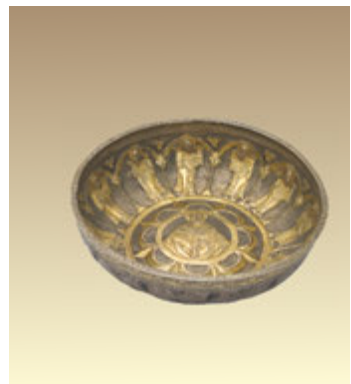
The Museum of Applied Art has become a modern professional institution engaged in a wide range of activities. As a result, the current premises are inadequate, not only as regards the increased requirements of the Museum, but also in relation to the number and variety of objects held by the Museum. Consequently, the question of adequate new premises is almost something upon which the very survival of the Museum depends. However, there are optimistic prospects for this burning issue to be resolved in the foreseeable future thanks to the support of the Serbian Ministry of Culture and other institutions responsible for solving this problem. Such a solution would allow all those objects at present kept in the dark recesses of the depots away from public view to be brought out into the light of day. And the Museum would be well able to supply the necessary professional interpretation, presentation and affirmation of these works of applied art, which enrich the everyday material, spiritual and aesthetic reality in which we live.

Srdjan Rakonjac, archivist



Department for Metalwork and Jewellery, with Collections







The Metalwork and Jewellery Department, with its collections, was founded at the same time as the Museum itself – in 1950. Its basic holdings consisted of metal objects from the collection of painter and collector Ljuba Ivanović, including valuable pieces made of gold or carved in wood, horn, mother-of-pearl and other materials. The Department's founder and first curator was Dr. Bojana Radojković.

In time the Department added new pieces through purchases, donations and legacies. Today it numbers 5,600 items dating from ancient times to the early 20th century. The exhibits are divided into two main groups, profane and sacred objects, which are further divided into collections according to their purpose and type. Apart from objects made of noble and base metals, the collections include items made of mother-of-pearl, ivory, precious and semi-precious stones, and wood. The objects mainly derive from the territory of Serbia and its neighbours, central and western Europe, with a few exhibits coming from the Near and Far East.

Objects from the Department's collections were publicised not only by the Museum's experts, but also by numerous colleagues from similar institutions at home and abroad. When the Department started, Bojana Radojković and Branislav Milenković were the curators. The Metal and Jewellery Department was later managed in turn by museum adviser Dušan Milovanović, curator Mila Gajić, and senior curator Ivanka Zorić, who from 2001 became Museum director. For a short period Draginja Maskareli likewise acted as Department curator.

The Jewellery Collection, in both type and number of items, is the most comprehensive

collection of jewellery in the country. It includes earrings, rings, bracelets, necklaces, pendants, medallions, pins, brooches, and ethnic jewellery, as well as fob watches, wristwatches and women's watches.

The collection numbers excellent examples of mediaeval jewellery: 13th century silver earrings of a type to be found all over the Balkans (Fig. 9) and a silver signet ring with an ancient gemstone from the late 14th century (Fig. 10) which belonged to Radul, a respected citizen of Novo Brdo, site of one of Europe's most famous silver mines of the time.

Another item in the collection is a 17th century Montenegrin leather belt decorated with semi-precious stones (Fig. 11), a gold bracelet with a lapis lazuli flower (Fig. 12) made in Munich in the late 19th century, and many other objects. In 1997, curator Ivanka Zorić formed the **Jewellery Centre** as part of the Department, where experts of different types, artists, collectors and anyone working with jewellery can meet.

The Gemstones and Cameos Collection comprises gemstones and cameos, precious stones, and stones from signet rings, while the **Coin Collection** consists of ancient and Serbian mediaeval coins. The core of this collection is made up of items from the collection of Stanislav Simonić.

The Vessels Collection consists of goblets, cups, plates, dishes, trays, cutlery, condiment sets, water or coffee pots, *đugumi* (pitchers), jugs, mortars, vases, candlesticks, mess kits, and metal coffee-cup holders. Part of the collection taken up by mediaeval Serbian silver dishes (Figs. 13 and 14), researched by curator Mila Gajić. The Collection also boasts one of the best objects of Islamic art in the Museum's

possession – a bronze candlestick bearing remains of metal inlay, which was made in Anadolia at the time of Seldžuk, between the mid-13th and early 14th century (Fig. 15). The base of the condiment set (Fig. 16) is shaped like an elephant and was made in Vienna in 1853.

The Weapons Collection contains swords, sabres, scimitars, knives, daggers, dirks, maces, rifles, flintlock pistols, pistols, cartridge pouches, gunpowder horns, hunting horns and the like. Of special interest are a Byzantine sword and sabre from between 14th and 15th centuries, decorated with metal inlay showing religious inscriptions and scenes (Fig. 17), as well as a Baroque ivory hunting horn with carved scenes from the hunt and the figures of French rulers, which was made in France at the start of the 17th century (Fig. 18).

The Tool Collection comprises different metal-working tools, but also tools for other purposes – devices for measuring metals, tools for threading wire, hall-marking tools, metal-threading plates, nails, hammers, needles, medical instruments, razors, and spindles.

The Collection of Moulds and Applications contains all kinds of moulds: for crosses, icon frames, Book of the Gospels holders, *panagia* (pectoral icons), icon lamps, for all kinds of jewellery – medallions, clasps, bracelets, then moulds for vessels, weapons, etc. The Department also has a **Miscellaneous Collection** covering countless art objects with a wide variety of uses: a toilette set, wool baskets, a bouquet holder, boxes, cigarette cases, frames, seals, paperweights, scent sprays, locks, keys, irons, equestrian equipment, etc.

The Religious Collection comprises amulets, talismans, crucifixes, phylacteries, enamelled objects, censers, incense holders, icon lamps, reliquaries, Book of the Gospels holders, metal icon frames, crosses etc, icons, *panagia*, diptychs, triptychs, and fragments of *horos* (church chandeliers). One exceptionally note-worthy piece is a green jasper cameo representing Christ *Pantocrator* (Ruler of All), made in Constantinople in the early 13th century (Fig. 19). A masterpiece of wood-carving from the late 17th–early 18th century must be the pectoral icon showing the Annunciation and the Holy Warriors, probably originating from Mount Athos (Fig. 23).

The collection also contains a 14th century bronze hand-held censer made in Janjevo – a well-known mine and centre of artistic metalwork in Serbia (Fig. 20), then a silver censer and incense-holder, the work of Dubrovnik goldsmiths in the late 15th and early 16th century (Fig. 21), and an *orari-on* (stole) from Dovolje monastery, which was made for the prior Mihailo by Jovan the goldsmith from Sarajevo (Fig. 24). Among the many crosses in the collection we should single out the wooden hand-held cross in a silver frame fashioned in the workshops of Herzegovina between the 16th and 17th centuries (Fig. 22).

From its earliest days the Department developed both exhibition and publishing activity. Bojana Radojković mounted a series of important exhibitions including *Artistic Metalwork* (Museum of Applied Art, Belgrade 1953/1954); *Jewellery with the Serbs* (Museum of Applied Art, Belgrade 1969/1970); and *Small Objects in Relief in Ancient Serbian Art* (Museum of Applied Art, Belgrade 1976/77). At the same time as the exhibition *Jewellery with the Serbs 12th – 20th Century*, Bojana Radojković also published her doctoral thesis entitled *Jewellery with the Serbs from the late 12th to the late 18th Century* (Belgrade 1969). Together with a team of experts from the former Yugoslavia, she participated in putting together an exhibition of representative metal objects from museum collections and treasures – *Artistic Metalwork of the Yugoslav Peoples through the Centuries*, (Museum für Angewandte Kunst, Vienna 1955; Landesmuseum Joanneum, Graz 1955; Landesmuseum, Klagenuft 1955; and the Museum of Applied Art, Belgrade 1956/57). She likewise published an extensive study *Serbian Goldsmiths' Art of the 16th and 17th Centuries* (Novi Sad 1966) and she spearheaded the project *History of Applied Art with the Serbs, Volume 1, Mediaeval Serbia* (Belgrade 1977).

Dušan Milovanović, Department curator, from 1977, was a member of the Museum team that collaborated with the Chilandar Board of SANU (Serbian Academy of Science and Art) on protecting the movable applied art treasures from Chilandar Monastery. The exhibition of Serbian goldsmiths' work (conceived by Bojana Radojković and arranged by Dušan Milovanović) was on show at London's famous Victoria & Albert Museum in London 1981 (*Masterpieces of Serbian Goldsmiths'*



Work 13th – 18th Century); and as *Serbian Goldsmiths' Art*, at the Museum of Applied Art, Belgrade 1981; Národní Muzeum, Prague 1981; and National Museum, Kragujevac 1981.

Bojana Radojković also wrote the introduction to the catalogue for the exhibition of Serbian mediaeval art shown in Paris in 1983/84 (*Trésors de l'art serbe médiéval: XII^e–XVI^e siècle*, Pavillon des Arts). With other experts from the Museum, Dušan Milovanović took part in mounting this major exhibition, and a second one entitled *19th Century Serbian Art* (Künstlerhaus, Graz 1985; Castello di San Giusto, Trieste 1985; the National Museum, Ljubljana 1985; and the Museum of Applied Art, Belgrade 1985).

Dušan Milovanović organised the following study exhibitions: *Metal Work in Serbia* (Museum of Applied Art, Belgrade 1985/86) and *Crosses from the 5th Century to 1993* (Museum of Applied Art, Belgrade 1993/94; National Museum, Kruševac 1994; Palace of Culture, Vrnjačka Banja 1994; National Museum, Smederevska Palanka 1994; Paraćin 2001), as well as a representative exhibition of clocks from the Museum and private collections entitled *Preserved Time MAA* (Museum of Applied Art, Belgrade 2005).

Ivanka Zorić put on a project exhibition *Silverware in 19th Century Serbia* (Museum of Applied Art, Belgrade 1990/91), and a well-received exhibition called *Stone from the Nature's: Gea magica Imagination* (Museum of Applied Art, Belgrade 1994), which displayed not only items from the Museum, but also various geological specimens in cooperation with collectors.

The Department collections incorporate objects from the legacies of Milica Zorić and Rodoljub Čolaković, Stanislav Simonović, Irina Simić, Ljubomir M. Lešjanin, Jovica Barlovac, Ana Fabik Kostić, Magdalena Pavlović and Velimir Todorović, as well as objects bequested by Belgrade goldsmith Vasily K. Isayev and engineer Đorđe Roš.

Many other individuals and institutions have enriched the Museum with their gifts: Dragoslav Aleksić, Mihailo Alferov, Nada Andrejević Kun, Vojislav Bilbija, Oto Bihalji Merin, Rada Graovac, Milenko Dašić, Svetislav Janković, Jovanka Jeftanović, Nenad Jeftanović, Nada Lazarević, Žika Lazić, Henrik Lederer, Dragan Maslić, Dragoslav M.

Mitrović, Bajram Nuhiu, Milica Radojković, Vojislava Rozić, Rajko Sikimić. Zorica Simić Milovanović, Sava Spasojević, Jelena Stamenković, Olga Stojanović, Nenad Stojić, Slobodan Stojković, Aleksandar Tomašević, Dragoljub Ćirković, Vera Šafarik, the Federal Executive Council, the Commission for International Cultural Relations, the Federative People's Republic of Yugoslavia's Council for Science and Culture, the Republican Ministry of Culture, the People's Republic of Serbia's Council for Education and Culture, the Stari Grad municipality in Belgrade, the National Museum in Belgrade, and the Academy of Applied Arts in Belgrade.

Dušan Milovanović, Museum Adviser
Draginja Maskareli, Curator

Earrings

Found in the surroundings of Skopje, 13th century
Cast silver, pseudo-filigree, filigree, granulation
Diameter 5.5 cm
MAA inv.no.155

These 13th century silver earrings are of the 3-strawberry type to be found all over the Balkans. They are shaped like a hoop and the lower part has a pronounced central strawberry. Where the two halves of the central strawberry join there is a twisted wire, and right and left are two rows of granules, an inner one made up of small granules, and an outer one of larger granules. At the lateral ends of the central strawberry are two rows of larger granules.

Left and right of the central strawberry there are two smaller ones, comprising pressed granules shaped like little wheels. Between the central and lateral strawberry the hoop is fashioned like a rope. The upper part of the hoop is plain.

In the Middle Ages, earrings were a very widespread form of jewellery, especially in Byzantium and countries in the Byzantine sphere of cultural influence. They became a favourite form of adornment, not only among the ruling and land-owning classes, but also among the common people. They were worn both by men and women, and in addition to serving as a decoration, they also had a magical character, for it was believed that they warded off evil.

The decoration on these earrings is typical of the type with three strawberries. Unlike rings, which were frequently embellished with symbols of a magical character, the decoration on earrings was mainly reduced to pure ornamentation. They were worn in the ears or hanging from a scarf (or chain) at about ear level. The hoop was the usual shape for earrings and in time it acquired different decorative additions.

These earrings also belong to the Ljuba Ivanović collection, but similar pairs can be found in museums in Belgrade, Vršac, Zaječar, Pirot, Vienna, Zagreb, Sarajevo, Skopje, Sofia, Split and elsewhere.

Selected literature: M. Ćorović Ljubinković, *Naušnice t. z. tokajskog tipa*, Rad Vojvođanskih muzeja 3, Novi Sad 1954, pp. 81–93. [Summary: *Les boucles d'oreilles a trois grains inégaux dites "Boucles d'oreilles du type de Tokay"*]; B. Radojković, *Nakit kod Srba od XII do kraja XVIII veka*, Belgrade 1969, pp. 96–97, pl. 20. [Summary: *Jewellery with the Serbs (XII–XVIII century)*]; B. Radojković, D. Milovanović, *Masterpieces of Serbian Goldsmiths' Work 13th to 18th Century*, exhibition catalogue, Victoria and Albert Museum, London 1981, Cat. No. 14; *Trésors de l'art serbe médiéval (XII^e–XVI^e siècle)*, catalogue exposition, Pavillon des Arts, Paris 1983, Cat. No. 14; E. A. & J. Heiniger, *The Great Book of Jewels*, Lausanne 1974, p. 166, fig. 7.

D. Ma.



Fig. 9

Signet Ring

Serbia, Novo Brdo, the 1380s

Cast silver, engraved; semi-precious stone, cutting

Diameter 3 cm. Height 3.4 cm.

MAA inv. no. 4407

A large silver signet ring made in Novo Brdo in the ninth decade of the 14th century. Its hoop, semi-circular in diameter, broadens towards the neck of the ring into an elliptical bezel. It is decorated with floral and geometric shapes – palm leaves, lilies, and meanders. Inset into the bezel of the ring an antique gemstone representing the winged Nike encircled by an inscription with the owner's name: CIN PIPBCTEHБ PAДУЛБ (This is Radul's ring).

Signet rings occupied an important place in mediaeval jewellery. Many were made and many worn. Besides their decorative function, they also indicated the social status of their wearers. They protected their owners from evil, they were mystically linked with another person (wedding rings) and, at any moment, they could also be used as a seal.

The name Radul does not point to any known person who lived and worked in Novo Brdo in the 1380s. From the workmanship on the ring it is clear that the person commissioning it was of high rank, so it may be assumed that this was some landowner or merchant from Novo Brdo.

Novo Brdo was the site of a large and renowned silver mine. Bertrand de la Broquière, a French traveller who passed through Serbia in the early 15th century writes of Đurađ Branković and of times past before the fall of Despotovina: "In that town (Novo Brdo) there is a gold and silver mine and every year they dig up the equivalent of 200,000 ducats. If it were not for that, I believe that he (Đurađ Branković) have long since been exiled from his native Rasija". Bertrand thought that the existence of the mine was the reason behind the effective defence against the Turks (the hiring of foreign mercenaries, purchase of weapons and building of fortifications).

The Novo Brdo mine yielded the famous *glama* silver, which was much sought after because it contained a high percentage of gold. Trade with Italy, from where many cultural influences were felt in Novo Brdo, was carried out through the coastal towns, primarily Dubrovnik and Kotor. As a result, humanist culture flourished in Novo Brdo in the second half of the 14th and during the 15th century.

Interest in ancient times was also reflected in the jewellery-making. Apart from the traditional representation of fantastic animals, signet rings started to be adorned with antique gemstones or the coat-of-arms of the owner. Classical embellishment started to take on a Christian dimension. The winged figure of Nike, for example, was identified with an angel. In his *History of the Serbs*, K. Jireček mentions that King Uroš wore an ancient gem in his ring.

Radul's ring is part of the Stanislav Simonović collection. The Museum has two more rings with antique gemstones dating from the second half of the 14th century.

Selected Literature: B. Radojković, *Nakit kod Srba od XII do kraja XVIII veka*, pp. 173–174, pl. 98–99. [Summary: *Jewellery with the Serbs (XII–XVIII Century)*]; B. Radojković, *Nakit kod Srba XII–XX vek* [*Jewellery with the Serbs 12th–20th Century*], exhibition catalogue, Museum of Applied Art, Belgrade 1969, Cat. No. 98; B. Radojković, D. Milovanović, *Masterpieces of Serbian Goldsmiths' Work 13th to 18th Century*, exhibition catalogue, Victoria and Albert Museum, London 1981, Cat. No. 3; B. Radojković, D. Milovanović, *Srpsko zlatarstvo* [*Serbian Goldsmiths' Work*], exhibition catalogue, Museum of Applied Art, Belgrade 1981, Cat. No. 3; *Trésors de l'art serbe medieval (XII^e–XVI^e siècle)*, exposition catalogue, Pavillon des Arts, Paris 1983, Cat. No. 36.

D. Ma.



Fig. 10

Belt

Skadar workshop, 17th century

Leather; wrought, open-cast bronze; pewter; iron;
agate; glass

Length (with clasp) 112 cm. Width 8 cm.

MAA cat. no. 634

This leather belt, decorated with semi-precious stones, is typical of the jewellery made in the 17th century in Skadar and its environs. The jewellery made in those workshops had its own specific characteristics and was worn throughout Montenegro.

The wrought bronze platelets are linked by iron pins the entire length of the centre of the belt. In front they serve as a base for the agates set in three rows and surrounded by wrought rosettes and decorations made of glass paste. The use of pale and dark agates produces an exceptional colour effect. The rest of the belt is embellished with numerous, very small round pewter appliqués. The clasp is also circular and open-cast.

These belts were typically worn by the moneyed class (merchants). They were decorated with semi-precious stones, which were readily available in these parts. The stones were set into the whole of the front part of the belt because they were believed to possess magic properties. Agate was thought to repel various diseases, turquoise to bring good luck in business, and amethyst to protect the wearer from the evils of drink.

Besides belts, there was another piece of jewellery typically produced by the Montenegrin workshops. This was the so-called table ring – a massive silver ring with a large bezel decorated with semi-precious stones. The Skadar craftsmen also made it for the surrounding areas, but it got its name from being worn exclusively at table during some festive celebration.

The belt is part of the collection of Ljuba Ivanović. The Museum has another similar belt and several examples of table rings.

Selected Literature: B. Radojković, *Die künstlerische Bearbeitung des Metalles in Serbien vom XI bis XVIII Jahrhundert*, exhibition catalogue, Belgrade 1955, Kat. Nr. 100; *Umetnička obrada metala naroda Jugoslavije kroz vekove, knj. II* [Artistic Metalwork of Yugoslav People through the Centuries, Vol. II], exhibition catalogue, Museum of Applied Art, Belgrade 1956, Cat. No. 336; B. Radojković, *Nakit kod Srba XII–XX vek*, exhibition catalogue, Museum of Applied Art, Belgrade 1969, Cat. No. 252. [Summary: *Jewellery with the Serbs 12th–20th Century*]; E. A. & J. Heiniger, *The Great Book of Jewels*, Lausanne 1974, p. 72; I. Zorić, *Kamen iz mašte prirode: izložba geoloških uzoraka i predmeta primenjene umetnosti Gea Magica* [Stone from the Natural Imagination: Exhibition of Geological Samples and Applied Art Objects Gea Magica], exhibition catalogue, Museum of Applied Art, Belgrade 1994, Cat. No. 9.

D. Ma.



Fig. 11

Bracelet

Germany, Munich, 1887

Gold, lapis lazuli, diamonds; cutting and setting.

Diameter 6 cm.

MAA inv. no. 9767

In its large collection of jewellery, the Metal and Jewellery Department has this beautiful 18-carat gold bracelet adorned with floral motifs set with diamond flowers and striking, very pure lapis lazuli skilfully fashioned into the shape of a five-petalled flower and studded with diamonds. The structure of the bracelet comprises three rounded hoops.

On the back of the flower inside a small medallion there is an engraving which reads "As a remembrance, Munich 1888" and the Cyrillic initials BTM (In Latin script: VTM, representing the name Velimir Teodorović Mihailov).

There is an interesting story linked to this bracelet. A Serbian officer, and future painter, Petar Ranosović Ranos, was in Munich studying art as the recipient of a military scholarship. Walking by the river one day, he saw a helpless child in the water. Next day the press carried a story about the brave feat of the child's Serbian rescuer. This news item caught the attention of Velimir Teodorović, the illegitimate son of Prince Mihailo Obrenović, and a student of agronomy and technology. Delighted by the act of this young officer, Velimir Teodorović gave him this exceptional bracelet as a mark of respect and also as an engagement present for his fiancée, Mileva Vukomanović, granddaughter of Princess Ljubica Obrenović.

The bracelet was purchased in Munich at a large exhibition of goldsmiths' work where it won a high award. In shape, style and workmanship it is an unusually harmonious expression of the sense of the aesthetic and craftsmanship of the goldsmiths and jewellers of the second half of the 19th century.

Selected Literature: *Kunst in Serbien des XIX. Jahrhunderts* = *L'arete in Serbia nel XIX secolo* = *Umetnost u Srbiji XIX veka*, Ausstellung, Museum der Angewandte Kunst, Belgrad 1985, Kat. Nr. 22; I. Zorić, *Kamen iz mašte prirode: izložba geoloških uzoraka i predmeta primenjene umetnosti Gea Magica* [Stone from the Natural Imagination: Exhibition of Geological Samples and Applied Art Objects Gea Magica], exhibition catalogue, Museum of Applied Art, Belgrade 1994, Cat. No. 55.

I. Z.



Fig. 12

Bowl

Serbia, late 14th – early 15th century
Wrought silver, gilded
Diameter 15.7 cm. Depth 4 cm
MAA inv. no. 2689

This shallow bowl was forged as one piece. It consists of a smooth silver band around the upper rim, ten concave arches inside, while the exterior consists of ten convex arches, on one of which is a square plate. If we knew the origin of this plate, it would yield far more details about this representative object.

The convex inside bottom shaped like a Gothic hexafoil flower frames a circular heraldic symbol in the centre – a stylised helmet with the Bourbon lily on top and round medallions on both sides, each containing a detailed oak leaf.

We find similar examples, with the Gothic flower on the inside bottom, in Serbian and European goldsmiths' work of the 14th and 15th centuries, but rarely in such a pure stylised form and fashioned with the same precision.

Selected Literature: B. Radojković, *Srebrne čaše srpskog porekla iz belorečanske nekropole*, Zbornik Muzeja primenjene umetnosti 16–17, Belgrade 1972/1973, pp. 23–34. [Summary: *Silvers Bowls of Serbian Origin From the Belorečanski Nekropolis*]; B. Radojković, D. Milovanović, *Masterpieces of Serbian Goldsmiths' Work*, exhibition catalogue, Victoria and Albert Museum, London 1981, Cat. No. 38; B. Radojković, D. Milovanović, *Srpsko zlatarstvo [Serbian Goldsmiths' Work]*, exhibition catalogue, Museum of Applied Art, Belgrade 1981, Cat. No. 38; *Trésors de l'art serbe medieval (XII^e–XVI^e siècle)*, exposition catalogue, Pavillon des Arts, Paris 1983, Cat. No. 62.

D. M.



Fig. 13

Bowl

Serbia, late 16th century
Wrought silver, gilded
Diameter 17 cm. Depth 4.1 cm
MAA inv. no. 6723

This convex dish slopes gently outwards and ends in a flat rim with geometric ornamentation. Beaten onto the convex bottom is an octofoil Gothic flower containing the upper half of the figure of St. Nicholas with his right hand raised in blessing and his left holding a copy of the Book of the Gospels. Next to the saint there is an engraved inscription – CTI HII-KΩΛ.

On the sides of the dish beneath Saracen arches which support twisted columns with lily-shaped capitals there are twelve standing figures of saints in half-profile. Both the figures and the arches are gilded and executed in shallow relief. We know that the figures represent the Apostles because of the circular medallions placed above the shoulders of each, which bear their initials. The whole surface of the bowl is chased in a dotted pattern.

The dish is made in late 16th-century style when the Serbian goldsmith's craft was displaying what were possibly the last flashes of a once great art. All the figures are shown schematically, without any wish to go into detail, but there is a clear effort on the part of the artist to lend the saints a personal character.

An identical dish was discovered in the 1980s in the buried treasury of Banja monastery, and this bore the date 1596-97.

Selected Literature: *Umetnička obrada metala naroda Jugoslavije kroz vekove, knj. II* [Artistic Metalwork of Yugoslav People through the Centuries, Vol. II], Cat. No. 342; B. Radojković, *Srpsko zlatarstvo XVI i XVII veka* [Serbian Goldsmiths' Art from the 16th and 17th Centuries], Novi Sad 1966, pp. 148, 150–151; B. Radojković, *Srebrne čaše srpskog porekla iz belorečanske nekropole*, Zbornik Muzeja primenjene umetnosti 16–17, Belgrade 1972/1973, pp. 23–34. [Summary: *Silvers Bowls of Serbian Origin From the Belorečanski Nekropolis*], pp. 23–34; B. Radojković, D. Milovanović, *Masterpieces of Serbian Goldsmiths' Work 13th to 18th Century*, exhibition catalogue, Victoria and Albert Museum, London 1981, Cat. No. 68; *Trésors de l'art serbe médiéval (XII^e–XVI^e siècle)*, exposition catalogue, Pavillon des Arts, Paris 1983, Cat. No. 106.

D.M.



Fig. 14

Candlestick

Anatolia, Konya or Sirt. Mid-13th – early 14th century
Cast bronze with traces of gold and silver inlay
Diameter 19.5 cm. Height 20.5 cm
MAA inv. no. 5896

This candlestick originated in Anatolia at the time of Seljuq. The base is an evenly rounded cone shape rising to a cylindrical neck with the candleholder. The candlestick is decorated with engraving and on its surface there are visible traces of gold and silver inlay.

In Persia, Anatolia, Syria and Egypt there were many mediaeval workshops producing objects made of metal – candlesticks, writing boxes, pen boxes, mirrors, and various dishes. They were decorated by metal inlay – a previously engraved drawing on the basic surface was inlaid with wires and thin metal sheets of gold, silver, copper or pewter.

This candlestick is a representative example of Islamic art held by the Museum. Its ornamentation, which is dominated by scenes from court life, is divided into friezes. These are figural, ornamental or inscriptive, in turn.

In mediaeval Islamic art metal objects were often decorated with scenes from life at court (banquets, hunting and other forms of entertainment), while the accompanying inscriptions wished the owner of the object a long and successful life. Similar scenes are to be found on ceramic objects and in book illuminations.

The central decorative frieze on the foot consists of three medallions displaying the figures of horsemen – hunting scenes, falconers and polo players. The medallions are separated by rows of five frontally placed figures of players, their arms linked crosswise. The foot is also embellished with small friezes of floral and geometric shape and there is an inscription at the very bottom.

The upper surface of the foot shows figures contained in four small medallions – two horsemen (a falconer and a polo player) and two seated figures.

The space between the medallions is filled with floral decoration.

The stem of the candlestick and the candleholder are also decorated with floral and geometric motifs. In addition to the decoration, there is also an inscription on the stem, while the holder itself displays a typical motif of an animal running.

The candlestick came to the museum as part of restitution after the Second World War. Candlesticks of this type are to be found in museums in London, Paris, Berlin Cologne, Naples, Ankara, Konya and Bursa, and in many other collections of Islamic art.

Selected Literature: *Dvanaest dela persijskih majstora: kolekcija Muzeja primenjene umetnosti = Twelve Objects by Persian Craftsmen: from the Collection of the Museum of Applied Arts*, exhibition catalogue, Museum of Applied Arts, Belgrade 1971, Cat. No. III; A. S. Melikian-Chirvani, *Islamic Metalwork from the Iranian World 8th–18th Centuries*, exhibition catalogue, Victoria and Albert Museum, London 1982, Cat. No. 170.

D. Ma.



Fig. 15

Condiment Set – mounted

Austria, Vienna 1853

Stamp: official mark of the city of Vienna

Silver, traces of gilding, glass; cast and pressed

33 x 11.5 x 26 cm

MAA inv. no. 5998

The collection of profane silver occupies an important place in the collections of the Metal and Jewellery Department. It covers a large group of objects classified under the general title of household utensils.

This group comprises: trays, tea and coffee sets, different pitchers, jugs and cups, sweet tins, saucers, cutlery, sauceboats, condiment sets, vases and flower pots, candlesticks, boxes, different table decorations, accessories for needlework, embroidery and crocheting, for writing desks, for pipe-smoking etc. A great number of these objects originated in the 19th century and were made in Russian, German, English, Viennese, French or Serbian workshops and bore decorative elements ranging from Classicism to Secession. The silver objects bear the stamps of their workshops or craftsmen, which allows for identification.

Much of 19th century social life revolved round the dining table. So it is no wonder that this period produced a proliferation of different sorts of cutlery for fish, salad, icecream, cake, various knives for cheese and butter, sugar tongs, etc. Likewise, condiment sets took on the most varied shapes – from small shallow dishes, via a variety of vases and urns, to mobile constructions as is the case with this example of an elephant on wheels, from whose back rises a decorative pillar topped by a seated figure holding a fan. Attached to the lower part of the little pillar are two pairs of metal hoops to the right and left of the elephant's back. They display the typical motif of Viennese roses and hold small glass jars of oil, vinegar, pepper and salt.

Selected Literature: I. Zorić, *Srebrnina u Srbiji XIX veka*, exhibition catalogue, Museum of Applied Art, Belgrade 1990, Cat. No. 37. [Summary: *Silverware in 19th century Serbia*]

I. Z.



Fig. 16

Sword and Sabre

Byzantium, Constantinople or Thessaloniki, 14th –
first half of the 15th century

Gold – damasced iron, engraved

Sword - length 111 cm, Sabre - length 98,5 cm

MAA inv. no. 1120

This true double-edged sword is curved on both sides. One side is inlaid with a couplet in Greek ΖΗ ΟΕΙC CΕ ΕΛΠΙΖΩΝ ΟΥ ΑΠΟΤΙΧ(ΟΙ) (Long live he who puts his hope in Thee; he cannot but triumph). This couplet is a mediaeval prayer formula often used on such occasions and it is interrupted by a gold appliqué medallion depicting the Holy Virgin Hodegetria with Christ on her left arm.

The sabre is curved, of the Damascan type, with the blade on the lower side of the curve, and on the other side of the sabre, on about the last third, near the tip. The sabre is decorated on both sides with identical medallions representing the Apotheosis of the Virgin who is placed above an oriental arch decorated with lilies, palms, and cruciform ornamentation at the top. On the sides of the arch are two candelabras with lighted candles. The Virgin is seated on a cloud, with Christ on her left arm. She is set in an oval medallion above which are two angels bearing a crown. All the ornamentation is done in flat inlay, as is the Greek couplet CΥ ΒΑCΙΑCΥ ΑΗΤΤΗΤΕC ΛΟΓΕ ΘΥ ΠΑΝΤΑΝΑΞ (Thee, O King of Heaven, Word of God, All-Powerful), which is a civil prayer formula we often come across on mediaeval weapons as a prayer for protection for the weapon's owner.

These are parade weapons, which were almost

certainly the property of well-to-do Orthodox nobles. In terms of their style, the workshops in which this representative pair of mediaeval blades was fashioned during the 14th or first half of the 15th century should be sought in either Constantinople or Thessaloniki.

The sword and sabre belong to different times and different workshops, yet they were discovered together in 1923 on the right bank of the Danube during construction of Belgrade's electric power station.

Selected Literature: B. Popović, *Dve sablje sa vizantijskim stihovima* [Two Sabres with Byzantine Couplets], *Starinar* XIII, Belgrade 1938, pp. 167–177; D. Milovanović, *Umetnička obrada neplemenitih metala na tlu Srbije od pozne antike do 1690* = *Artistic Metalwork in Serbia from late Antiquity until 1690*, exhibition catalogue, Museum of Applied Art, Belgrade 1985, Cat. No. 457. [Summary].

D.M.



Fig. 17

Hunting Horn

France, early 17th century

Carved ivory

Length 66 cm. Diameter₁ 7.2 cm. Diameter₂ 3 cm

MAA inv. no. 541

This excellent piece of ivory was carved into a typical hunting horn in the French Baroque style, probably for use at the French court and by the master of the hunt.

The widest part of the horn starts with a band comprising two ropes and two strips decorated with geometric shapes, while the mouth of the horn is carved in an undulating pattern.

The next, most important, band displays the crest of the French Bourbon dynasty, while four elliptical medallions placed in cross formation behind the crest are portraits of the Bourbons – Henry IV of Navarre (1589-1610) and his predecessors from the Valois dynasty, Francis II (1559-1560), Charles IX (1560-1574), and Henry III (1574-1589). This section of the horn is embellished with baroque deep floral carvings.

The most picturesque part is the third band, which offers a spiral presentation of a dynamic hunting scene: two huntsmen, a noble and a horseman (possibly the king himself), and five hounds are chasing a deer; both are blowing horns reminiscent of this one. The rest of the space is occupied by details of a stony landscape, and several trees and bushes. The horn ends with a whistle carved in the shape of a dog's head.

A stylistic analysis leads us to the conclusion that this typical Baroque example of carved ivory was certainly made towards the end of the reign of Henry IV or during the first years of the reign of King Louis XIII, in other words, in the early 17th century. The horn was presented to the Museum by the Academy of Applied Arts in Belgrade. Selected

Literature: B. Milenković, *Lovački rog od slonovače*, Zbornik Muzeja primenjene umetnosti 3–4, Belgrade 1958, pp. 185–186. [Titre: *Corne de Chasse en Ivoire*].

D. M.



Fig. 18

Pectoral Icon – Cameo

Cameo – Byzantium, Constantinople, early 13th century
Metal mount – Serbia, Peć or Prizren, early 17th century
Green jasper, carved; wrought silver, gold gilding;
enamel; carnelian, mother-of-pearl, glass paste
Cameo – 4 x 3.5 cm; metal frame – 7.2 x 6 cm
MAA inv. no. 4588

The half-figure of Christ Pantocrator is carved in deep relief with bold and simple strokes into an oval shaped piece of olive-green jasper with reddish highlights. On the flat surface of the cameo is the carved inscription IC XC, and a cruciform halo. Christ is wearing a calm expression, his hair is parted in the usual way, while his beard is stressed with small parallel strokes. All that is visible is the *himation* (outer robe) from whose right sleeve a hand extends in blessing, the fingers together. In his left hand Christ holds a closed Book of the Gospels with carved circles in cross formation.

The metal frame of the cameo is shaped like an elliptical box with four settings for small round stones, which are placed in the shape of a cross. On the inside edge of the mount there is a stylised border of chick-pea shoots, partly filled with blue and green enamel. On the outside edge there is a border with the same motif and an oval medallion on a gilt surface with a shallow relief showing the figure of the Virgin *Oranta* (Praying) and initials in Greek MP ΘΥ; IC XC. What is characteristic of this scene is that the Virgin has a mantle draped over her shoulders and arms.

This typical example of a Byzantine-influenced glyptic is among the best preserved pieces from the late Middle Ages. The cameo with Christ Pantocrator is an organic pair with the green jasper cameo from the Serbian monastery of Chilandar on Mt. Athos, which shows the Virgin Oranta. The identical workmanship and material and the legend that this cameo was brought to Chilandar by St. Sava himself points our thoughts in a similar direction with regard to this cameo from the Museum.

The cameo was part of the Stanislav Simonović collection. Given that its typical metal mount originated in Kosovo, it may be assumed that, as a pectoral icon, it belonged to one of the church dignitaries close to the Peć patriarchate.

Selected Literature: B. Radojković *Kameja sa Hristom Pantokratorom*, Zbornik Svetozara Radojčića, Belgrade 1969, pp. 283–286. [Résumé: *Le Camée avec le Christ Pantocrator*]; *Trésors de l'art serbe medieval (XII^e–XVI^e siècle)*, exposition catalogue, Pavillon des Arts, Paris 1983, Cat. No. 24; Lj. Popović, *An Examination of Chilandar Cameos*, Hilendarski zbornik 5, Belgrade 1983, pp. 7–51. [Summary: *Ispitivanje hilendarskih kameja*].

D. M.



Fig. 19

Handheld Censer

Serbia, Janjevo, 14th century

Open-cast bronze

11 x 12.5 x 30.5 cm

MAA inv. no. 161

This censer belongs to the type that has a handle and is oval in shape. It has two parts: a semi-spherical bowl for the embers which has a lid shaped like cupola which is topped by a cross, with circular perforations in the upper section and keyhole perforations in the lower section. The second part is the perforated handle, which is so fashioned as to represent the Tree of Life with five lilies and two pairs of facing birds pecking at each other.

The rudimentary but precise stylisation, the good material used and the almost perfect ergonomic characteristics lead us to believe that this emanated from an excellent workshop, with a rich mine nearby, which was capable of casting a large number of pieces from this mould.

Censers such as this were common in large monastic centres and this type made its home on Mt. Athos in the 13th century, from where it was brought into Serbia. It is used for quiet monastic praying times (*bdenija* – vigils, *polunoćnice* – midnight masses, and evening services) when the priest or deacon burns incense over the church, sacred objects, and those present. If bells are attached to the censer, then it may also be used for ceremonial services, liturgies for important festivals, and the act of panagia.

This censer from the Museum of Applied Art bears all the trademarks of artwork with base metals from the late Middle Ages. Several similar censers have been preserved: in Chilandar, in Karea and other monasteries on Mt. Athos, as well as in the National Museum in Belgrade.

Selected Literature: *Umetnička obrada metala naroda Jugoslavije kroz vekove, knj. II* [Artistic Metalwork of Yugoslav People through the Centuries, Vol. II], exhibition catalogue, Museum of Applied Art, Belgrade 1956, Cat. No. 171; D. Milošević, *Bronzana kadionica iz Narodnog muzeja*, Zbornik Narodnog muzeja IV, Belgrade 1964, pp. 283–288. [Résumé: *En encensoir de bronze au Musée National*]; B. Radojković, D. Milovanović, *Masterpieces of Serbian Goldsmiths' Work, 13th to 18th Century*, exhibition catalogue, Victoria and Albert Museum, London 1981, Cat. No. 43; *Trésors de l'art serbe medieval (XII^e–XVI^e siècle)*, exposition catalogue, Pavillon des Arts, Paris 1983, Cat. No. 53; D. Milovanović, *Umetnička obrada neplemenitih metala na tlu Srbije od pozne antike do 1690*, exhibition catalogue, Museum of Applied Art, Belgrade 1985, Cat. No. 310. [Title and summary: *Metalwork in Serbia from late Antiquity until 1690*].

D.M.



Fig. 20

Censer and Incense-Holder

Dubrovnik, late 15th – early 16th century

Wrought silver, chased matting

Censer – Diameter 13.3. cm. Height (without chain and plinth) 23.2 cm

Incense Holder – 12.3 x 6.5 x 16 cm

MAA inv. no. 17691 and 17692

The censer is ball-shaped. It is cut horizontally across the middle and the two parts joined by three pairs of rings, through which chains pass. The plinth is bell-shaped. At the top of the censer there is a stylised Gothic turret with window rosettes, small pillars and counterfors. The foot is missing.

The incense-burner sits on a circular sloping base from which rises a simple round shaped pillar. The dish is boat-shaped – a simple boat, covered with a silver plate which opens in the middle thanks to hinges, allowing the incense to be put in and taken out. The handles are fashioned in the shape of highly stylised fantastic animals.

The decoration on both objects is obtained by casting into a mould and consists of a dotted chased surface, chick-pea shoots executed in relief and a series of small circles which run along the edges of both objects. Near the top of the plinth there is a hexafoil “flower” above which a simple hoop has been welded to hold the censer. On the upper plate of the incense-burner there is an eight-leafed flower. A stamp has been pressed into the pillar.

The ornamentation on these objects belongs to the syncretistic mode of decoration, common in the Balkan lands in the Middle Ages. The Oriental influence is evident in the way the floral decoration is treated, but there is a fairly sophisticated Gothic influence (the small tower on the censer) which is to emerge as a complete style in the late 16th and early 17th century in the Herzegovinian eparchate.

We are led to suppose that these objects came from the workshop in Dubrovnik if we compare them with preserved examples in other collections, and if we look at this perfectly clear demonstration of stylistic characteristics typical of this age and of this centre.

D. M.



Fig. 21

Handheld Cross

Herzegovina, wood – 16th century; frame – mid-17th century

Carved wood; open-cast silver, wrought, engraved, gilded; carneol; glass paste

33.5 x 12.5 cm

MAA inv. no. 7022

On a simple, silver, multi-angled handle, with a gold prism at the end and a ring with a spiral band in the middle a beautiful healing cross is placed.

The typical metal mount is inlaid and decorated with a double twisted rope, interweaving chick-pea tendrils, lilies and rosettes. The full impression is strengthened by the many-coloured linen brocade inserted between the mount and the wooden cross. On the sides there are four settings for large oval pieces of carneol and at the top another setting for ruby glass, which has an elliptical cabochon shape.

The cross depicts six scenes on each side. The upper scenes are placed beneath silver Saracen arches. Everything is done in deep relief, rustic and rudimentary, through compositions, which are relatively developed at the hand of the craftsman who is clearly prone to the heroic gesture. The general impression is that this work reflects the best qualities of Byzantine wood-carving from the second half of the 16th century, in a variation that became popular in Serbian monasteries in the Herzegovinian eparchy.

On the front of the cross, in the centre, there is a scene of the Crucifixion with the Virgin Mary, St. John the Divine and a large number of other participants. To the left and right there is a seated figure of a gospel writer in interiors with icon stands. Above this is the scene of Christ's resurrection seen here as the Descent into Hell. Beneath is the scene of the *Imago Pietatis*, the Virgin Mary holding the dead body of Christ, which we interpret as an expression of the close encounter the craftsman must have had with the limits and the experience of both the Eastern and Western Church. Right at the bottom we see a scene depicting the meeting between Anne and Mary.

On the other side of the cross, in the centre, there is the Epiphany, and again on each side of this a gospel writer. Above, we have the Annunciation and

below, the Visitation of the Virgin, and at the very bottom, Peter and Paul with a structure that floats on the clouds between them. This is a representation of the Holy Church and one more proof of the Italian influence on the western areas of the Serbian Orthodox Church.

We find parallels in the partially preserved treasure houses of Serbian monasteries, as well as in museum collections. The feeling is that a specific style developed in the 16th and 17th centuries in the western Balkans. And this style, with considerable influence from the iconography of Western Christianity, retained all the qualities of Serbian mediaeval art. This striking creation by an unknown Orthodox monk goes to prove it.

Selected Literature: B. Radojković, *Tri rada srpskih zlatara iz XVI, XVII i XVIII veka*, Zbornik Muzeja primenjene umetnosti 13, Belgrade 1969, pp. 75–81. [Summary: *Three Works of Serbian Goldsmiths from the 16th, 17th and 18th Centuries*]; B. Radojković, D. Milovanović, *Masterpieces of Serbian Goldsmiths' Work 13th to 18th Century*, exhibition catalogue, Victoria and Albert Museum, London 1981, Cat. No. 71; B. Radojković, D. Milovanović, *Srpsko zlatarstvo [Serbian Goldsmiths' Art]*, exhibition catalogue, Museum of Applied Art, Belgrade 1918, Cat. No. 74; *Trésors de l'art serbe medieval (XII^e–XVI^e siècle)*, exposition catalogue, Pavillon des Arts, Paris 1983, Cat. No. 117; D. Milovanović, *Krstovi (od 5. veka do 1993. godine): tipologija i istorijsko stilski razvoj zbirke krstova Muzeja primenjene umetnosti iz Beograda [Crosses (from the 5th Century till 1993): Typology and Historical Stylistic Development of the Museum of Applied Art Collection of Crosses]*, exhibition catalogue, Museum of Applied Art, Belgrade 1993, Cat. No. 309.

D. M.



Fig. 22

Pectoral icon (Panagia)

Grece, late 17th early 18th century,
Mt. Athos, wood; Thessaloniki, metal frame
wood, wrought silver; carved, cast, filigree
8.2 x 8.4 cm
MAA inv. no. 9796

The silver box is decorated in front with an over-stylised cartouche in which Christ's monogram can barely be discerned, while on the other side there is a pseudo-Baroque Islamic building with three cupolas, each displaying a crescent. All of this is executed in relatively deep relief. The corners are graced by stylised filigree lilies and all around there is an ornamental border of geometric shapes.

Inside there are two silver plates with star-shaped openings decorated with filigree plants which were prepared to be inset with enamel. The icons beneath them are shaped like eight-pointed stars and executed in very hard wood (olive) using the open-cast technique.

The left icon is divided horizontally into two scenes – on the upper half we have the Annunciation in a very Baroque exterior; the arched medallion above shows the Holy Spirit (as a dove) from whom a ray of light falls upon the Mother of God. A sumptuous piece of architecture surrounds these figures. The bottom half shows the seated figures of St. Charalambos bestowing a blessing and the gospel scribe Mark writing.

On the right icon there is an elaborate scene showing the Holy Warriors George and Demetrius, on horseback, spearing the dragon and Lyaeos. Behind George there is a boy, also on horseback, and behind Demetrius is his friend in time of need, Nestor, (with a crown!?). Between the two we see Empress Alexandra at prayer. At the sides we see beautiful churches. Above, in the mandorla sits Jesus Christ – the Ancient of the Days delivering a blessing, while to the left and right there is a six-winged seraph.

The whole work is executed in the style of Levantine Baroque and could be absolutely representative of the age as regards this part of the Orthodox world. In this case, the work of the goldsmith is far inferior to the wood-carving.

According to family legend, this diptych was brought to Serbia by a 19th century pilgrim as a gift from Chilandar.

Selected Literature: B. Radojković, D. Milovanović, *Masterpieces of Serbian Goldsmiths' Work 13th to 18th Century*, exhibition catalogue, Victoria and Albert Museum, London 1981, Cat. No. 90; *Iz prošlosti manastira Hilandara [From the Past of Chilandar Monastery]*, exhibition catalogue, Serbian Academy of Sciences and Art, Belgrade 1998, Cat. No. 53.

D. M.



Fig. 23



Orarion (Priest's Stole)

Herzegovina, 1740
 Master Jovan from Sarajevo
 Open-cast silver, engraved, gilded;
 niello; glass paste
 Length (with tassels) 106 cm. Width 11.5 cm
 MAA inv. no. 7023

On the rectangular background made of purple velvet, which is finished at the top by a band of gold thread there are twenty-one silver open-cast appliquéés. In the middle is a round medallion – a gilded icon showing St. George on a horse, while to the right and left there are two open-cast partially gilded crescents incorporating palm leaves and flowers.

Further down there are two groups crosses placed in cross formation (2x8), made up of chick-pea shoots, with four large granules at the ends of the arms of the cross and a setting for a piece of polished ruby glass in the centre of each. The belt ends with two identical belt clasps that resemble a pointed arch and have semi-spherical protrusions in the middle on which there is a cross made of niello. At the corners of the arch there are settings with large pieces of red glass paste, and the basic surface is open-cast with alternating chick-pea shoots and six-petalled flowers which form a border running along each buckle. The clasps are gilded and end in five links for fastening, and last of all come two tassels made of silver thread.

On the edges of the clasp there is the inscription: СІИ ОРАРЬ СКОВА КУР МИХАИЛЬ ИГУМЕНЪ ЕРМХ МОНАСТИРА ДОВОЛА; ЕСТЬ ХРАМЪ УСПЕНІА ПРЕСТНЕ БЦІИ, РУКОДЕЛА ІΩВАН ВА ЛЕТО ΔΨМ (This belt has been cast by Mr. Mihailo, prior [and] serving priest of the monastery of Dovolje; [where] is the church of the Assumption of the Blessed Virgin; [and] was made by Jovan in the summer of 1740).

Selected Literature: B. Radojković, *Tri rada srpskih zlatara XVI, XVII i XVIII veka*, Zbornik Muzeja primenjene umetnosti 13, Belgrade 1969, pp. 75–81. [Summary: *Three Works of Serbian Goldsmiths from the 16th, 17th and 18th Centuries*].

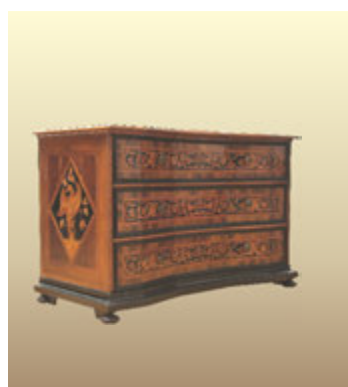
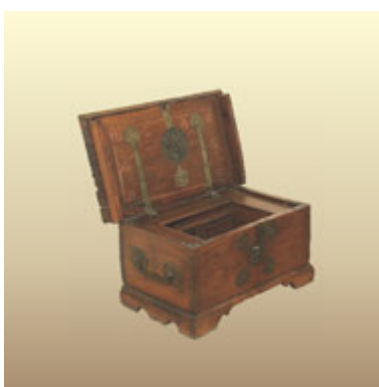
D. M.



Fig. 24

Department for Period Furniture and Wood, with Collections







The Museum's Department for Period Furniture and Wood, with its collections, was founded in 1950. It is part of the group of historical departments.

When it started up, it centred round a group of objects from the collection of painter Ljuba Ivanović, which were purchased from his heirs and brought to the Museum after this unique cultural institution was established in Serbia.

The collection consists of wooden objects decorated with mother-of-pearl and bone inlays and carving, as well as deep-carved and painted icons. These all derive from the Balkan Peninsula and reflect the highest achievements of local woodworking ethnic tradition. Pride of place in this collection is occupied by a *sitnarka* (a small chest for valuables) (Fig. 25).

The Period Furniture and Wood Department possesses 800 items dating from the late 14th century to 1918. They represent different styles and are made using all the familiar techniques for working in wood.

During the first 20 years of its existence, the collections of this Department soon expanded to include objects from private collections formed in the period between the First and Second World War in Belgrade and other large towns in the country. Economically strong, society in the Kingdom of Yugoslavia showed great interest in antiques. Valuable examples of past styles were brought back from journeys to European capitals, such as Rome, Paris, London, Vienna, Munich, Budapest and the towns of northern Italy and southern France. With the end of the Second World War and the changes to the lifestyle of the middle class that ensued, valuable pieces of furniture were increasingly offered to the

Museum for purchase, or, less frequently, were given.

Through this generous gesture, the donors eased the very difficult path for curators in acquiring objects for the Museum collections. The Period Furniture and Wood Department did not have a great many donors, but all of what was donated had great worth and importance for certain of the Department's collections. Over the past 55 years, these donors have been private individuals and state or cultural institutions.

The objects are divided into 49 groups according to their use and form collections covering: cupboards, seating, lamps, mirrors, chests, clocks, tables, musical instruments, writing accessories, miniature furniture, beds, sideboards, boxes, writing tables, and all those objects made of wood which go to make up the interior of a home.

The most important items include a collection of chests from the 15th to the 19th century, cupboards from the 18th to the 19th century, commodes from the 17th to the 20th century, mirrors from the 18th to the 19th century, and clocks from the 17th to the 19th century. Within these collections combined cupboards or bureau-cabinets and sundials are particularly valuable.

The Collection of Bureau-Cabinets comprises 11 valuable specimens from the 18th century in the styles of late Baroque, Rococo, and Classicism. They are the most complete collection of this type of furniture in Serbia and the collection was mainly purchased from private individuals from Belgrade and Vojvodina.

The Collection of Small Sundials is unique of its type in Serbia. The bulk of the collection was



purchased in 1952 from Mrs Foska Hamel. The sundials date from the early 17th to the late 19th century. In 1962 another sundial, made in the 18th century, was purchased in Skopje. The present collection numbers 16 sundials belonging in type and ornamentation to the periods in which they originated. The sundials in this collection were chiefly made in German workshops, as these were the leading centres for astronomic instruments.

In the first decade after the Museum was founded, this Department laid down a work method, which took two directions: exhibitions of the project or thematic type and research into areas of applied art among the Serbs.

In organising major exhibitions, the Department demonstrated its basic aim - to show different types of and techniques in artistic woodwork, as displayed in furniture made in Serbia and in Europe.

We would single out several exhibitions that were important for the work of the Department in period furniture and wood. The exhibition *Decorative Chests in Yugoslavia: 13th – 19th century* was put together by Dr Verena Han and shown from December 1960 to February 1961. The collaboration of a group of experts from museums in Belgrade, Zagreb, Osijek and Varaždin produced an exhibition of clocks from collections in Yugoslavia entitled *The House Clock and its Styles Through the Centuries*, which ran from May-June 1964 in the Museum of Applied Art in Belgrade. The exhibition *Mirrors, their Historical and Artistic Development*, mounted in 1982-83 and prepared by Mirjana Jevrić Lazarević showed the Department's collection of mirrors, as well as selected examples from private collections or

collectors. The last exhibition put on by the Department for Period Furniture and Wood was called *Traces in the Wood*. It was prepared by Marija Bujčić and opened on 6 November 2004. It resembled a temporary exhibition at the Museum. On show were the most valuable objects from a number of the Department's collections demonstrating all the known techniques of wood decoration.

From its beginning to the present day, a number of experts from the Museum have made an important contribution to the work of this Department. Thanks to their determination and patience in collecting, studying and protecting objects from the Department's collection, this collection now includes a number of very valuable objects which have been shown at exhibitions or published in catalogues and professional journals.

Dr Verena Han (1912-1993), one of the founders of the Department and its first curator from 1952, played a crucial part in forming the Department for Period Furniture and Wood. She directed her professional activity towards a study of mediaeval applied art in the Balkans. Her book, *Intarsia in the Balkan Area Under the Jurisdiction of the Patriarchate of Peć (Pech) XVI – XVIII c.*, published in 1966, was the result of her dedicated exploration of this subject. She was responsible for the first important exhibitions the Department mounted and she was instrumental in gaining recognition for the Museum in professional circles at home and abroad.

Mirjana Jevrić Lazarević, who spearheaded the Department from 1981 to 1989, likewise made an exceptional contribution in her systematic and comprehensive work on collection items and document classification. System was introduced



into this important segment of Museum activity thanks to her work and it serves as a database for starting any research into period furniture. She paid particular attention to the study of mirrors, as an important item of furniture.

Dr Miroslav Timotijević headed the Department from 1989 to 1992.

Since the middle of 1995, the Department has been led by Marija Bujić.

When we review the value and importance of the entire holdings of the Department for Period Furniture and Wood, we should not forget those historical events that had a critical effect on the economic power and cultural needs of the small middle class which was the chief purchaser and collector of these objects. The Museum's collections best reflect the life of that segment of society which

possessed these objects before selling them. Some examples from individual collections of furniture represent the highest level of craftsmanship and rank among the best of European applied art. Over the past few decades, the Department for Period Furniture and Wood has not received any large legacies of the type that museums accept *in toto* and which may contain material of varying artistic value. The Department's holdings exclusively contain examples approved by the Museum's experts. This has helped avoid the inclusion of objects falling below the standards set. For this reason, the artistic quality of the objects in the collections of the Department for Period Furniture and Wood are of uniform quality and represent one of the most valuable collections of period furniture in Serbia.

Marija Bujić, Curator



Writing Cabinet (escritorio, vargueno)

Spain, late 16th century

Palisander; sandalwood drawers; mosaic marquetry (wood, bone, copper); metal wire incrustation (copper, pewter); edges bordered in brass; interior lined with material (velvet); cast bronze handles

Mudejar style

16.7 x 21.7 x 16.7 cm

MAA inv. no. 16082

This document cabinet with a drop-down writing surface encloses eight drawers of varying sizes and resembles an older type, the wedding cabinet or *hembra* which was used to store jewellery. Identical in morphological conception, the only difference is in the decoration. This piece of Spanish furniture was typical in the 16th, 17th, and 18th centuries.

The cabinet bears all the signs of the *Mudejar* style, which grew out of an inter-mixing of Islamic and European art in Spain and Portugal after the collapse of the Moorish kingdom in Granada in 1492. At that time there had been a strong infiltration of Islamic art among Spanish artists and craftsmen.

The *vargueno*, as a recognisable type of Spanish furniture, directly influenced the development European cabinets in the 17th century. The older Spanish name for them was *escritorio*, while the name *vargueno*, still used even today, first figured in a furniture inventory in England in 1827.

The delicately designed and precisely executed ornamental decoration on the cabinet indicates Moorish craftsmen or a direct Moorish influence.

M. B.



Fig. 25



Sitnarka (Valuables Chest)

Macedonian, 18th century

Wood, solid walnut for the main construction; inlay of mother-of-pearl, bone, cherry wood and dark stained wood

39 x 33 x 18 cm

MAA inv. no. 42

The Department for Period Furniture and Wood has a valuable collection of smaller pieces of furniture (cabinets, large and small boxes, frames, and hand mirrors) decorated with bone and mother-of-pearl inlay, which were discovered on the territory of south Serbia, Macedonia and Kosovo by painter and graphics artist Ljuba Ivanović. This manner of decoration, very popular on the Balkan Peninsula, derives from the Orient and was widespread in the areas that came under Byzantium. Exceptional examples of church furniture and vessels, dating from the 16th to 18th centuries, with bone and mother-of-pearl inlay were housed in the treasuries of Serbian monasteries. These objects reveal a sophisticated artistry and enviable technique on the part of the craftsmen who created them.

This *sitnarka* or valuables chest is representative of this type of furniture decorated with inlaid mother-of-pearl, bone and different woods. There are sixteen drawers concealing secret openings into hidden inside spaces. The chest is rectangular in shape and is a kind of jigsaw because most parts of the chest can be dismantled. The moving parts have different niches and carvings so that they can only fit onto the corresponding parts of the static frame. The chest is so designed as to stand assembled or dismantled and it is equally attractive in both cases. Judging by the tiny dimensions of some of the drawers and added recesses behind them, this chest was probably used for the safe-keeping of sorted gemstones and other noble materials and valuables.

Selected Literature: V. Han, *Intarzija na području Pečke patrijaršije XVI–XVIII vijek*, Novi Sad 1966, pp. 111–112, fig. 74. [Summary: *Intarsia in the Balkan Area Under the Jurisdiction of the Patriarchate of Peć (Pech) XVI–XVIII) c)*]; Vodič [Guide], Museum of Applied Art, Belgrade 1970, Cat. No. 107; M. Bujić, *Trag u drvetu: tehnike ukrašavanja nameštaja* = *Traces in the Wood: Furniture Decoration Techniques*, exhibition catalogue, Museum of Applied Art, Beograd 2004, p. 35, Cat. No. 10.

M. B.



Fig. 26



Travel Chest

France, second half of the 19th century

Beech wood in the main construction, stained and black; mother-of-pearl inlay, moulded, gilded, and painted; inside, curved metal holders with glasses and glass bottles

Napoleon III style

39.5 x 32 x 32 cm

MPU inv. no. 2342

Items belonging to famous figures and members of ruling dynasties are scattered over almost all the world's museums and they testify to the taste and requirements of their owners. The Museum of Applied Art has a travel chest which belonged to a member of the ruling Obrenović dynasty, Miloš Obrenović (1854-1901), prince (1868), then king of Serbia (1882) who stepped down from the throne at the age of 35. Four years of education in Paris had a vital influence on forming his affinity for art. He is remembered as a monarch who showed a great appreciation for objects of applied art and constantly increased his collection. Many items from his legacy found their way to auction at Vienna's Dorotheum. Individual pieces fetched very high prices, which says a great deal about their value and this ruler's sophisticated taste.

This travel chest with twelve stemmed glasses and four glass bottles demonstrates the care with which objects surrounding Miloš Obrenović were chosen. This representative example is typical of travel accoutrements of the upper class and the style is Napoleon III. The external sides of the chest are richly decorated with a combination of inlay and painting and there is an effective use of mother-of-pearl. The four front sides drop down to uncover a gilded holder and glasses and bottles painted with gold which were used to serve the famous wine from the vineyards of Smederevo, property of the Obrenović family.

Selected Literature: M. Bujić, *Trag u drvetu: tehnike ukrašavanja nameštaja* = *Traces in the Wood: Furniture Decoration Techniques*, exhibition catalogue, Museum of Applied Art, Beolgrade 2004, p. 62, Cat. No. 88.

M. B.



Fig. 27



Sundial

Germany, Nuremberg, c. 1640

Signature: 3 (mark of Nuremberg master craftsman Jakob Karner)

Ivory; floral decoration engraved in black and red paint

5.9 x 4.5 x 1.1 cm

MAA inv. no. 350

The Department for Period Furniture and Wood possesses a valuable collection of pocket and travelling sundials with compasses that is unique in our museums.

Small sundials with compasses were very popular in the 17th and 18th centuries. They were made in two important German cities: Nuremberg and Augsburg.

The old timepieces from Nuremberg were made of bone and bore the stylistic hallmarks of the Late Renaissance. After 1650, the manufacture of pocket sundials, diptychs, decreased in favour of stronger equatorial travelling sundials in Augsburg. Production of these reached its peak in during the 18th century and was linked artistically to Baroque and Rococo. At the end of the 19th century, these two centres stopped manufacturing sundials.

One of the best examples in this Collection is a pocket sundial, a diptych, with a compass, dating from 1640 – the work of Nuremberg master watchmaker Jakob Karner. Rectangular in shape, it consists of two small ivory tiles of differing thickness. There are numbers and signs on both the horizontal (bottom) tile and the inside of the upper tile when it is lifted. It is decorated with black and red rosettes.

Thanks to the careful choice of items that make up this Collection, the Department for Period Furniture and Wood owns valuable and rare specimens of all types of the sundials produced in Europe from the 17th to the 19th century.

Selected Literature: V. Han, *Džepni i putni sunčani satovi iz zbirke Muzeja primenjene umetnosti*, Zbornik muzeja primenjene umetnosti 9–10, Belgrade 1966, pp. 65–80, Cat. No. 1, fig. 1. [Summary: *Pocket and Transportable Sundials From the Collection of the Museum of applied Art*]; S. Spiridonović, J. Petković, *Svet merenja [The World of Measurement]*, exhibition catalogue, Museum of Science and Technology, Belgrade 1995, pp. 54, 84, Cat. No. 18; D. Milovanović, *Sačuvano vreme MPU [Muzej primenjene umetnosti] = Preserved Time MAA [Museum of Applied Art]*, exhibition catalogue, Museum of Applied Art, Belgrade 2004, Cat. No. 1.

M. B.



Fig. 28



Sewing Table

Austria, Vienna, c. 1820

Wood, walnut and cedar veneer, partly painted
black, gilded carving

Biedermeier

79 x 50 x 47cm

MAA inv. no. 3834

At the end of the 18th century, the way of life was much more directed towards personal comfort and this led to a change in interior decoration, thereby leading to the development of furniture of small dimensions. Little salon tables appeared designed for a variety of uses: tea-drinking, writing, flower arrangements, decorative objects, serving food and drink.

The tendency towards downsizing, together with an increase in the types of this furniture, also continued into the first half of the 19th century, the age of Biedermeier, when the idea of closer family gatherings flourished.

When new uses for these little tables emerged (for embroidery, parlour games), it gave craftsmen the opportunity to free their imagination and create unusual forms in this smaller furniture. By using a number of different decorative techniques simultaneously, they could demonstrate their skill and precision, producing real gems of applied art.

This Biedermeier sewing table from the Museum collection is rich both in shape and in the materials used to craft it. It beckons to us to come and gratify its basic function: to sit and embroider in a warm family atmosphere and engage in relaxed conversation with members of the household. This unique specimen, purchased in 1953, completed the Collection of Sewing Tables.

Selected Literature: M. Bujić, *Trag u drvetu: tehnike ukrašavanja nameštaja* = *Traces in the Wood: Furniture Decoration Techniques*, exhibition catalogue, Museum of Applied Art, Beograd 2004, p. 56, Cat. No. 70.

M. B.



Fig. 29



Commode

North Italy, late 17th century

Pinewood construction with walnut veneer, ivory, maple, ebony, mahogany, teak, and poplar inlays; engraved drawings in some parts; metal edging of more recent date

Baroque with Renaissance elements

70 x 145 x 93.5 cm

MAA inv. no. 10194

The collection of Commodes and Secrétaire-Commodes is made up of twenty items of great artistic value, originating from the 17th to the 20th century. One of the most outstanding is a commode painter Ana Marinković bought in Italy, Udine, in 1927 and brought back to Belgrade. It was purchased for the Department of Period Furniture and Wood in 1976 and added a valuable and rare example to the commode collection. This type of commode is not to be found in any other museum collection in Serbia.

It belongs to the north Italy type of commode, with a five-part front. It is typical of the Italian school of artistic woodwork. Examples have also been made with a three-part front, but less often and not on smaller commodes.

Baroque and Renaissance elements are mixed together in this piece.

The Renaissance influence is reflected in the even distribution of mass and the symmetrical

pattern of the decoration, which in no way destroys the tectonic and functional side of the object.

The decoration is Baroque in style. The flat surfaces are richly embellished with anthropomorphic, floral and zoomorphic patterns, done in two of the most popular techniques in decorative furniture: veneers and inlay.

There are three drawers on the front decorated with flower garlands and small birds. On each side, there is a parrot enclosed in a rhomboid shape. The centre of the top of the commode shows a hunting scene framed in a Baroque ribbon decoration.

What is particular about this commode is the symbolic representation of four continents (Europe, Asia, Africa, and America), portrayed as female figures with the appropriate animals and other attributes.

M. B.



Fig. 30

Bureau-Cabinet

South Germany, second quarter of the 18th century
Pinewood construction, lined with a veneer of walnut root, poplar and flowering ash; marquetry in box, walnut root, and poplar and black-painted wood; on the wood inlays there are carved drawings of anthropomorphic, vegetable, and zoomorphic origin; the locks and keyholes are made of gilded tin-plate

Baroque with elements of Rococo

210 x 164 x 78 cm

MAA inv. no. 56

One of the most beautiful and valuable objects housed by the Department for Period Furniture and Wood is in the collection of bureau-cabinets. It belonged to the Perišić family who, in the period between the two world wars, owned the bus line from Republic Square to Neimar and Dedinje. In the middle of the 1930s they brought back to Belgrade this valuable piece of furniture from their travels through Slovenia and Germany. In late 1944 or early 1945, the bureau-cabinet was taken from their villa on Dedinje. At the start of the 1960s, it was stored alongside others as an object with no known owners at the Academy of Applied Artss. A member of the Perišić family happened to see it there and recognise it, so the detail of its last known owners could be saved. Not long after its foundation, the Museum of Applied Art took over the cabinet from the Academy.

The person (s) who commissioned this lovely piece and its craftsmen are unknown. The quality of the workmanship, the richness of the motifs and the materials used indicate Europe's leading master craftsmen who worked for wealthy patrons.

The bureau-cabinet belongs to the central European type of cabinet-cupboard, but with a more complex division of space in the upper part. The construction of bureau-cabinets usually consisted of a commode, a central section with a drop-down lid, and an upper cupboard with a central recess,

around which drawers were arranged. In the case of this bureau-cabinet there are pairs of recesses, which allows for a greater number of drawers. The surface of the bureau-cabinet is veneered and inlaid and also has engraved drawings depicting animals, but from the world of fantasy (griffons and unicorns), birds, human figures, fortifications, cities and castles, stylised plant motifs, and half-portraits of men and women in sumptuous court clothing. These aristocrats had probably commissioned this excellent specimen of period furniture.

Bureau-cabinets ceased to be made at the end of the 18th century.

Selected Literature: V. Han, I. Lazić, *Restauracija i konzervacija tabernakla iz XVIII veka u radionici muzeja*, Zbornik Muzeja primenjene umetnosti 8, Belgrade 1964, pp. 140–142, fig. 1–2. [Title: *Conservation et restauration d'une commode-secrétaire du XVIII^e siècle dans l'atelier du Musée*]; M. Bujić, *Trag u drovetu: tehnike ukrašavanja nameštaja* = *Traces in the Wood: Furniture Decoration Techniques*, exhibition catalogue, Museum of Applied Art, Beolgrade 2004, pp. 26, 41, Cat. No. 20.

M. B.



Fig. 31



Armchair

Vojvodina, Novi Sad, c. 1840

Pinewood construction with a walnut veneer; inlay of maple and bird's-eye maple; seat, back and arms upholstered in dark blue velvet

Biedermeier

108 x 65 x 78 cm

MAA inv. no. 389

Besides paintings and other objects in the legacy of Anica Savić Rebac, who came from a respected Novi Sad family, there was also a pair of Biedermeier armchairs. One was purchased by the Matica Srpska Gallery in Novi Sad in 1954 and the other by the museum of Applied Art in Belgrade.

The armchairs are constructed in pinewood and have a wide carved curved frame, which encloses the upholstered parts. The arm supports and the front legs form an S shape. All visible parts of the wooden frame are covered in dark walnut veneer and marquetry in a light maple veneer and bird's-eye maple. The upholstered parts are covered in dark blue velvet.

Despite the armchair not bearing the stamp of a craft workshop or the signature of a master craftsman, the manner of execution and the decorative elements used lead us to conclude that the armchairs were the work of Serbian craftsmen.

On the basis of the two paintings which are kept in the Matica Srpska Gallery and which were also part of the legacy, it is possible to date the armchairs at around 1840. The paintings show members of the family and the armchair is used as part of the interior. The precision of the decorative detail inevitably harks back to the original. Those who painted the pictures were famous Serbian 19th century artists: Nikola Aleksić (1808-1873) and Novak Radonjić (1826-1890). In the painting *Portrait of Nina Savić with her son Milan* done in 1848, the entire armchair is shown. In the painting, *Portrait of Novi Sad lawyer Konstantin Popović*, the upper part of the armchair is visible with a faithful rendering of the marquetry on the chairback.

Selected Literature: V. Han, *Bidermajer fotelja iz porodice Savić*, Zbornik Muzeja primenjene umetnosti 2, Belgrade 1956, 117–119, fig. 2. [Titre: *Le fauteuil de style biedermeier provenant de la famille Savić*]; Vodič [Guide], Museum of Applied Art, Belgrade 1970, Cat. No. 165, fig. 35; *Bidermajer kod Srba [Biedermeier in Serbia]*, exhibition catalogue, National Museum, Belgrade 1981, p. 28, Cat. No. 213; *Kunst im Serbien des XIX. Jahrhunderts = L'arete in Serbia nel XIX secolo = Umetnost u Srbiji XIX veka, Ausstellung, Museum der Angewandte Kunst, Belgrad 1985*, Kat. Nr. 127; M. Bujić, *Trag u drvetu: tehnike ukrašavanja nameštaja = Traces in the Wood: Furniture Decoration Techniques*, exhibition catalogue, Museum of Applied Art, Beolgrade 2004, p. 57, Cat. No. 73.

M. B.



Fig. 32



Chair

Kingdom of Serbia, 1907

Constructed after drawings by Dragutin Inkiostri Medenjak

Wood, solid walnut, carved; the seat and part of the back upholstered and covered in tan leather

Secession

92 x 45 x 47 cm

MAA inv. no. 4834

Dragutin Inkiostri Medenjak (1866-1942) arrived in Belgrade in 1905 as an already established decorative painter. It was his wish to stimulate the development of applied art in Serbia based on folk decorative arts in the Balkans. In preparation for his visit to Belgrade, he first toured the Croatian and Montenegrin coast, parts of inland Croatia and Montenegro, Bosnia and Herzegovina, Macedonia, and Serbia, making drawings and stylising motifs from spinning-wheels, *gusle* (folk fiddles), brandy flasks, carpets, embroidery, lace, folk costumes, and architecture. He wanted to incorporate these folk decorations into objects of applied art. In his effort to create a unique national style grounded in tradition, he tried to put his ideas into practice. In parallel with his teaching duties, he worked hard to train the first generation of applied artists in our country.

We can judge the quality of his work from the small number of applied art objects that have been preserved. The artistic credo of Inkiostri may be seen on this chair, one of a set made for the office of the Minister of Education. He drew the chair in 1907 as he prepared for the Balkan Exhibition in London. Designed in the then popular Secession style, it is decorated with stylised folklore motifs. There is shallow carving on the chair's back, seat supports and front legs, displaying floral and geometric patterns. At the top of the back legs of the

chair there are simplified eagles, while the capital on the front legs bears a human figure incorporated into a geometrical shape.

Monumental in form, with richly carved surfaces, the chair is perfectly designed for its ergonomic function. The harmony of shape and decoration rank it among the finest examples of native art, whilst lending it a contemporary look.

Selected Literature: H. Lisičić, *Dragutin Inkiostri Medenjak*, Zbornik za likovne umetnosti Matice srpske 1, Novi Sad 1965, pp. 346–347, fig. 3. [Summary in French]; Vodič [Guide], Museum of Applied Art, Belgrade 1970, Cat. No. 231, fig. 52; Lj. B. Popović, A. Skovran, K. Ambrozić, *Umetnička baština Srbije: iz riznica i zbirki* = *Art Heritage of Serbia: from Treasures and Collections*, exhibition catalogue, National Museum, Belgrade 1984, p. 10, Cat. No. 211; S. Vulešević, *Dragutin Inkiostri Medenjak: pionir jugoslovenskog dizajna*, exhibition catalogue, Museum of Applied Art, Belgrade 1998, pp. 22, 48, 85, fig. 17. [Summary]; M. Bujić, *Trag u drvetu: tehnike ukrašavanja nameštaja* = *Traces in the Wood: Furniture Decoration Techniques*, exhibition catalogue, Museum of Applied Art, Beograd 2004, pp. 30, 35, Cat. No. 9.

M. B.



Fig. 33

Sofa

Central Europe, c. 1900

Wood, solid walnut carved; upholstered seat and part of the back

Secession

106 x 205 x 45 cm

MAA inv. no. 4365/1

Carving is one of the oldest and most popular techniques for decorating objects made of wood. It allows cabinet-makers carpenters to emphasise the beautiful structure of wood, while respecting the individual characteristics of its different types. Walnut is the most popular wood in Europe. It has been used throughout the ages. The highest achievements in carving walnut furniture were produced at the hands of master craftsmen of the Renaissance and Secession periods. In terms of artistic worth, some woodcarving on items of furniture approaches the artistry of sculpture.

This suite for the salon – consisting of a two-seat sofa and two armchairs should not be viewed simply from the functional standpoint. It should also be seen for its excellent sculptural qualities visible in parts of the back and arms of the sofa. To make this suite, the craftsmen used an uninterrupted series of carved borders which frame the classical shape of the sitting area. These borders are carved in the form of girl's tresses falling round their faces and are executed in relief on the corners of the sofa arms. In the centre of the back, beneath the stylised bust of a girl, there is a very faithful rendering of a heron in its nest. The sofa is covered in the original material – gold brocade with a pattern of small flowers.

Selected Literature: *Vodič* [Guide], Museum of Applied Art, Belgrade 1970, Cat. No. 227; M. Bujić, *Trag u drvetu: tehnike ukrašavanja nameštaja* = *Traces in the Wood: Furniture Decoration Techniques*, exhibition catalogue, Museum of Applied Art, Beolgrade 2004, p. 53, Cat. No. 55.

M. B.



Fig. 34



Screen

Kingdom of Serbia, Belgrade, last decade of the 19th century

Nadežda Petrović; signed in the bottom right corner:
НП

Frame and legs, pinewood, painted black and partially gilded in gold; painting in oils on milky glass.

150 x 64 x 34.5 cm

MAA inv. no. 4390

The screen, which belongs to the wider group of articulated screens, was a much sought-after item of furniture. It was used to mask open fireplaces in the summer period. In winter, moved away from the source of heating, it served as a barrier between the hot air from the fire and the lady of the house whose make-up did not tolerate heat. A favourite item of interior decoration in salons of the 18th and 19th centuries, it also presented a great challenge to craftsmen. The frames on legs were usually made of wood, which was carved and gilded. The choice of material and the manner of decoration on the inside panel was mainly left up to the person commissioning the screen. Some excellent examples have been preserved with textile panels, embellished with embroidery, needlepoint, and tapestrywork.

In the late 19th century, panels of painted glass came into more frequent use, and a good example of this type is this screen from the holdings of the Museum of Applied Art, which is all the more valuable because it is one of the first preserved works of artist Nadežda Petrović (1873-1915), an extremely important Serbian painter. She painted this screen using oil paint on glass. This is the only well-known work in our applied art where the artist herself both sketched and painted the picture.

The name of the carpenter who made the frame for the screen is not known, but it was definitely made in Belgrade, where carpentry workshops for

artistic woodwork were springing up in the last half of the 19th century. The screen was the artist's wedding gift to a woman friend Angelina Vidić, who married around 1896/97, so we can link the screen to the last years of the 19th century. In view of the purpose of the gift, the romantic scene of birds and flowers on a wooden pergola in a natural setting, was most appropriate even though quite different in style from the artist's later work.

This object was purchased in 1965 from the family legacy of Ljubomir Cincar-Janković.

Selected Literature: V. Han, *Paravan sa slikanim panoom Nadežde Petrović*, Zbornik Muzeja primenjene umetnosti 12, Belgrade 1968, pp. 141–143, fig. 1. [Résumé: *Écran avec panneau peint par Nadežda Petrović*]; Vodič [Guide], Museum of Applied Art, Belgrade 1970, Cat. No. 213, fig. 50; K. Ambrozić, *Nadežda Petrović (1873–1915)*, Belgrade 1978, p. 471, Cat. No. 4, fig. 4; M. Bujić, *Trag u drvetu = Traces in the Wood*, exhibition catalogue, Museum of Applied art, Beolgrade 2004, pp. 29, 62, Cat. No. 87.

M. B.



Fig. 35



Ceiling

Prizren, 19th century
Pinewood, carved
525 x 390 cm
MAA inv. no. 1682

This ceiling from the collection of the Department for Period Furniture and Wood is a recognisable example of traditional building in the Balkans, which traces its roots back to the Middle Ages. The ceiling is a harmonious reflection of traditional woodcarving as a technique for interior decoration. It is known in traditional building as *đul-tavanica* (rose ceiling), from the term *đul* meaning rose. It is made up of over a hundred carved segments of varying sizes. It is part of the more intricate decoration of the upper walls in the house of the Katić family, who lived in the seminary complex in Prizren. In the 1950s this ceiling was brought to the Museum during restoration work to the seminary complex in order to prevent further deterioration.

Wooden ceilings were usually to be found in the main room of a middle-class house of the Oriental type, together with other elements of interior decoration (wall panelling with benches, low slatted partitions, bordered doors and windows), richly ornamented with shallow woodcarving. Nowadays, there are very few preserved examples of these carved ceilings in Serbia.

Selected Literature: *Vodič [Guide]*, Museum of Applied Art, Belgrade 1970, Cat. No. 149; S. M. Nenadović, *Ilustrovani rečnik izraza u narodnoj arhitekturi [Illustrated Dictionary of Terms used in Traditional Architecture]*, Belgrade 2002, p. 287, fig. 480; M. Bujić, *Trag u drvetu: tehnike ukrašavanja drveta = Traces in the Wood: Furniture Decoration Technique*, exhibition catalogue, Museum of Applied art, Beolgrade 2004, p. 35, Cat. No. 8.

M. B.

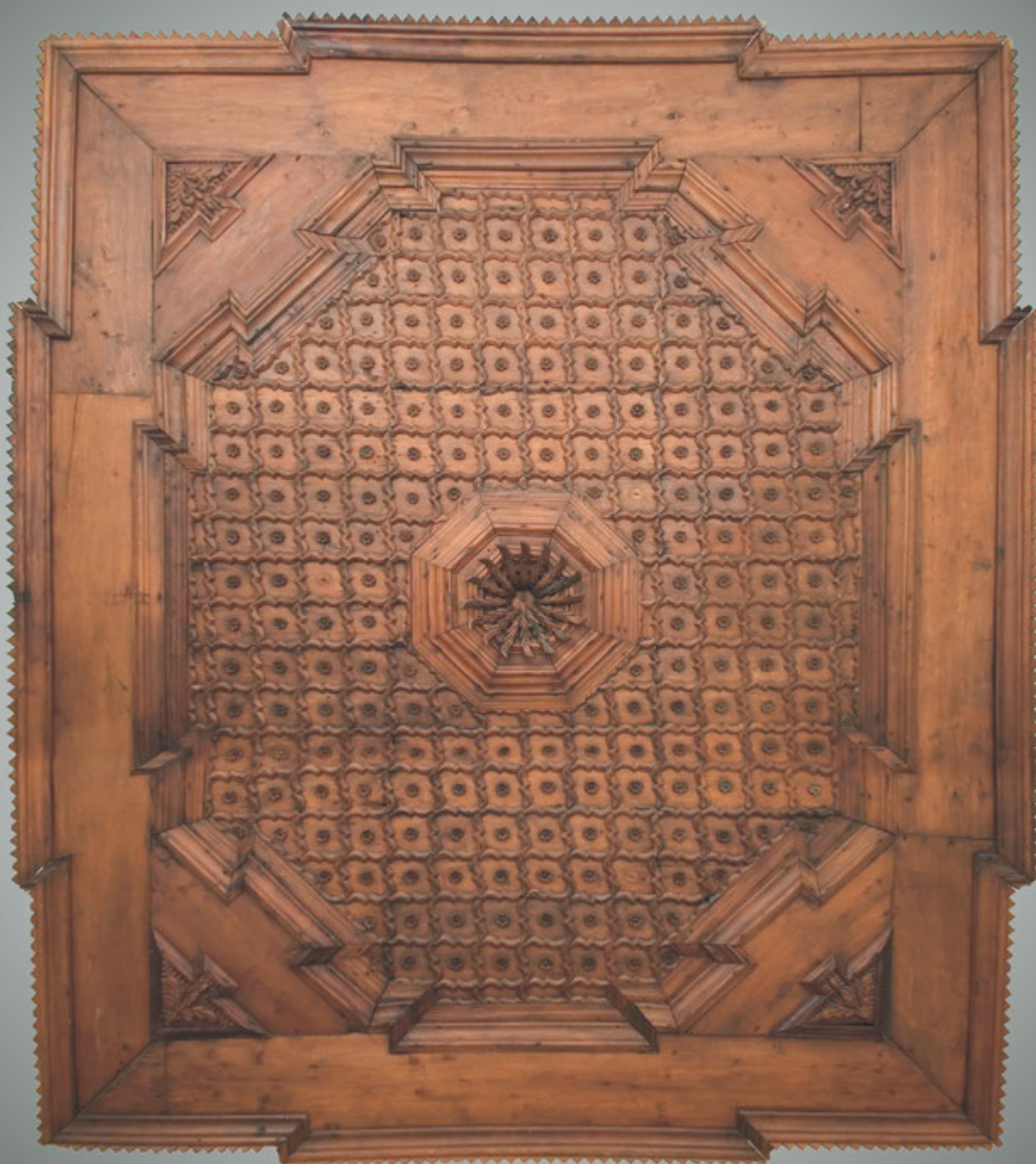


Fig. 36

Department for Costume and Textiles, with Collections







At the same time as the Museum of Applied Art was founded in 1950, the Sector for the Historical and Stylistic Development of Costume and Artistic Textile Work with its collections was also formed. Among the young, freshly graduated art historians who were employed to organise the work of the newly founded museum, curator Dobrila Stojanović was given the task of categorising textile items and ensuring storage space for their safekeeping. In doing so, she started long years of work dedicated to collecting, studying, preserving and preparing publications about historical textiles.

Immediately after it opened, the Museum was given an unusually valuable collection of art objects collected by painter and graphics artist Ljuba Ivanović. From this collection of around 3,000 different objects dating from the 19th and 20th centuries, 288 were placed in the depot for costume and textiles. They included items of national costume, worn in both town and country, numerous gloves and stockings, embroidered towels and materials, spinning wheels, fragments of church embroidery and vestments, and many other smaller items – moulds for printing textiles, amulets and the like. A very important place was occupied by the items of national costume – rich long-sleeved robes, tunics, and sleeveless waistcoats from Kosovo and Metohija, as well as boleros from the first half of the 19th century thought to have belonged to Princess Ljubica Obrenović.

Then new items started arriving through restitution, among them several Western European large wall tapestries. The tapestry collection has three very important French examples from the 18th and 19th centuries and three Flemish Verdura tapestries from the 16th to the 18th century.

The number of objects in the collection grew rapidly, either through purchase from their owners or through gifts by donors who wanted their frequently valuable family heirlooms to become part of the cultural heritage of our people.

Depending on the purpose and technological characteristics of the textiles involved, Dobrila Stojanović divided the items into two groups – the textile collection and the costume collection. The textile collection comprises rugs, carpets, tapestries, materials, embroidery, lace, coverlets, mats, wall decorations, and pictures, curtains, pillows and church coverings. Weaving tools include spinning wheels and spindles. The costume collection encompasses women's costume, men's costume, children's wear and church vestments. There are many items of underwear and clothes – lingerie, dresses, capes, suits and the like, also kerchiefs, scarves, hats, hair decorations, caps, footwear, and fashion accessories, such as belts, handbags, sunshades, fans, handkerchiefs, walking sticks, boxes for visiting cards and the like. A number of different small items could not be fitted into either collection because of the purpose they served, so they form a separate collection.

Illustrative material covered copies of motifs from frescoes on both textiles and costumes, photographs important for a study of textiles and costume, and sketches for modern fashion designs, and tapestries later given to the Department for Contemporary Applied Art, together with costumes from the inter-war period.

The systematic expansion of these collections has resulted in the present figure of 2,500 original pieces and 574 copies of decoration from textiles and costumes from our mediaeval monasteries, with



special significance being attributed to those from Kosovo and Metohija.

As with other departments of the historical type, so too the Department for Textiles and Costume holds objects representing a very wide timespan – from the early centuries A.D. right up to 1918. Most of the items come from Serbia, but there are art objects from other nations and peoples, both European and Asian. These reached our land down the ages as the result of various cultural and economic, particularly trade, links and have been kept here up to the present day. The purchased items include some rare specimens such as a man's Oriental costume from North Africa, a man's suit from Italy, and a kimono from China. Among the objects presented to the Department, special mention must be made of the collection of art objects from China, which the Chinese Embassy in Belgrade donated to the Museum after the exhibition *Chinese Art* held in 1956 and organised by the Museum together with the Commission for International Cultural Relations. Individuals also gave valuable donations. Milica Zorić Čolaković enriched the Museum collection with rare Coptic textiles, Oriental carpets, embroidery, and articles of clothing. She presented the Coptic textile fragments, 11 in total, on two occasions – in 1976 and 1981.

The most important items in the Textiles Collection are the collections of Coptic textiles, Oriental carpets and rugs, and the Pirot kilims. These objects are frequently on show at home and abroad. The exhibition *Contemporary Yugoslav Tapestries* with accompanying catalogue was held in 1963 in Belgrade. The Oriental carpets went on show in Belgrade and Kragujevac in 1967, and the *Catalogue of Oriental Carpets and Rugs* was published

in 1971. The *Catalogue of Coptic Textiles* was issued in 1980. The exhibitions and catalogues were the result of the efforts and dedication of their author Dobrila Stojanović. The loveliest and most valuable examples of Pirot kilim-weaving are housed in the Museum and were shown to the public during the project exhibition *Pirot Kilims* held in 2001/02, the accompanying catalogue being the work of Milena Vitković Žikić. These were mainly purchased in Belgrade in a planned way, like most objects in the Museum, or were donated. In 2003, the auction house Madl'Art presented the Museum with a Pirot kilim bearing the crest of the Kingdom of Yugoslavia, dating from around 1930. Kilims from Pirot are distinguished by the quality of the wool from which they are woven, the rich patterns, the wealth of colours, and the faultless method of weaving. The Museum collection ranks among the most valuable collections of this type in Serbia and numbers 120 examples.

The Costume Collection takes pride in its typical examples of Serbian city wear from the 19th century, a time when the middle class was just beginning to develop after liberation from the long Turkish occupation. The exhibition *Women's Fashion from the mid-19th Century to the 1930s*, shown in Belgrade followed by Subotica, marked the 15th anniversary of the Department's work. A much bigger exhibition and furnished with a studious catalogue on the same subject was shown in 1989 under the title *City Costume in Serbia in the 19th and early 20th Century*. The catalogue was written by Dobrila Stojanović. This exhibition marked two jubilee celebrations – the 30th anniversary of the founding of the Museum and of Ms. Stojanović's work in it. At the same time, the exhibition was a



useful experience for the new head of the Department, Milena Vitković Žikić, who had just qualified as a curator, for she had a unique opportunity to participate in fieldwork and the collection of objects in museums all over Serbia.

Many objects from the Department have been exhibited either in the permanent Museum collection or as themed, project, or guest exhibitions. One project exhibition deserves special mention – *Serbian Artistic Embroidery from the 14th to 19th Century*. This was put together by Dobrila Stojanović and shown in 1960 in Belgrade, and in 1973 in Moscow and Bucharest. The richness of the art embroidery from the 19th century was presented to the public in 1994, at another project exhibition – *Artistic Embroidery in Serbia 1804-1904*, arranged by Milena Vitković Žikić. The accompanying catalogue was published in collaboration with the Prosveta publishing house. During this exhibition, Radio Television Serbia shot a documentary film *Painting with a Needle* as part of the series *Trace in Time*.

The Museum of Applied Art celebrated the 35th anniversary of its foundation and successful activity

with a series of attractions. There was a documentary exhibition of the decades of work on collecting, protecting, exhibiting and publicising the Museum's contents by experts from the Museum. This was assembled by Milena Vitković Žikić and gave the general public an opportunity to show at least part of the rich collection of Ljuba Ivanović, particularly the textiles and costumes. Another way of marking this jubilee was an exhibition called *35 Years of the MAA – a mini-Museum*, which was put on at the Belgrade Fair as part of the *Winter Bazaar 1985*. In the nine days the exhibition was on, it was seen by as many as 150,000 visitors. On this occasion, along with the necessary security precautions, experts from the Museum selected 209 items to be exhibited, of which almost a third of these came from the Textiles and Costume Collection.

Of the foreign exhibitions that have been guests of the Museum, we cannot fail to mention *Rumanian Court Costume from the 14th to 18th Century*, held in 1969, with exhibits from the Art Museum of the Socialist Republic of Rumania in Bucharest.

Milena Vitković Žikić, Museum Adviser



Textile fragment

Egypt, Copts, 5th or 6th century
Warp – linen; weft – wool and linen
Weaving – tapestry and linen
13.5 x 13.5 cm
MAA inv. no. 5437

Pieces of woven cloth occupy an important place in Coptic art. They started to reach Europe during the 17th century as something of a rarity, but more frequently after Napoleon's campaign in Egypt in 1798. Many important finds are kept in the Paris Louvre and the British Museum in London. As a result of archaeological excavations by various expeditions, Coptic tapestries found their way into many museums and collections all over the world, particularly at the start of the 20th century. A great number of these were discovered accidentally, among objects stolen from graves, which means that there is no documentation on the location and conditions in which they were found. The Coptic cloths held by the Museum of Applied Art in Belgrade fall into this category.

It is a modest collection, 26 objects in all, but significant because of their purpose and their stylistic and iconographic characteristics. They originated between the 4th and 11th centuries. They were discovered in ruins and graves, so it is presumed that they survived thanks to the climatic conditions in Egypt, in the natural protective environment of the sand, which provided stable conservation conditions. The deceased were buried in deep graves, often several layers in depth, clothed and covered with cloths, with indications as to their name and profession.

The articles of clothing, sets of complete clothes, mostly tunics, as well as clothing accessories, curtains, coverlets and floor coverings, often reduced to fragments that have been found so far are but a small part of the decorative textiles in this area dating from the late Classical Age. The production of cloth in the valley of the Nile was one of the leading forms of production going back to ancient Egypt.

Egyptian manufacture, concentrated in specific regions, held a monopoly in the production of linen and this was later exported to the outermost parts of the country. The weaving was done by people of Greek descent living in all the big towns of Upper Egypt, and also by Egyptian weavers in the villages and monasteries.

Many of the items that have been preserved were part of everyday wear like this fragment of cloth, which was probably used as a shoulder decoration. Although slightly damaged, it nonetheless gives a true rendition of the original. In the middle there are four circular medallions depicting a race between a dog and a rabbit. They are positioned in pairs, each pair facing the other. Between the medallions there are leafy branches, with a stylised floral motif in very centre of the cloth. The main composition is framed by a series of half-circles, with dots in the middle.

The warp is white and the decoration dark purple.

Selected Literature: D. Stojanović, *Koptske tkanine*, collection catalogue, Museum of Applied Art, Belgrade 1980, Cat. No. 3. [Title end Summary: *Les Tissus Coptes*].

M.V.Ž.



Fig. 37



Carpet

Asia Minor, Kula, late 18th early 19th century
Warp – wool; weft – wool; material – wool;
knotting, Ghiordes knots
160 x 124 cm
MAA inv. no. 1987

The oldest of all carpets came from Asia Minor and those preserved today date from the 13th century. At the start of the 20th century, eight carpets were discovered in the Alaeddin mosque in Konya and brought to a museum in Istanbul. They date from the time of Seljuq, an age recording an expansion of sultanates in Konya, when the mosque was reconstructed and expanded in the early 13th century. Turkish carpets were exported to Europe from the 14th century onwards and that is when we start to find them in the paintings of the Italian masters, especially the Siena and Florentine schools.

Carpet-making reached its height in Asia Minor and Persia in the 16th and 17th centuries. In 1516, when the Turks captured Tabriz, the capital of Azerbaijan and one of the centres of carpet-making, the Persian influence on Anatolian carpets grew stronger. For example, the previous traditional geometric shapes started to give way to floral motifs and arabesques. From the technical standpoint, alongside the Turkish Ghiordes knot, the Persian Senneh knot started to be introduced and silk was brought in as a material. The new centres of carpet-making became Constantinople and Ushak, but carpets continued to be made in many other Turkish towns during the 18th and 19th centuries. They were even produced by nomadic tribes, notably the Yuruk tribe.

One of the qualities gracing the carpets of Asia Minor is undoubtedly a broad palette of colours,

from bright to very delicate shades. The classification of carpets is usually based on individual names reflecting a certain type of composition or size. The best examples, boasting exceptionally imaginative designs, can be found in the prayer rugs, which are also produced in other areas, but far less successfully.

The Museum of Applied Art collection has one very valuable prayer rug in the centre of which is a dark blue *mihrab* or prayer niche. In the middle of this field there is a stylised star-like floral design in the shape of a pillar. The inside edge of the *mihrab* has smaller flowers while the surrounding area is covered with large geometric, flower motifs. There are eight borders, of which three are missing at the narrow ends of the rug. One of the narrow borders is repeated several times, with the same geometric motif, but in contrasting colour combinations. The other borders have a floral motif. The colours used are blue, ochre, red, tan and olive green.

Selected Literature: D. Stojanović, *Orijentalni tepisi i ćilimi*, collection catalogue, Museum of Applied Art, Belgrade 1971, Cat. No. 1. [Title and Summary: *Oriental Carpets and Rugs*].

M. V. Ž.



Fig. 38

Carpet

Central Asia, Beluchistan, 19th century
Warp – wool; weft – wool; material – wool;
knotting, Senneh knots
158 x 122 cm
MAA inv.no. 68

Carpets had a number of functions in Central Asia, dictated by the specific way of life in this part of the world. The nomadic tribes wove smaller carpets, while the population in large settlements mostly used larger carpets. Among Oriental carpets the Central Asian type was wrongfully overlooked for a long time, and these carpets were even classed among Persian carpets despite the considerable differences between them. Some researchers treat them as Turkmenistan carpets linking them to the tribes of Turkmenistan which settled east of the Caspian Sea near Bukhara, Kiva, western Turkmenistan, and the area to its south.

These carpets were frequently classified according to their tribal names and areas, and less often to place names. They retained a great number of traditional patterns since they were less exposed to foreign influences.

A strictly geometric pattern is always used in composing the design. Flowers are skilfully stylised into geometric shapes and the motifs are usually woven across the weft and not the warp. In prayer rugs, the top of *mihrab* or prayer niche is slightly emphasised, as is the case with Caucasian carpets. The central field is most often filled with geometric shapes – octagons, rhombi, or stars. The rhombi are sometimes graduated and sometimes filled with hook motifs. Motifs taken from nature most often take on an octagonal shape. We also encounter dogs and camels, faithful companions of the nomads.

Carpets belonging to this group are always distinguished by a central field and borders, usually three borders of which the middle border is most accentuated. Prayer rugs or so-called “door rugs” have a central field in the shape of a door within a frame or cross, which are filled with decorative

patterns. They are distinguished by skilled design and drawing and a sophisticated use of colour combinations, as well as excellent technique in their execution.

The colours are mainly dark, which can be interpreted as the weaver's desire to create a contrast with the blinding light of the sun customary in this part of the world. We mostly come across different shades of red, from brown to purple. The borders and central field are always the same colour, which may only vary in tone. The individuals patterns are dark blue, very rarely green, sometimes yellow and white, but only on small areas of the carpet.

The warp is traditionally wool, and the weft and weaving material fine sheep's or goat's wool, sometimes even camelhair. The carpets are usually made by knotting and the Persian Senneh knot is almost always used in different variations. This carpet, inv.no.68, belongs to this category. The central field is divided into patterned strips with four mini-fields and at the centre of each of them is the “tree of life”. The main field has six borders of which two narrow ones are repeated, while the other four are different. The third border from the edge is the widest and is filled with geometric shapes in the form of squares. The overriding colours are vermillion, dark blue, white and two shades of brown.

Selected Literature: D. Stojanović, *Orijentalni tepisi i ćilimi*, collection catalogue, Museum of Applied Art, Belgrade 1971, Cat. No. 53. [Title and Summary: *Oriental Carpets and Rugs*].

M. V. Ž.



Fig. 39



Kilim

Serbia, Pirot, 1886
Darinka Petković
Warp and weft – wool; kilim weave
190 x 137 cm
MAA inv. no. 17338

Apart from the collection of Oriental carpets and rugs, the Museum of Applied Art also has a valuable collection of kilims from Pirot, around 120 in all. These excellent examples of Pirot rug-making have been collected over the fifty odd years of the Museum's existence exclusively from Serbia. These preserved specimens date from the late 18th to the mid-20th century. They originated in south-east Serbia, in Pirot, the most important kilim-weaving centre in the Balkans.

Located on the main highway, which once linked central Europe with Constantinople, Pirot had a multi-ethnic population. Besides the Slavic name *Pirot* in the literature, we also come across the Turkish “Şarköy” (meaning “neither village nor town”). These lovely examples of Pirot kilims can be seen in our country, but likewise in Bulgaria, Turkey and in many collections worldwide. They are frequently referred to in foreign literature as Thracian, Bulgarian or Sarkoy kilims.

Fine, thinly-woven, good quality wool goes into making both the warp and the weft of these rugs. What is especially evident is the high quality of craftsmanship, superb weaving skills on a vertical loom, using the characteristic technique of plain weave, which means that both the front and back sides of the weaving are the same.

One of the chief qualities of Pirot kilims is their carefully studied colour effects achieved through the choice and arrangement of colours. It was not until the beginning of the 19th century that plant dyes were replaced by aniline colourings. By choosing and

designing a wide variety of patterns, as well as colours, even on similar rugs, the originality of every single rug is assured.

This rug is certainly an outstanding example in the collection, with its dedication to the end user by the weaver herself. In the middle of the central field there is a pattern called *venci na devet kubeta* (literally: wreaths on the nine domes), while above and below this motif we see the two halves of this wreath. In the centre of the wreath is a traditional pattern called *vraško koleno* (literally: Devil's knee), woven into the shape of a rhomb. Around the central field there is an inner border decorated with small snail-like figures, surrounded by a wider border with the geometric pattern known as *stolice* (chairs). The colours are plant-derived and include dark red, carmine red, different shades of blue and green, and yellow and white.

There is a dedication woven in printed Cyrillic capitals, reading: “ЗА УСПОМЕНЕ ЧАЈИЏАНИЋИ 18. МАЈА 86.г. Д.П.” The initials Д. П. belong to the weaver Darinka Petković (1868-1932), sister of merchant Kosta Petković from Pirot, who weaved this kilim as a gift for his daughter-in-law Danica.

Selected Literature: M. Vitković Žikić, *Pirotski ćilimi* = *Les Kilims de Pirot*, exhibition catalogue, Museum of Applied Art, Belgrade 2001, Cat. No. 22.

M. V. Ž.



Fig. 40

Tapestry

Flanders, late 16th – early 17th century
Warp – wool; weft – wool, silk; weaving – tapestry
423 x 352 cm
MAA inv. no. 908

In the past tapestries were used for the interior decoration of usually large rooms, and as wall hangings, especially in mediaeval castles, so that they heated the room, both visually and in actual fact. Up to the middle of the 17th century they often served to close off individual rooms, instead of doors. In addition, they were used to cover arches in ceremonial rooms and right up to the 17th century they also served to frame four-poster beds, in the place of drapes. They were used on journeys to decorate tents – both in wartime and on hunts. They adorned the walls of churches and served as curtains, floor coverings, and canopies for public festivities or to embellish buildings in places where the festivities were being held. In France, from the 17th century onwards there was a famed tapestry workshop “Gobelins”. They became so popular that that this term was adopted in Germany for all kinds of similar handiwork. In Serbia the word *goblen* has also become part of the language and denotes all objects made using this technique – probably it was taken over from Germany.

The Gobelin tapestry was designed for particular rooms given the themes it presented. For example, dining halls were usually decorated with tapestries showing hunting scenes. In this particular Flemish tapestry we see a whole series of scenes from courtly life. In the foreground are hunters and animals shown amid lush vegetation as they track down waterbirds. In the background we see figures both moving and still. There is a cloth thrown on the grass bearing food and drink. A female figure is playing a stringed instrument, while two couples are performing a round dance. Other figures are engaged in sport, while two huntsmen are shown strolling past. Right at the back of the picture, the central area recedes into a hilly landscape with fine buildings, probably palaces, and a further building,

the highest point in the composition, rises up in the distance. The whole scene has a narrative character. The architecture shown is typically Late Gothic, with some Renaissance elements. The costumes are those worn in Italy in the late 16th century and which came into fashion in Flanders at this time. Alongside the Italian influence, there are clear signs of French and German influence as well in some of the detail. In Western Europe of that time, costumes were pretty much equivalent except for some elements characteristic of individual countries.

On account of some shoddy draughtsmanship in some parts, the drawing seems a bit rudimentary. However, given the present state of the tapestry, it must be said that the carton master was equally adroit as a draughtsman and as a painter. The intensity of the original colours has receded with time, so the colours we see now appear paler. Only a few colours have retained their original brightness – for example, the blue tones and the umber. Although the border on a tapestry is usually a decorative element, the sides on this tapestry show a further four allegorical figures. The tapestry was woven on a horizontal loom, it is not signed nor is there a workshop mark. The costumes and architecture in this tapestry are virtually identical to those shown in paintings by Flemish artists of the time.

Selected Literature: D. Stojanović, *Stare zidne tapiserije muna verdure iz Muzeja primenjene umetnosti u Beogradu*, Zbornik Muzeja primenjene umetnosti 28–29, Belgrade 1984–1985, pp. 9–18. [Summary: *Old Verdure Wall Tapestries from the Museum of Applied Art in Belgrade*].

M. V. Ž.



Fig. 41

Wall Hanging

Iran, early 20th century
Velvet, silk, silk and metal thread; embroidered
170 x 124 cm
MAA inv. no. 3992

Persia is a country with an extraordinarily long tradition in the decorative arts. Even before Christ, Persia could boast decorative ceramic objects, expensive weaponry, gold and silver jewellery, metal dishes, and objects made of bronze, stone and glass. The great Persian state was formed in the 6th century B.C. As Persian soldiers moved relentlessly forward on their path to conquest, they were followed by artists and craftsmen who came into contact with the art of the subdued nations and accepted and adopted elements of the local art. In the 7th century the Arabs became united in Islam and proceeded to take over the Persian lands.

Persian craftsmanship reached Serbia during the time of the Ottoman Empire, which had stretched both east and west. Thanks to the Turks and objects emanating from Persia, many early Islamic motifs found their way into the work of Serbian craftsmen. In addition to the Turks, the 16th century had already seen Persian merchants and craftsmen travelling the Balkan Peninsula. Many objects that were brought into Serbia at that time have been preserved to this day. The Museum of Applied Art has over 60 items in its collections, which came from Persia over a period from the 14th to the late 19th century. Some of them have purely historical value, some were mass-produced for the European market, but some are true masterpieces.

This luxurious rectangular wall hanging was made of dark red velvet decorated with sewn strips fringed with tassels. It is lined in red silk. In the middle of the central field there is a medallion

around which there are symmetrically placed floral details. The central field is framed in a wide border with a flower design, and the outside border is also filled with floral motifs.

It is embroidered in metal thread with natural-coloured silk. The smaller sections are embroidered in silk thread – green, blue, yellow, brown and orange – filled in with satin stitching. The metal threads are either flattened over the silk thread to give a gold embroidery appearance or a chessboard effect is achieved by another technique – having stitches of different length overlay the silk thread. The sculpted effect is further enhanced by fixing the metal threads to the base over the finished pattern below.

Selected Literature: M. Vitković Žikić, *Umetnički vez u Srbiji 1804–1904 = Artistic Embroidery in Serbia 1804–1904*, exhibition catalogue, Museum of Applied Art, Belgrade 1994, Cat. No. 134; M. Vitković-Žikić, *Iranski elementi u srpskoj kulturi [Persian Elements in Serbian Culture]*, *Persijska kultura na prostoru Jugoslavije: zbornik radova sa seminara Iranski jezik i kultura na jugoslovenskom prostoru održanog u Etnografskom muzeju* 28. 11. 2000., Belgrade 2001, pp. 113–145.

M. V. Ž.



Fig. 42



Dress

Kosovo and Metohija, mid-19th century

Velvet, linen, embroidery; metal and silk thread, sequins;

Length: (front) 133 cm, (back) 150cm, length of sleeves (48 cm)

MAA inv. no. 5386

Kosovo and Metohija was an integral part of the Ottoman Empire over an extremely long period, from the defeat of the Serbian army in Kosovo in 1389 to liberation from the Turks in 1912. There was no contradiction in the local Christian population of Kosovo and Metohija, used to the traditional Byzantine mode of dress, accepting the conqueror's dress in the "a la turca" style and other fashion trends, some even from Constantinople itself when Constantinople now dominated by a majority Muslim population. So this sumptuous dress, richly ornamented with gold embroidery, which was purchased for the Museum's collection from the owner Poleksija Stanković from Mušutište village near the monastery of Sveta Trojica (The Holy Trinity) carries us back to the Middle Ages and reminds us of the costume worn by a ruler's wife at a time when the Serbian mediaeval church was at its height.

The dress is full-length, made of dark red velvet, and is slightly longer at the back. It is cut above the waist and gathered at the sides. The sleeves are long and straight. The neckline is rounded, but slit down to the bosom and richly embroidered. Silver garlands with vases, embroidered in the Levantine Baroque style, are arranged in horizontal rows.

The embroidery uses the technique of laying the gold thread, which is spun together with yellow silk cotton, and then, over a base of firm paper, which lends it an impressive sculpted effect. Another striking effect is created by sewing scattered sequins onto the dress. The dress is partly lined with light brown linen.

Selected Literature: D. Stojanović, *Gradska nošnja u Srbiji tokom XIX i početkom XX veka*, exhibition catalogue, Museum of Applied Art, Belgrade 1980, Cat. No. 267. [Title end Summery: *Les costumes citadins en Serbie au cours du XIX siècle et au debut du XX*].

M. V. Ž.



Fig. 43



Dress

Serbia, Prahovo, c.1890

Atlas silk, satin

Length: (bodice) 42 cm. Skirt 125 cm (front) and 170 cm (back). Bottom circumference 450 cm

MAA inv. no. 5207

After revolutionary 1848, changes occurred in the way Serbs dressed. The clothes that had hitherto been under a strong Oriental influence started to alter under the even stronger influence of European fashion. The “a la turca” very soon gave way to the “a la franca” style. Paris models swept the world. French became a symbol of the new social order. In a country which had started to acquire its independence gradually during the first half of the 19th century and was already building up its own institutions, mode of dress was an expression of those processes which were steadily gaining a European character.

In Belgrade in the late 19th century, but in other towns too, the latest models could be seen made of the finest materials. The dresses were usually made in two parts, with a bustle and a train. In around 1890, the grandmother of the woman from whom the garment was bought for the Museum was given this dress for her wedding in Prahovo.

This wedding gown of white atlas silk has two parts. It is lined with white cotton satin and has an upturned collar.) The bodice, which covers the top of the skirt, is waisted and reinforced with fishbone stays. The sleeves are very wide and gathered at the top, leg-of-mutton sleeves, but tapered towards the wrist and fastened with clasps. The skirt is slightly gathered at the waist, but widened towards the hem, being longer at the centre back, which extends into a train. In front, two long, broad strips hang down, of which one is decorated with a bow and a posy of artificial flowers.

Selected Literature: D. Stojanović, *Gradska nošnja u Srbiji tokom XIX i početkom XX veka*, exhibition catalogue, Museum of Applied Art, Belgrade 1980, Cat. No. 279. [Titre et résumé: *Les costumes citadins en Serbie au cours du XIX siècle et au début du XX*].

M. V. Ž.



Fig. 44



Tepeluk (Beaded Cap) with Bareš

Serbia, second half of the 19th century

Felt cloth, seed pearls; embroidery

Diameter 15 cm

MAA inv. no. 950 and 1888

The 19th century saw the emergence in Serbia of something called Serbian townwear. It grew out of both Oriental and European fashion but was combined with the traditional mode of dress. A typical and mandatory item of this costume was women's headwear – the so-called *tepeluk* or beaded cap, encircled by a jewelled border called a *bareš*.

The cap was usually made of felt, red felt, as in this example. It was often richly embellished with rows of seed pearls circling into peaks, the central peak being the biggest. Around the edge of the cap are two other smaller rows of peaked seed pearls, 11 pearls in each, which are joined by entwined tendrils. The embroidery consists of stringing the pearls together.

The cap is encircled by a *bareš*, a narrow strip of material, also richly embroidered with pearls.

A cap and *bareš* of this type were usually worn by wealthy women from the Serbian middle class, which was then emerging. This kind of headgear also dictated the wearing of expensive jewellery as a symbol of social status.

Selected Literature: M. Vitković Žikić, *Umetnički vez u Srbiji 1804–1904 = Artistic Embroidery in Serbia 1804–1905*, exhibition catalogue, Museum of Applied Art, Belgrade 1994, Cat. No. 73.

M.V.Ž.



Fig. 45



Embroidered Icon

Ohrid, 14th century

Cloth – linen; embroidered, cotton, silk and metal thread; painted

28.5 x 21.5 cm

MAA inv.no. 5188

In 1962 an embroidered icon was bought for the Museum of Applied Art collection. According to its owner, all that is known about it is that comes from Ohrid. It depicts the Virgin Mary with Christ, which is quite usual for an icon, but the technique used here is very rare. The incarnation is painted, but everything else is embroidered. It was inspired by metal-framed icons, of which several have been preserved in Ohrid. The icon was first embroidered and then painted, which is visible from the layers of paint along the edges of the embroidered part.

The icon is rectangular in shape, rather damaged, especially the sections embroidered in silk thread. It shows a half-figure of the Virgin Mary holding Christ, and is signed. The incarnation was painted in tempera, but the paint has almost completely disappeared. The drapery, background and frame are embroidered so this object is one of the rare examples of icons which combine painting and embroidery. There is a broad border running round the edges of the icon, which is filled with floral tendrils, with circular medallions in the corners and the faces of the gospel writers in the centre. The colour has quite vanished from the faces of the evangelists.

The icon was made of thick linen. It was partly embroidered over the base material of the original with tough cotton thread and then partly over the

embroidery using colourless silk thread. The embroidery is in relief and done with flat, silver gilded threads which are spun slightly more thickly. They give the impression of another material, as does the red, green and turquoise silk thread. It is embroidered in a flat stitch, a catch stitch going in different directions, of unequal length and in a different manner, while tent stitching and chain stitching are also used.

Compared to other icons of this type, as regards the entire composition and some of its details, an analysis of its iconography and manner of painting make the nearest analogy to icons of the 14th century. This icon has no direct historical link as it is not completely connected to any one building that has been preserved, but it does resemble art monuments over a wide area where art was created according to Byzantine concepts. It is a unique piece and ranks among the best work of its age.

Literature: D. Stojanović, *Vezena ikona iz XVI veka*, Zbornik Muzeja primenjene umetnosti 8, Belgrade 1962, pp. 25–37. [Summary: *An Embroidered Icon From the 14th Century*].

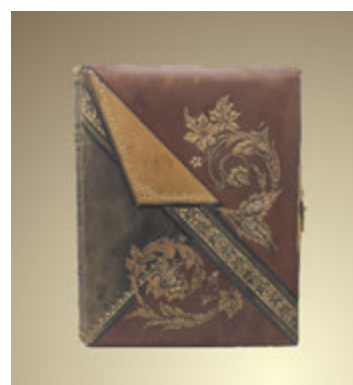
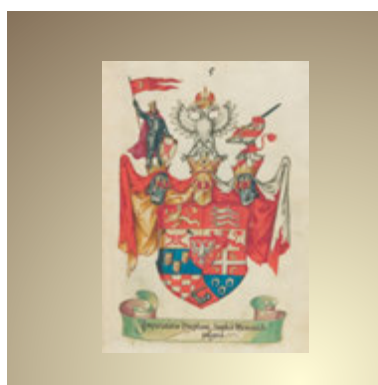
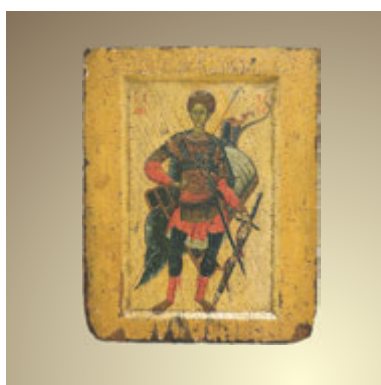
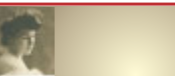
M. V. Ž.



Fig. 46

Department for Book Illustration,
Print Room and Photography,
with Collections







The Department for Book Illustration, Print Room and Photography, with its collections, was set up when the Museum itself was founded – in 1950. Its basic holdings consist of manuscripts, printed book, book illustration equipment, and graphics and icons purchased as part of the collection of Ljuba Ivanović, painter and graphics artist. Through the efforts of the Department's curators, Zagorka Janc and Dr Milanka Todić, the collection was later completed systematically with other objects – miniature portraits, drawings, photographs, and postcards. Today the collection numbers around 6,700 items, which originate from a period ranging from the 14th to the mid-20th century. The Department for Book Illustration, Print Room, and Photography offers a complete picture of the development of printing, the mass media and the reproductive art techniques in Serbia.

For a short period the job of curator was carried out by Dr Dragan Bulatović and Ivanka Zorić. Since 2001 this Department has been headed by curator Jelena Perać.

Objects in the Department for Book Illustration, Print Room and Photography are divided into different collections.

The Old Books Collection has several smaller collections covering about 300 examples of manuscripts and printed books. A high quality of artwork and printing, as well as the book's binding, are requisites for selecting items for this collection.

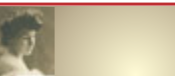
The Manuscript Collection has two sections: manuscripts in Cyrillic and Latin script, and Oriental manuscripts. **The Cyrillic and Latin Script manuscripts** cover items from the late 14th to

the mid-19th century and include one of the most valuable objects the Museum possesses – the Belgrade Armorial II dating from the early 17th century (Fig. 47). The bulk of the **Oriental Manuscripts** collection is made up by items bought in 1951, as part of the Ljuba Ivanović Collection. The manuscripts come from Serbia Proper, Kosovo, and Macedonia and comprise religious works, journals, secular works and personal writings.

The Printed Books Collection is divided into three parts, according to their time and place of origin: Serbian printed books from 16th-18th century; Serbian printed books from the 19th and 20th centuries, and Foreign Printed Books from 16th-20th century. The collections include rare and valuable editions, like the book printed in the printing house of Božidar and Vićenco Vuković in Venice *The Menaion of Feastdays*, 1528, *the Five-Voiced Book of Psalms*, 1537; *the Psalter with Odes and Prayers*, 1546; the *Stematography* of Hristofor Džefarović and Tomas Mesmer (Vienna, 1783), the *History* of Jovan Raić (Vienna, 1794), *Physics* by Atanasije Stojković (Budim 1801-1803), and the works of Dositej Obradović.

The Collection of Book Bindings and Frames is a separate collection within the Old Books Collection. It is made up of objects that are distinguished by their quality and the richness of the artwork on these elements.

The Old Books Collection also encompasses the **Collection of Book Illustration Equipment** and the **Collection of Writing and Reading Accessories**.



The greatest contribution to forming the Old Books Collection and popularising and exhibiting its contents was given by Zagorka Janc. Among the many exhibitions in which she showed collection items, we might single out the following: *Islamic Manuscripts from Yugoslav Collections* (Museum of Applied Art, Belgrade 1956); *The Cover Page of Serbian Printed Books* (Museum of Applied Art, Belgrade 1965); *Bindings and Metal Book Platings from Yugoslav Collections* (Museum of Applied Art, Belgrade, 1973); *Oriental Manuscripts* (Museum of Applied Art, Belgrade, 1973); *Advertisements in the Old Serbian Press 1834-1915*, (Museum of Applied Art, Belgrade 1978); and *Binders of Serbian Books*, (Museum of Applied Art and National Library of Serbia, Belgrade 1981). The objects from these exhibitions, and those showing icons, were also on show at the exhibition of Serbian mediaeval art (*Trésors de l'art serbe médiéval. XII - XVIe siècle*) held in Paris in 1983-1984. Among the many other Museum experts taking part in this prestigious project was curator Ivanka Zorić.

The Collection of Icons mainly consists of objects from the collection of Ljuba Ivanović and date from the 14th to the 19th century. Outstanding among this collection is the icon of St. Dimitrije from the late 14th - early 15th century, which probably came from Chilandar (Fig.50). The icon has been shown abroad at several large exhibitions of Serbian mediaeval and Byzantine art (Vienna, Graz, Athens and Paris).

The Graphics Collection comprises items made using well-known graphics techniques (woodcarving, copper-engraving, linocut, lithograph) in the period from the 16th to the 20th century. Pride of place in this collection goes to three original printing plates for printing wood-carved icons from the 16th - 18th century. These objects were shown at the exhibition *Old Serbian and Macedonian Woodcuts*, (Museum of Applied Art, Belgrade 1986-87, Macedonian Museum in Skopje, 1987, author Z. Janc).

The Photography Collection was mainly formed during the 1980s thanks to the efforts of Dr Milanka Todić. It comprises around 3,000 examples, which trace the development of art photography in domestic and foreign studios since the time the medium started up in 1839 to the mid-20th century. The oldest exhibit in the collection is a daguerrotype from the middle of the 19th century, one of the few that have been preserved in museum and private collections in Serbia (Fig.53).

This collection also houses the considerable opus of court photographer Milan Jovanović (1863-1944) and another valuable collection – **Surrealist Photographs**. There were two turning-points in the formation of this last collection: the legacy gifted by Nikola Vučo in 1988, with 42 original negatives by this artist from 1929/30, and the bequests of Mrs Jelena Jovanović in 2003 and 2005 containing the original photographs by Nikola Vučo, photograms by Marko Ristić and Vane Bor, and surrealist objects, drawings and publications.



The first exhibition of old photographs in the Museum of Applied Art *Old Serbian Photography* was put together by Branibor Debeljković and held in 1977. Dr Milanka Todić did most to publicise and show the Department's collection and research photography in Serbia in general. Among the exhibitions she mounted we might mention: *Photography in Serbia in XIX Century*, (Museum of Applied Art, Belgrade, 1989-90); *Nikola Vučo – Photographs*, (Musée Réatu in Arles, 1990; Museum of Modern Art, Vienna, 1990/91; Museum of Applied Art, Belgrade, 1991); *The Impossible - Surrealist Art*, (Museum of Applied Art, Belgrade 2002-03).

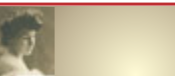
The Collection of Photographs is supported by a n extensive **Collection of Photographic Equipment** which contains photo and film cameras and the usual accompanying photographic equipment. There is also the **Collection of Photo Albums**, which has albums of photographs belonging to the family of Anastas Jovanović (Fig. 56), then the Vladarski, Jakovljević and Antula families. Preserved as a whole, in their original form, these albums are a valuable source of information for a study of family, and indeed the entire social and cultural life of Serbia in the second half of the 19th and beginning of the 20th century.

The Department has a large number of works by that pioneer in the field of applied art, the first Serbian photographer and lithographer Anastas Jovanović (1817-1899), which, apart from photos and lithographs, also include the **Collection of Original Drawings and Designs** for decorative art objects.

The Department likewise possesses an extensive **Collection of Original Greetings Cards** from the mid-19th century and a **Postcard Collection** from the late 19th and first half of the 20th century.

Smaller collections within the Department for Book Illustration, Print Room and Photography make up the **Collection of Miniature Portraits, Diplomas and Small Printed Material** (menus, printed programmes, invitations). Besides original items, the Department also has a **Collection of Copies**, which takes in copies of fresco decorations, paintings of book-bindings and book frames, as well as fragments of manuscripts and printed rarities.

Jelena Perać, Curator



Belgrade Armorial II

Early 17th century
Paper, manuscript
35 x 24 cm
MAA inv. no. 9869

The Belgrade Armorial II is one of the oldest copies of the lost list of coats of arms made around 1590 for Spanish admiral Petar Grgurić Ohmučević. The Ohmučević armorial came into being as a crown upon the efforts of Ohmučević to prove the noble origin of his family and it marks the beginning of so-called Illyrian heraldry, in other words, the heraldry of the Southern Slav lands. Copies of coats of arms are today kept in many European institutions such as the University Library in Bologna, the Austrian National Library in Vienna, the German National Library in Berlin, the Society of Antiquaries in London, and the National and University libraries in Zagreb. The Belgrade Armorial II in style is closest to the armorial of Count Althan from 1614, which is held in the University Library in Bologna.

The manuscript contains 158 pages listing the coats of arms of Dušan's empire, ten South Slav countries, the state of Emperor Uroš and 141 aristocratic families. All the coats of arms are painted, without affixation, and incorporate a lot of gold. They are placed on paper, which was produced in Prague or Graz from 1574 to 1603. The cover is made of light-coloured cardboard with a parchment spine into which is pressed in gold letters the title Illyria Herald, dating from the early 19th century. The view of experts is that the Belgrade Armorial II is artistically the finest of all known copies made of this heraldic list commissioned by Ohmučević.

We can follow the history of the Belgrade Armorial II from 1936, when it was purchased by the then Yugoslav consul in Graz in a Viennese antique shop, *Giehofen and Rauschburg*. The Museum of Applied Art bought it from his family in 1963. The heraldic list is called Belgrade Armorial II in order to distinguish it in professional literature from the Belgrade Armorial I, which was kept in the National Library of Serbia up till 1941 when it was destroyed in the bombing of Belgrade.

The Department of Photography and Applied Graphics has two other copies of the Ohmučević armorial. The Tasovčić heraldic list, dating from the period 1595-1615 and also one of the oldest lists of Illyrian heraldry, takes its name from Stefan Dolisti Tasovčić, nephew of Petar Ohmučević, who most probably ordered the copy to be made. It may be assumed with some degree of certainty that that the Tasovčić list was based in good measure on the lost Ohmučević protograph.

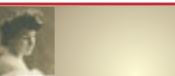
The second heraldic list, the Pašković armorial, was called after its previous owner Božidar Pašković and can be dated between 1820 and 1825.

Selected Literature: A. Solovjev, *Postanak ilirske heraldike i porodica Ohmučević* [*The Origin of Illyrian heraldry and the Ohmučević Family*], Glasnik Skopskog naučnog društva XII, Skoplje 1933, 79–125, reprinted as: A. Solovjev, *Istorija srpskog grba i drugi heraldički radovi* [*History of Serbian Coats of Arms and Other Heraldic Studies*], edited by A. Palavestra, Belgrade 2000, pp. 120–189 (with comments by A. Palavestra); A. Solovjev, *Prinosi za bosansku i ilirsku heraldiku* [*Contributions to Bosnian and Illyrian Heraldry*], Glasnik Zemaljskog muzeja u Sarajevu, sv. IX, 1954, pp. 87–135, reprinted as: A. Solovjev, *Istorija srpskog grba i drugi heraldički radovi* [*History of Serbian Coats of Arms and Other Heraldic Studies*], pp. 190–272; Z. Janc, *Nepoznati grbovnik porodice Ohmučevića*, Zbornik Muzeja primenjene umetnosti 8, Belgrade 1962, pp. 61–74. [Summary: *An Unknown Roll of Arms of the Family Ohmučević*]; Vodič [Guide], Museum of Applied Art, Belgrade 1970, Cat. No. 98, fig. 25; A. Palavestra, *Belgradeski grbovnik II i ilirska heraldika* [*The Belgrade Armorial II and Illyrian Heraldry*], Museum of Applied Art, Belgrade 2005.

J. P.



Fig. 47



Luke the Evangelist, a page of manuscript

Macedonia, Marko's monastery, 16th century

Paper, tempera

27.5 x 19.5 cm

MAA inv. no. 1350

Miniatures were one of the most popular painted illustrations in manuscripts and their usefulness outlived the advent of printing and printed books. The very specific historical events of the 16th and 17th centuries, with the Turkish occupation and general backwardness, resulted in the copying and illustration of books by hand continuing during this period in our part of the world. However, the illustrations became far less ornate, old patterns were repeated, and they rarely achieved the same artistic quality as in the previous period.

This miniature showing Luke the Evangelist originates from a book of the Gospels in manuscript form and the indications are that it can be traced back to the Marko's monastery. The overall treatment of the subject, the dark colours, the poor quality of the tempera, and the absence of gold point to the fact that was painted in the 16th century.

The miniature is executed in tempera on thick, rough white paper with no watermarks. St. Luke is sitting in the foreground on a broad-seated chair with a back and is wearing a wide olive-green robe. There is a book on his knees, which he holds with his left hand, while his right hand holds a pen. The text of the book and the signature in the top right-hand corner indicate Serbian origin.

The incarnation is painted in dark chestnut tones with clear white shadows on the forehead, cheeks, nose and neck. These white shadows are

accentuated, as are the folds of the saint's robe. The general tone of the composition is dark and restricted to a few colours only. There is a noticeable absence of gold, and instead yellow ochre is used, even for the halo around the saint's head.

The painstakingly and finely drawn figure of St. Luke stands out clearly from the rather rudimentary perspective. The disproportion in the sizes of some of the shapes in the foreground and middle section indicates a copy made after an older original, probably a Greek icon or miniature from a Greek manuscript.

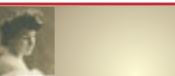
This miniature was bought for the Museum of Applied Art in 1955 from Ljubica Ivanović of Belgrade.

Selected Literature: Z. Janc, *Minijatura jevandelisti Luke iz XVI veka*, Zbornik Muzeja primenjene umetnosti 2, Belgrade 1956, pp. 110–111. [Title: *Une miniature représentant l'évangéliste Luc du XVI^e siècle*]; Vodič [Guide], Museum of Applied Art, Belgrade 1970, Cat. No. 39, fig. 14; *Trésors de l'art serbe medieval (XII^e–XVI^e siècle)*, catalogue exposition, Pavillon des Arts, Paris 1983, Cat. No. 205, fig. on p. 46.

J. P.



Fig. 48



Qur'an

Sarajevo, 1067-1657

Copied by Muhammad b. Hasan Surgugizadah

Paper, manuscript

33 x 22 cm

MAA inv. no. 1832

The cult of the book, particularly cultivated in the Islamic world, created the conditions for a comprehensive and varied education. People from all social strata started copying books, historical accounts, and poetry. Great attention was devoted to calligraphy and illumination. Moreover, an important element in this artistic activity was the binding.

Islamic manuscripts started appearing in Serbia from the early 15th century when the first libraries and collections of Oriental manuscripts were formed. The manuscripts came in different ways – they were brought from centres of Islamic culture, and a large number were produced in copyshops in our part of the world.

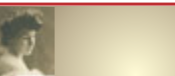
The Museum's collection of Oriental manuscripts numbers 86 items, from the 15th to the 19th century, and all of them display rich and varied calligraphy and illumination. This copy of the Koran (inv. no. 1832) is an extraordinary example of calligraphic art. It is written in Arabic, in the Neshi script, in black and red ink, and in a single column. The early pages are decorated with a rich floral design, painted in tempera on a gold background, in the manner of much older models. The text is framed with a gold border and gold is also used to paint small flags in the text and rosettes in the margins. The binding is made of light brown leather embellished with ornamental appliqués of gilded leather. The work was copied by Muhammad b. Hasan Surgugizadah in Sarajevo in 1067/1657. It was purchased from Džemal Spaho of Sarajevo, in whose family's possession it had been since the 19th century.

Selected Literature: Z. Janc, *Islamski rukopisi iz jugoslovenskih kolekcija*, exhibition catalogue, Museum of Applied Art, Belgrade 1956, Cat. No. 24. [Résumé: *Les manuscrits islamiques dans les collections yougoslaves*]; *Minijatura u Jugoslaviji* [*Miniatures in Yugoslavia*], exhibition catalogue, Muzeum for Arts and Crafts, Zagreb 1964, p. 308, Cat. No. 136; *Vodič* [*Guide*], Museum of Applied Art, Belgrade 1970, Cat. No. 141, fig. 27; *Umjetnost na tlu Jugoslavije od praistorije do danas*: [povodom izložbe *Umjetnost na tlu Jugoslavije od praistorije do danas u Parizu-Gran Pale 2.III - 23.V 1971. ... i u Sarajevu - Skenderija 28.VII - 28.X 1971.*] [*Yugoslav Art from Prehistory to the Present Day...*], exhibition catalogue, Beograd, Sarajevo 1971, p. 177, Cat. No. 242; Z. Janc, M. Đukanović, *Orijentalni rukopisi*, exhibition catalogue, Museum of Applied Art, Belgrade 1973, Cat. No. 6. [Summary: *Orientalische Manuscripten*].

J. P.



Fig. 49



Icon of St. Demetrius

Chilandar (?), late 14th, early 15th century

Wood, tempera

34.3 x 26.5 cm

MAA inv. no. 1351

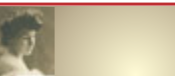
The icon of St. Demetrius, probably from Chilandar, is one of the finest examples of Byzantine icon-painting from the late 14th and early 15th century. It was painted in the spirit of the lyrical and sentimental art of the period with its fondness for fine proportions, measured movement and harmonious colour. The icon gives the impression of a blown-up miniature, while the holy warrior awakens associations with the loud poetry of tournaments and chivalrous rivalry rather than the heroism of wartime clashes. The icon is distinguished by a vivid use of colour and a well-drawn figure of grandiose gestures and marked physical beauty. St. Demetrius is portrayed frontally, standing and in full war regalia. He holds a spear in his right hand, while his left hand rests upon the hilt of a sword. He wears a red tunic, dark blue chain-mail trousers, an olive-green chain-mail shirt and ochre armour with gold appliqués. A dark blue cloak is thrown over his back. The incarnation or skin is painted in yellow ochre with green and pink shadows on the forehead and cheeks. The background is also ochre. The signature, at the top of the icon, is in Greek.

Selected Literature: S. Radojčić, *Srpske ikone od XII veka do 1459*. [Serbian Icons from the 12th Century to 1459], Belgrade 1960, pp. 16, 18, fig. 10; V. J. Djurić, *Ikone iz Jugoslavije* [Icons from Yugoslavia], Belgrade 1961, pp. 40–41, Cat. No. 40; S. Radojčić, *Ikone Srbije i Makedonije* [Icons from Serbia and Macedonia], Belgrade 1961, p. XII, fig. 69; Z. Janc, *Zbirka ikona u Muzeju primenjene umetnosti*, Zbornik Muzeja primenjene umetnosti 8, Belgrade 1962, p. 101. [Summary: *Icons in the Collection of the Museum of Decorative Arts in Belgrade*]; Kurtz Weitzmann ... [et. al.], *Ikone sa Balkana: Sinaj, Grčka, Bugarska, Jugoslavija* [Icons from the Balkans: Sinay, Grece, Bulgaria, Yugoslavia], Belgrade, Sofia 1970, p. LXV, fig. 203; Vodič [Guide], Museum of Applied Art, Belgrade 1970, Cat. No. 23, fig. 12; *Ikone* [Icons], Belgrade 1983, p. 199; *Trésors de l'art serbe médiéval (XII^e–XVI^e siècle)*, exposition catalogue, Pavillon des Arts, Paris 1983, Cat. No. 215, fig. on p. 47.

J. P.



Fig. 50



The Virgin of Mercy, printing plate

Venice, first half of the 16th century

Wood, carving

18 x 13 cm

MAA inv. no. 1842

The carved icon ("stampi") represents a specific branch of graphic art in that it appeared as an autonomous work of art and not an illustration for a book. Woodcarving was the first technique used to achieve a larger number of copies and it came to Serbia just at the moment when painters could no longer satisfy society's demand for icons (16th-17th century). This simple and fast method of copying the woodcarving allowed poorer churches and people to get an icon of their own relatively easily and cheaply. Woodcarving was a really popular art, which played a considerable educational and cultural role when times were hard. Archaic and conservative, the "stampi" icon was completely geared to reviving the old arts as part of the general movement of renewal in the recently re-established Serbian patriarchate in Peć.

Only thirty wooden plates for the printing of icons have been preserved down to the present day, while prints from the time when the plate was carved are almost non-existent. The Museum of Applied Art has three such carved wooden printing plates in its collection and these were acquired as part of the Ljuba Ivanović legacy.

The icon of the Virgin of Mercy ranks as one of the best examples of old Serbian woodcarving. It was carved in Venice in the first half of the 16th century and reached our country through printer Božidar Vuković. The unknown artist who carved

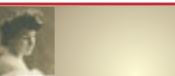
the icon was an excellent draughtsman. The exceptional qualities of this carved icon can best be seen on the original print which was found in the Sveta Trojica (Holy Trinity) monastery near Pljevlje. The Virgin of Mercy icon was carved in such a way that all the shapes are outlined, while the deepest part is emphasised by the darkest shadow. This is what connects it to Italian woodcarving of the 16th and 17th centuries.

Selected Literature: Z. Janc, *Srpska grafika XVII veka (Posebne ikone "stampi")*, Zbornik Muzeja primenjene umetnosti 5, Belgrade 1959, pp. 99–111, fig. 1. [Summary: *Serbian Graphic Art of the XVIIth Century (Special Icons Called "Stampi")*]; Vodič [Guide], Museum of Applied Art, Belgrade 1970, Cat. No. 60; S. Petković, *Manastir Svete Trojice kod Pljevalja [The Holy Trinity Monastery near Pljevlje]*, Belgrade 1974, pp. 104–110; Z. Janc, *Stari drvorez u Srbiji i Makedoniji = Stariot drvorez od Srbija i Makedonija*, exhibition catalogue, Museum of Applied Art, Belgrade – Museum of Macedonia, Skopje 1986, pp. 13–28, Cat. No. 14. [Summary: *Old Woodcarving in Serbia and Macedonia*]

J. P.



Fig. 51



Stematography, the Design of Illyrian Coats of Arms

Austria, Vienna, 1741
H. Džefarović, T. Mesmer
Paper, copper engraving
21.3 x 16.2cm
MAA inv. no. 16177

Stematography is one of the most important Serbian books of the 18th century. It was conceived by Patriarch Arsenije IV Jovanović Šakabenta and Pavle Nenadović the Younger, while the copper engraving was the work of Tomas Mesmer and Hristofor Džefarović, one of the fathers of new Serbian art. Alongside the copper-engraved page showing St. Sava and the Serbian saints of the Nemanjić dynasty, by the same authors, the Stematography is the first example of copper engraving in Serbian Baroque graphic art.

While borrowing from the work of the same name by Pavle Riter Vitezović, printed in Latin script in Vienna in 1701, the Serbian edition was much augmented and changed in order to express contemporary cultural, artistic, national and political aspirations of the Serbs living in Austria. It was not merely a heraldic roll of arms, like that of Vitezović. Instead, the coats of arms of the countries and provinces were supplemented by the pictures of 24 Serbian and South Slav saints, a portrait of Patriarch Arsenije IV, a long poem dedicated to him, a triumphal portrait of Emperor Dušan on horseback, an ode to Hristifor Džefarović and the figure of Emperor Dušan between Chronos and Minerva. This offered a complex combination of ideas, which gave an overview of the renewal of the Holy Serbian Empire under the protection of the corpus of national saints.

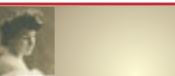
This example from the Museum of Applied Art is the second edition of the Stematography and it represents an accomplished graphic design of the book. It came to the Department in 1989 as a valued gift from Slobodan Gvozdenović and his family from Belgrade.

Selected Literature: Z. Janc, *Naslovna strana srpske štampane knjige*, exhibition catalogue, Museum of Applied Art, Belgrade 1965, 37, Cat. No. 3. [Summary: *Le frontispice des livres imprimés Serbes*]; Vodič [Guide], Museum of Applied Art, Belgrade 1970, Cat. No. 156; *Stematografija: izobraženije oružij iliričkih, izrezali u bakru Hristofor Žefarović i Tomac Mesmer* [Stematography: the Design of Illyrian Coats of Arms Formation of Illyrian Weapons, Copper Engraving by Hristifor Džefarović and Tomas Mesmer 1741], fascimile edition, edited by D. Davidov, Matica Srpska Gallery, Novi Sad 1972; D. Davidov, *Srpska grafika XVIII veka*, Matica Srpska, Novi Sad 1978, pp. 132–135, 280–285, Cat. No. 63. [Summary: *Serbische Graphik des XVIII. Jahrhunderts*].

J. P.



Fig. 52



Daguerrotype – portrait of an unknown man

c. 1850

Silver-plated copper plate, daguerrotype

9.3 x 8.2 cm

MAA inv. no. 22273

The daguerrotype is the first form of the photograph and its invention was announced at a meeting of the French Academy of Science held on 19 August 1839 in Paris. On that occasion French scientist François Arago presented a detailed explanation of the properties of the new invention, called after its creator, Louis Jacques Mandé Daguerre and demonstrated the extraordinary characteristics of this mechanically produced picture, which could be successfully used in both scientific and artistic research.

The daguerrotype technique is as follows: a silver-plated copper plate is first treated with silver iodide, after which it is exposed in a camera for 10-12 minutes. The picture is developed using mercury in steam heated above a spirit lamp. Then it is fixed in hyposulphate soda and washed in distilled water. The whole procedure lasts 30-45 minutes, and the positive picture is covered and enclosed under a glass plate to protect it from mechanical and atmospheric damage. Since the picture in the camera obscura was produced in a short time and changes in the shadow were negligible, the daguerrotype offered a picture of unbelievable clarity.

Daguerrotypes were treated as miniatures. They were framed in two-part metal or leatherlined

boxes, lined with velvet and with the picture covered with glass. These miniature daguerrotypes were then set into brooches, necklaces, bracelets and rings.

By 1839 news of the daguerrotype had already reached Serbian readers. The following year the first daguerrotype appeared in Serbia – a view of Belgrade done by Dimitrije Novaković. There was a well-known attempt by Anastas Jovanović to make a daguerrotype of Prince Mihailo in 1841, and later painter Milija Marković also dabbled in this technique. During the 1840s, daguerrotypes were only produced in Serbia by itinerant foreign artists.

In museum and private collections in Serbia today a mere ten daguerrotypes have been registered, but there is no proof that any of these were filmed in Serbia. The daguerrotype held in the Museum of Applied Art originated in the mid-19th century, and its provenance is also unknown. It is a portrait of a young man, shot from the front against a neutral background.

The picture is housed in a wooden box lined with velvet and covered with glass. The box closes with two small metal clasps.

J. P.



Fig. 53



Portrait of Ana Lozanić

Kingdom of Serbia, Belgrade, 1903-04

Milan Jovanović

Paper, photograph

24 x 16 cm

MAA inv. no. 10919

Milan Jovanović (1863-1944), the brother of painter Paja Jovanović, was one of the most respectable photographers of the late 19th and early 20th century. He learned the photographic art in his father Stevan's photographic studio in Vršac, and it is supposed that he also studied photography in Vienna in the late 1870s or early 1880s. His charges were a little higher than those of other photographers, but they were especially sought after when, in 1893, he gained the title of court photographer. His studio was visited by a large clientèle, all eager to have their faces captured by the same photographer who had members of the royal family pose for him. His first studio was on Obilićev Venac, and the second at 46 Kralja Milana Street. This edifice had been custom-built for the needs of the photographer and was the first building of its kind in Serbia.

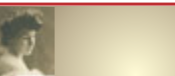
In a period of just over 25 years, Milan Jovanović went through various stages in his art. Although he tried his hand at other types of photography, it is portraits that form the bulk of his work. Besides members of the bourgeoisie, who made up the greater part of his clientele, Jovanović also photographed important figures on the Serbian cultural and art scene, his contemporaries and his friends. Free from the stereotypes and rules, which he had to respect in other cases, these portraits expressed the freedom of spirit and creative urge of his subjects as well as those of the photographer himself. One such portrait is that of Ana Lozanić, daughter of academician Sima Lozanić and wife of Voja Marinković, a minister in the Serbian government. Here Jovanović accentuates the inward mood of the subject through the slightly lowered head and appropriate lighting.

Selected Literature: M. Todić, *Fotografija u Srbiji u XIX veku = Photography in Serbia in XIX Century*, exhibition catalogue, Museum of Applied Art, Belgrade 1989, Cat. No. 117, fig. 56; M. Todić, *Istorija srpske fotografije 1839-1940*, Museum of Applied Art, Belgrade 1993, fig. 42. [Summary: *History of Serbian Photography 1839-1940*]; G. Malić, *Milan Jovanović, fotograf*, exhibition catalogue, Serbian Academy of Sciences and Arts, Belgrade 1997, Cat. No. 134. [Title and Summary: *Milan Jovanović, The Photographer*]

J. P.



Fig. 54



Untitled

Kingdom of Yugoslavia, Belgrade, 1929

Nikola Vučo

Film, negative

14.9 x 9.7 cm

MAA inv. no. 15962

The photographic legacy of Nikola Vučo, a major figure in the Serbian Surrealist movement, is held in the Museum of Applied Art. This group is made up of original negatives, presented by the artist, and original photographs, a gift from Mrs Jelena Jovanović. The shots were taken in Belgrade and Paris in 1929 and 1930.

Nikola Vučo may be considered the official photographer of Serbian Surrealism, the first avant-garde movement, which lasted almost the same length of time in Serbia as in the rest of Europe. The artistic activity of the Serbian Surrealists was multi-medial in character and organically linked to the new media of photography and film-making. The relationship towards photography in Serbian Surrealism was completely at one with the views of the French Surrealists; the photograph was favoured in interpreting the metamorphosis of the visible world – ranging from the exaggeratedly real to the imaginary. As in French Surrealism, photographs appeared in the magazines and books of the Serbian Surrealists and enjoyed a privileged position, as autonomous works of art.

This photograph *Untitled* is a portrait – part of a side view of the face of Jelka Vučo, Nikola's wife. Separated in the foreground is the lace collar on the model's dress and the lace on the armchair. Vučo altered the conventional relationship between the photograph and reality – he allowed it to break down and multiply objects, to cut up and decompose the filmed motifs, to enlarge some details to the limit of recognition, but at the same time to concentrate on building up a picture within a picture. In this way, Vučo created a work that can be compared with the greatest achievements of Surrealist photography in the world.

Selected Literature: M. Todić, *Nikola Vučo: Fotografije und Surrealismus in Serbien*, Wien 1990; M. Todić, *Istorija srpske fotografije*, pp. 87–96, fig. 68. [Summary: *History of Serbian Photography*]; M. Todić, *Nemoguće – umetnost nadrealizma = L' impossible : l'art du surrealisme = The Impossible : Surrealist Art*, exhibition catalogue, Museum of Applied Art, Belgrade 2002, pp. 55–63; M. Todić, *Fotografija i slika*, Belgrade 2001, pp. 67–74, 77. [Summary: *Photography and Painting*]

J. P.



Fig. 55

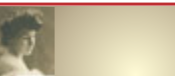


Photo Album

(belonging to the family of Anastas Jovanović)

Austro-Hungary, Vienna, c.1880

Wood, leather, paper, gold print, appliqués,
printed; clasp: bronze

28 x 21 cm

MAA inv. no. 10106

When the photo album appeared in 1854, it was linked to a new type of photograph format, the size of a visiting card (10 x 6.5cm), the work of photographer André Adolphe Disdéri. Thanks to this invention, which was more affordable for more people, the new medium gained in popularity and with this mass demand there arose the need to keep photographs in one place. In 19th century bourgeois society, the photo album took on the role of ancestors' gallery, which had traditionally been the prerogative of the aristocracy and it occupied pride of place in the salons of middle-class homes.

This photo album, which belonged to the family of Anastas Jovanović, exhibits all the qualities of the new type of album popular in the 1880s. It is luxuriously appointed, large and has more pages than its predecessors (19). These pages are decorated with a floral pattern in green and gold and are cut one centimeter from the top of the spine to allow easy leafing. There are rectangular openings on each page with either a semi-circular or oval upper edge and these are intended for photographs and visiting cards and cabinet format. There are 80 of them in total.

Most photographs in the Anastas Jovanović album are portraits of family members. However, there are also portraits of notable figures of the time who were close to the family and these pictures often bear a dedication on the back. Those taking the

pictures were the best-known Serbian and foreign photographers of the second half of the 19th century. The first opening is reserved for a photograph of the album's owner. It is a portrait of Anastas Jovanović in his middle years, in cabinet format, and taken in the studio of Dr Heid in Vienna.

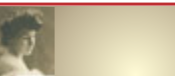
The cover of the album is made of small wooden plates with wooden slats along the edges, which are covered in fine leather. There is gold printing and ornamentation on the cover, along with stylised floral appliqués, and a big metal clasp to close the album. The lettering is gilded and the book's spine adorned with impressed decorative bands. The album was purchased for the Museum of Applied Art in 1978 from the family of Sava Veličković, a well-known collector.

Selected Literature: M. Todić, *Povezi albuma za fotografiju*, Zbornik Muzeja primenjene umetnosti 26–27, Belgrade 1982–83, p. 76, figs. 5 i 9. [Summary: *Photograph Album Bindings*]; M. Todić, *Albumi za fotografije iz zbirke Muzeja primenjene umetnosti u Beogradu*, Zbornik Muzeja primenjene umetnosti 28–29, Belgrade 1984–1985, pp. 121–122, fig. 3. [Summary: *Photograph Albums From the Collection of the Museum of Applied Art in Belgrade*].

J. P.



Fig. 56



Sketch for a Samovar

Austria, Vienna, 1850-1858

Anastas Jovanović

Paper, pencil

30.2 x 26.3 cm

MAA inv. no. 6439

Anastas Jovanović (1817-1899) was the first Serbian photographer and lithograph artist and one of Serbia's pioneers in the applied art field. A special place in his work, and, indeed, in the whole of 19th-century Serbian art, is reserved for his sketches for decorative art objects. He made the sketches in Vienna in the period from 1846 to 1858 – his most active period in applied art.

The Museum of Applied Art holds 29 drawings by Anastas for objects intended for profane use, which were bought from Sava Veličković in Belgrade in 1967. The collection includes sketches for a miscellany of decorative art objects: furniture, candlesticks, candelabras, and most of all, tableware. Some objects display the same decorative elements, which means that they were intended for the same service. The drawings are highly skilled and show that the artist was a great connoisseur of the different trends in applied art at the time. Most drawings are done in the style of Second Rococo (like the Sketch for a Samovar, MAA inv.no. 6439)

Even though the objects produced on the basis of these sketches are not known today, it is almost certain that they did exist. It is highly probable that Anastas made some of the objects for his Viennese patrons, and for members of the Obrenović royal house. As he followed the changes

in style in Viennese crafts in his own work, the artist contributed to forming artistic taste in Serbia in adapting European innovations in style to the home turf.

Despite the fact that we can only see these objects in sketched form, the drawings of Anastas surpass almost everything that was created in Serbian applied art between 1840 and 1860 by virtue of his way of working and his ideas on style. As regards their aesthetic quality, these sketches are close to the actual objects produced at the same time in Vienna.

Selected Literature: V. Han, *Značaj Anastasa Jovanovića za razvoj srpske primenjene umetnosti XIX veka*, Zbornik Muzeja primenjene umetnosti 12, Belgrade 1968, pp. 29–65, Cat. No. 18, fig. 23. [Summary: *Die Bedeutung des Anastas Jovanović für die Entwicklung der serbischen angewandten Kunst im 19. Jahrhundert*].

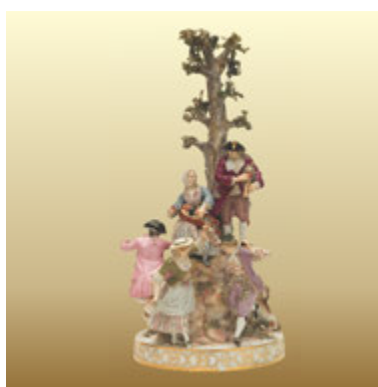
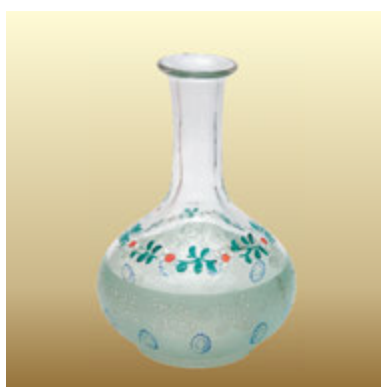
J. P.



Fig. 57

Department for Ceramics, Porcelain and Glass, with Collections







The Collection for Ceramics, Porcelain and Glass, with its collections was formed at the same time the Museum of Applied Art was founded in 1950. The Department has had four curators in the fifty-five years of its existence. In addition to the basic task of creating and expanding the Collection, the first and long-time curator, Ruža Lončar Drecun, also organised themed exhibitions in which china objects were shown to the public for the first time. The main goal of the next curator, Jelica Djurić, was to study the products from the Serbian, or rather Jagodina, glass factories, which were promoted through two exhibitions. Sonja Vulešević, M.A., continued research into domestically-produced glass objects by participating in the preparation of an exhibition in the Museum to mark the centenary anniversary of glass-making in Serbia. Since 2002, the Department has been headed by Milica Križanac, M.A., whose speciality is medieval glass and ceramics.

The Department collects and conserves objects made of ceramics, particularly high-quality material, (majolica, stoneware) and porcelain, as well as glass objects from the time they first appeared to the early 20th century. The collection started off with objects from the collection of painter and graphics artist Ljuba Ivanović. The original modest number of items – a Biedermeier glass from north Czechoslovakia (MAA inv.no.1233), a glass plate from the *Lobmajer* factory in Vienna (MAA inv.no.2284), two cigarette-holders and some 19th-century Pirot pottery (MAA inv.nos. 407, 536, 2293, 2294, 2312) – increased over the next ten years through planned buying and restitution. By 1964, a total of 70 objects had arrived in the collection in this way and they formed the basis for the formation of a collection of figurines, Italian majolica from the 16th

to the 19th century, and some porcelain and faience items. During this early period valuable acquisitions came from the National Museum in Belgrade, and in 1961 from the Museum in Liège. Through the good offices of the Commission for International Cultural Relations, the Department received a large number of porcelain and faience services, vases and figurines in 1962. In the first decade of the Museum's life, other institutions – notably, the Ministry of Education, the Serbian Glass Factory at Paraćin, the Factory for Ceramic Products at Zaprešće – enriched the collection through their donations in the form of ceramics, porcelain and glass. There were also individual donors, including one-time curators and directors of the Museum of Applied Art, Ruža Lončar Drecun and Nada Andrejević Kun. Colleagues from other museums also presented gifts like Svetozar Dušanić and many other friends of the Museum. Among donors who gave a great number of objects we might single out Nebojša Mitrić and Danica Blaznavac from Belgrade, Danica Šantić and Milan Kičina from Zagreb, and Stella Taylor from New York. In 1953, one of the most valuable items in the collection was purchased – a Roman glass urn, found on the island of Hvar in Croatia.

The next significant acquisitions by the Department arrived in 1971 through an endowment by Branka Jovanović. They were 19th century objects emanating from famous European porcelain factories in Vienna, Berlin, Meissen and Sèvres. The same year, the Republican Secretariat for Education and Culture helped extend the Collection with several items from the legacy of Ljubomir M. Lešjanin. A few more donations and purchases enriched the Collections even further with porcelain from Europe. Most important among the gifts was the

service belonging to Milan Obrenović, given by Anton Tkalec of Zürich, Switzerland, and of the purchases the most valuable was a box from Sèvres made for the Tuileries château, which was bought up at auction in Paris in 1960.

In the early 1970s, Collection items first went on show at the following exhibitions: *Old Viennese Porcelain in Belgrade*, mounted by the Museum of Applied Art, Belgrade, in 1973, and *Porcelain Cups*, also exhibited by the Museum of Applied Art, Belgrade, in 1976. Both exhibitions were the work of curator Ruža Lončar Drecun.

During the 1980s, curator Jelica Djurić continued organising exhibitions linked to the Collection. The first was part of the show *19th Century Serbian Art*, held in 1984 and intended for the foreign public in Vienna, Graz and Trieste to give them an idea of applied art from Yugoslavia. The exhibition *19th Century Serbian Glass*, arranged by the Museum of Applied Art, Belgrade, in 1984-85 offered the first ever display of the Jagodina factory's manufactures from the second half of the 19th century.

Objects from the legacy of Irina Simić, received in 1988, went a long way towards completing the Biedermeier glass collection dating from the mid-19th century and originating in Hungarian and Czech workshops. In order to strengthen the collection of Biedermeier glasses, which is one of the most important sections in the Collection, a commemorative glass with a painted picture of the Assumption was purchased in 1965. It was the work of Lorenz Fuchs and is shown in Fig. 63.

In 1989, Milica Zorić and Rodoljub Čolaković bequeathed a large number of objects to the Department, of which 19th century Czech glasses were the most prominent. Many other donors added to the 19th-century European glass collection with their gifts. They included Olga Stojanović, Dragoslava Petrović, Nada Jovanović, Miroslav Fazlić, and Miroslava Despot.

In the 1990s, the domestic glass collection was enlarged by glassware presented by the factories of Jagodina and Paraćin. Another donor

was dr Verena Han, one-time Museum curator and a noted researcher into Serbian applied art and medieval glassware from Dubrovnik and Serbia.

A celebration of the long-term, uninterrupted production of domestic glassware was recorded in December 1997 with the exhibition *150 Years of Serbian Glass-Making*, organised by Mira Bojkić of the National museum in Jagodina and our Department curator Sonja Vulešević (M.A.) The exhibition displayed a large number of products from the Jagodina factory, emanating from both museums and private collections.

The present day collection of some 1,500 items includes collections of European porcelain and glass, as well as 19th century Serbian glass manufactures. The Department takes particular pains to safeguard household objects once used in Belgrade and Serbian homes, acquired either abroad or from domestic traders. Most of the items in the Collection are typical of the period in question although there are also others of better craftsmanship and artistry. But they all give us an insight into the aesthetic criteria and modest finances of a Serbian middle class that was still in the process of being formed in the years following liberation from the Turks and right up to the early 20th century.

The Department collections fall into three main groups according to the material of which they are made.

The first group is **ceramics** – plates, jugs, and sugar bowls. On the basis of these objects it is possible to follow the development of European ceramics production from Hellenistic times (3rd – 2nd century B.C.), through the Roman and Renaissance periods, right up to the 19th and 20th centuries. This collection likewise includes examples of Oriental faience deriving from Persia (a bowl and wall panels), Turkey (plates from Kutahia), and China.

The bulk of the second collection is made up of **porcelain** – services, vases, boxes, and figurines made in European workshops from the 18th to the 19th century, while a smaller part originates from Chinese manufacturing centres between the 17th and



20th centuries. The oldest examples of porcelain tableware in the Collection come from Meissen and Vienna and are made in the Late Baroque, Rococo and Classical styles. They are products of the factories which started making so-called hard European porcelain in the early 18th century. During the 19th and early 20th century, outside these centres, larger quantities of porcelain (usually in the Biedermeier style or reproductions of other styles) started to be imported into Serbia from Czech (Brezová/Pirkenhammer, Slavkov/Schlaggenwald, Stará Role/Altrohlau, Loket/Elbogen), German (Berlin, Zelt), French (Sèvres), Hungarian (Herend, Zsolnay), English, and Russian potteries.

This collection brings together **glass** objects – glasses, bottles, vases, sugar bowls, and boxes. The oldest glass items date from Roman times. The application of new techniques of glass-blowing which Syrian and Roman craftsmen mastered in early A.D. and which marked a turning-point in glass manufacture, may be seen on an urn with lid from the second half of the 1st or 2nd century. With the discovery of crystal glass at the end of the 17th century, glass factories were set up all over Europe – Czechoslovakia, Germany, Holland, and England. On the one hand, this new European industry supplanted the advanced and very widespread Renaissance production of Murano glass, and on the other, objects continued to be made in the Venetian style. During the 18th and 19th centuries, this production completely satisfied demand, especially by the privileged classes, and, after the Industrial Revolution, by all other social groups. Glass objects from this period are to be found in the greatest number in the Collection. When the first glass-making factory was set up in Serbia (in Jagodina) in the second half of the 19th century, domestic glass products were soon to be found in better-off middle-class homes and these now constitute a large part of the present collection. The Department possesses a collection of glassware from the famous school in Nancy (E. Gallé, A. Daum), dating from the Art Nouveau period (late 19th-early 20th century).

In recent years, the Department's holdings have mainly grown through gifts from friends of the Museum. One of the latest acquisitions (2003, 2004) is a collection of faience plates from 19th century northern France workshops, donated by Zagorka Gojković Septavaux and Bernard Septavaux from Rouen (France). In May 2005, Mrs. Vera Ristić, a retired curator of the National Museum presented the Museum with a dinner service from the Art Nouveau period, the first of its kind in the Collection.

With a mind to celebrating the millennium jubilee of porcelain production in China in 2004, Milica Križanac (M.A.) gave a lecture (*Do You Like Porcelain?*) which she illustrated with items from a tea service held in the Department as she surveyed the development of Chinese and European porcelain production. During the lecture, items from the collection were shown to the public through a small exhibition and CD presentation.

Milica Križanac, M.A, curator

Plate

Italy, Deruta, early 16th century

Signature: modified letter M, red majolica, painting

Renaissance

44 x 31 cm

MAA inv. no. 130

Majolica is a type of fine painted and glazed pottery, which was invented and produced in the Italian Renaissance. It was preceded by Spanish-Moorish ceramic, richly decorated, whose chief centre was the island of Majorca, from where this new ceramic got its name. The synonym *faience* derives from the Italian centre of Faenza, whose excellent quality ceramics were exported throughout the 16th century to other European countries, thus spreading the art of majolica beyond the Apennine peninsula.

A change occurred in the manner of decoration in both applied art and painting at the end of the 15th century. In this period majolica objects were no longer embellished with floral Gothic motifs, but with natural scenes with many figures and scenes from Classical and Biblical mythology and history. This kind of decoration required great skill on the part of the Renaissance painters of majolica like Francesco Hanti Avelli, Nicolo Pellipario, Guido and Orazio Fontana, and others.

Deruta, a small Umbrian town, near Perugia and Assisi, was one of the leading Italian ceramics centres and around 1520 it developed its own original style, which was in the true spirit of the Renaissance, as in other places in Italy. Typical products from Deruta were plates painted with the busts of beautiful women (*belle donne*), helmeted heroes or saints framed in medallions. In the course of the 17th century, the craftsmen from Deruta developed a recognisable style in making ceramics, though they also made objects influenced by the Urbino workshops, especially that of the Patanazzi family. Urbino was the leading centre for the production of Renaissance decorative ceramics. The objects made by the Patanazzi family left an indelible mark on ceramics in the second half of the 16th

century. Among other things, this workshop produced majolica decorated with a specific type of grotesque figures – raphaellesques, of the kind that can be seen on the frescoes in the rooms of the Vatican, which were painted by Raphael and his students. The main characteristic of the Deruta workshops, aside from their voluminous production of mirrors, was their consistency in preserving their own conservative and archaic style.

This plate is decorated with a central medallion showing the bust of a Roman emperor with a laurel wreath on his head. The edges of the plate are painted with a wreath of green tendrils. Similar patterns with the figure of an emperor and a patterned border appear on Renaissance plates from Deruta. The back of the plate is also decorated – with a shaded motif and a modified letter M, the mark used by Deruta craftsmen, besides the rich ornamentation on the back of a plate, to indicate the date and place when the object was made.

M. K.



Fig. 58

Box

France, Sèvres, 1840-1846

Signature: on the base: on the right, the factory mark, a pale green, over-glazed double L, with the year 1846; in the middle, the mark of the artist's and the goldsmith's studio, over-glazed, green letters LP, with the year 1840; on the left, the destination, the Tuileries château, red, over-glazed; on the lid the signature of the painter Rolli

porcelain, cobalt, gilding, enamel colours; metal frame

Louis Philippe style

29 x 19 x 13 cm

MAA inv. no. 5166

Even before discovery of the formula, which was to be the basis for production of the finest (so-called hard) European porcelain in Meissen, Europe had been indulging in many experiments and obtained a mixture that looked like, but lacked the quality of, the highly prized Chinese porcelain. Besides Italy, there were several attempts in France to obtain porcelain. In Paris around 1664, Clod Reverend, an importer of Delftware, who also possibly made majolica, and who, after the Florentine master craftsmen of the 16th century, managed to produce a poorer quality of porcelain (so-called soft porcelain). In 1673 another factory was founded, that of Edme Poterá in Rouen. However, upon his death the formula for making porcelain was once again lost.

With the opening of the first porcelain factory in Meissen in the early 18th century, manufacturing centres of this material were founded all over Europe. In 1738 a factory was established in France, at Vincennes (near Paris), but it only produced poorer quality, soft porcelain at the start. However, this factory soon came under the patronage of King Louis XV, who retained a monopoly over local porcelain manufacture. In 1756, the factory was moved to Sèvres, and from 1749 it began to make finer, so-called hard porcelain. The first objects Sèvres produced followed the Oriental or Rococo style, imitating Meissen chinaware. But from the

mid-18th century, china manufacture in Sèvres started to branch out and soon its products became a leading example for other European porcelain factories. Beside the typical base colours (blue, turquoise, yellow and Pompadour pink), rich gilding was introduced and scenes painted in the manner of the French artist Boucher.

This box was made for the French court at the Tuileries and is richly decorated in cobalt and gold around multi-coloured landscapes on the receptacle. The outside of the lid depicts a scene from mythology *Eros and Psyche* after the same painting by the artist Rolli. In style, it is typical of the age in which it originated – during the reign of Louis Philippe.

Selected Literature: R. Gajić, *Porcelanska kutija iz manufakture Sevra*, Zbornik Muzeja primenjene umetnosti 6–7, Belgrade 1960–1961, pp. 139–141. [Title: *Une Boîte en Porcelaine de Sèvres*].

M.K.



Fig. 59

Coffeepot and Sugar Bowl

Austria, Vienna, late 18th - early 19th century
Vienna State Porcelain factory; signature: workshop
mark – a shield, blue underglaze
Porcelain, painting, gilding
Late Classicism
Coffee pot – height 15 cm. Sugar bowl – height 9 cm
MAA inv. no. 8178

Less than a decade after the Saxony factory started up in Meissen, a second European factory making so-called hard porcelain was established in 1718 in Vienna, the centre of the Habsburg monarchy. And just as in the case of Meissen, the porcelain-making industry turned out to be extremely profitable. With this in view, a highly adroit entrepreneur called Claudius Innocentius Du Paquier stooped to industrial espionage for the first time in history and stole secrets from the Meissen factory in order to start up the production of porcelain in the Austrian capital.

A whole series of financial problems forced Du Paquier to sell his Vienna china factory to the state in 1774. In taking over the plant, the state succeeded in reorganising and improving production and, even more importantly, in introducing the compulsory stamping of objects with a mark consisting of a blue shield.

The heir of Austrian empress Maria Theresa, Emperor Joseph II, did not show much interest in the Vienna china factory which was not turning a great profit and soon decided to sell it. As there were no buyers, Konrad von Sorgental was appointed factory administrator in 1784. Under his excellent management the following twenty years saw a period of economic stability for the factory. The introduction of innovations, especially in regard to colour and gilding, lent the pieces made in Vienna during this period the highest level of artistry.

This coffee set, of which only the coffee pot and sugar bowl remain, is typical of the period in both shape and decoration. The cylindrical receptacles stand on three short legs and their purple-red basic colour is painted with pastoral scenes in the manner of French artist Watteau and richly gilded. The service is typical of the work of the Vienna factory in the Sorgental period and represents the brightest age of Viennese porcelain production.

Selected Literature: Ruža Lončar-Drecun, *Porculan Starog Beča na teritoriji Beograda*, exhibition catalogue, Museum of Applied Art, Belgrade 1973, p. 36, Cat. No. 20, pl. V. [Title and Summary: *Alt-Wiener Porzellan in Beograd*].

M. K.



Fig. 60

Part of a Dinner Service

Bohemia, Brezová/Pirkenhammer, 1890-1900

Signature: mark of the factory in Brezová – crossed hammers and a crown, green underglaze with the sign of the Budapest workshop – Fischer Emil, Budapest

Porcelain, cobalt, gilding

Neo-Renaissance style

Plate – diameter 24.5 cm; cup 6 x 10 cm

MAA inv. no. 21248

Porcelain production in Czechoslovakia was delayed compared to other European centres despite the fact that considerable quantities of good quality kaolin had been discovered in the vicinity of Karlovy Vary 50 years before the first local china factory was established in 1749. Most Czech porcelain factories were only founded from the end of the 18th century onwards. The factory in Brezová was founded in 1803 and it reached its peak only in the second half of the 19th century thanks to the work of French painter A. Carier, who ran the art studio from 1864. The artistic quality of products from this period assured Pirkenhammer a gold medal at the World Exhibition in Paris. In the last third of the 19th century, when industrialisation was gaining pace and bringing with it commercialisation and mass production, Brezová was one of the few Czech centres that managed to maintain the quality of its own products.

The quality of the ceramic products produced in Brezová was probably the best recommendation for the Serbian royal family of Obrenović when they ordered a large dinner service, part of which is kept in the Museum of Applied Art, and another part in the Belgrade City Museum. King Milan Obrenović commissioned the luxurious dinner service from Hungarian supplier Emil Fisher. Fisher entrusted the order to the famous china factory of *Fisher and Meig* in Pirkenhammer. The decoration was done in Budapest. Master craftsman E. Wahlfis decorated the service in cobalt with gold ornamentation in the Neo-Classical style, in which he incorporated the royal symbol of Milan Obrenović – a crown with the Latin motto *Tempus et meum jus* (Time and My Right). The service was used at court by Milan Obrenović for formal occasions.

M. K.



Fig. 61

Figurine

Germany, Meissen, first half of the 19th century
Signature: mark of the workshop – crossed swords,
blue underglaze
Porcelain
46 x 21 cm
MAA inv. no. 2335

The secret of making Chinese porcelain, which remained unfathomable to Europeans for almost a thousand years, was finally unrivalled in the early 18th century after a number of unsuccessful attempts. This allowed the founding of the first factory making hard porcelain to be opened in Meissen in 1709. The demand for Chinese porcelain was insatiable in Europe as this superb type of Oriental china possessed qualities that no other china did until it appeared in the 10th/11th century – hardness, heat resistance, thinness and transparency. Oriental porcelain with its richly decorated blue underglaze or many-coloured enamels completely dictated the development of European porcelain styles although the craftsmen of Meissen soon managed to create their own original German style.

When painter Johann Gregorius Höroldt arrived in 1720, the Meissen factory was soon recognisable for the characteristic ornamentation of its porcelain ware. In painting the china objects, Höroldt was the first to introduce a coloured background and he perfected this technique using a whole range of yellow and red tones. With unsurpassed inventiveness and creative ideas, he created his own fantastic world, in which, in an attractive and specific way, he incorporated Japanese and Chinese motifs which he borrowed, but never actually copied, from the Oriental originals.

In order to advance the sculpture department, modeller Johann Joachim Kändler was taken on and he worked in Meissen for more than forty years (1731-1775). His sculptural work, in which he was unrivalled, was best illustrated in his modelling of figurines for the *Japanese Palace*, built up by Saxon prince, August the Strong. Apart from sculpting, he also modelled dinner services, giving Meissen china an authentic European style. Kändler re-modelled out-of-date tableware, replacing the old Baroque with modern Rococo. Nonetheless, with the resurgence of Neo Classicism, Kändler's work lost its attraction. His china designs no longer fitted into the new mixture of Rococo and NeoClassical motifs copied from ancient sources.

By designing porcelain pieces in the spirit of Baroque and Rococo, painter Höroldt and modeller Kändler were most responsible for the great reputation of the Meissen china factory throughout Europe.

This group of figures held by the Department represents a trip in the country. It is centred round a tree with three young couples of boys and girls, one couple lunching, the second making music, and the third dancing. A dog is visible in the foreground at the bottom of the tree. The figurine dates from the period after Kändler had stopped working, but the composition of the piece reflects the style that this master artist built into the Meissen factory.

M. K.



Fig. 62

Glass

Austria, Vienna, c. 1840

Lorenz Fuchs; signature: F.L.F. PINX

Colourless glass, faceted, yellow lazure, multi-coloured transparent enamel

Biedermeier

14.3 x 9.5cm

MAA inv. no. 5086

This commemorative glass belongs to the *Ranftbecher* type of goblet. These were distinguished by a typically cone-shaped receptacle or body, a traditionally burnished foot and a variety of scenes painted on the glass itself. The ornate decoration was done in transparent coloured enamel and gilt. This manner of decoration had been invented in the early 19th century by the Saxony porcelain painter Samuel Mohn, who worked in Dresden and Leipzig. Later on, in the middle of the century, glasses like this were made in Vienna, where Mohn's most famous follower was Anton Kothgasser, whose individual painted glasses rank among the most beautiful examples of this type.

The Department holds a large and varied collection of Biedermeier glasses given that these items were often unique and costly, ordered for different occasions, as presents, or to mark important events.

This glass from the Department collection has a painted scene on the front showing the Assumption. It is painted in a yellow glaze, coloured enamel and gilt. Based on the artist's signature, which has been preserved, it is probably the work of Lorenz Fuchs who, like Kothgasser, was employed in the Vienna State Porcelain Factory. Fuchs worked in Vienna from 1829 to 1863 as a portrait painter and his works are signed with the number 17.

Selected Literature: *Vodič* [Guide], Museum of Applied Art, Belgrade 1970, Cat. No. 177, fig. 39; J. Djurić, *Staklo u Srbiji XIX veka* [Glass in 19th Century Serbia], exhibition catalogue, Museum of Applied Art, Belgrade 1984, Cat. No. 187. [Summary].

M. K.



Fig. 63

Sugar Bowl or Jam Preserve, with Receptacle

Serbia, Jagodina, 1846-1852

First Serbian Glass Factory owned by Avram Petronijević

Colourless glass, cast, red lazure

Late Biedermeier

Bowl – 7.5 x 10.5 x 7.2cm. Receptacle – 9.3 x 13.6 x 2.5cm

MAA inv. no. 17583

One of the first factories to be set up in Serbia, after the country became an autonomous principedom in 1830, was the glass factory in Jagodina. The new civil society rejected the Turkish feudal heritage and gradually took its place in the modern current of industrial production. Prince Miloš Obrenović was the first to see the need to establish local glass manufacture, for it was no secret how much money went on importing glass objects. The Prince's Foreign Minister and one of the most educated men of the time, Avram Petronijević, succeeded in obtaining a licence to build the first glass factory in Serbia in 1843. After looking for a suitable location, he decided in 1846 that the environs of the town of Jagodina would be best as the area boasted a lot of stone pebbles, running water and forestland. Craftsmen were brought in to work from Germany and Czechoslovakia. Up to 1852, the factory faced considerable problems, as everything was done by hand and it was up against stiff competition from abroad. Objects were made in the Czech and Austrian Biedermeier styles.

This bowl with its holder is from the collection of domestic glass and apart from its basic use – as a receptacle for sweets, it could also be used for that well-known Serbian tradition of serving guests with the national speciality of *slatko* or whole small fruits boiled in sugar – a jam preserve. The strong influence of Czech glass-making is evident in its workmanship. It is shaped like a sugar bowl and the decoration is done with red lazure in a vine leaf pattern, which was often applied by Czech and Hungarian glass-makers in the mid-19th century.

Selected Literature: M. Bojkić, *150 godina staklarstva u Srbiji: staklare u Jagodini* [150 Years of Serbian Glass-Making: Glass Factories in Jagodina], exhibition catalogue, Native Museum of Jagodina 1996, pp. 14, 19, Cat. No. 54.

M. K.



Fig. 64

Box

Bohemia, Haida, 1895-1914
Carel Hoš Glass Factory
Glass, blue, cast, white enamel, metal frame
26 x 8 11 cm
MAA inv. no. 13903

Thanks to its long tradition and despite the period of stagnation caused by the political situation at the end of the 18th century, Czech glass-making managed to maintain its product quality and its originality and thus meet European standards. From the mid-19th century onwards, a host of glass factories grew up, of which one of the best-known was Haida (today Novy Bor). In the latter half of the century, Czech glass-makers were successful in developing new manufacturing technology, but they most often sought their role models in European and Oriental glassware. By the end of the century Czech glass production was once again recognisable and thriving.

Although this box from the Department's collection was produced in a Czech workshop, it is interesting from the viewpoint of Serbian glass-making. The depiction of children on the lid, done in white enamel on transparent blue glass can also be found on glasses made in the Jagodina glass factory owned by Nacko Janković. This led some researchers to believe that the box was made in Serbia. However, we notice that the children's figures on the box are much better crafted in comparison with those on the scenes painted in Jagodina.

Selected Literature: J. Djurić, *Staklo u Srbiji XIX veka* [Glass in 19th Century Serbia], exhibition catalogue, Museum of Applied Art, Belgrade 1984, p. 57, fig. 27. [Summary]; *Kunst im Serbien des XIX. Jahrhunderts : Museum der angewandten Kunst, Belgrad = L'arte in Serbia nel XIX secolo : Museo di arte applicata, Beograd = Уметност у Србију XIX века*, exhibition catalogue, Museum of Applied Art, Belgrade 1985, Cat. No. 120, fig. 120; M. Bojkić, *150 godina staklarstva u Srbiji: staklare u Jagodini* [150 Years of Serbian Glass-Making: Glass Factories in Jagodina], exhibition catalogue, Native Museum of Jagodina 1996, p. 19, Cat. No. 70.

M. K.



Fig. 65



Bottle

Serbia, Jagodina, c.1900

Nacko Janković and Son glass factory

Glass, plain, blown in a mould, enamel paint

Height 17 cm

MAA inv. no. 14328

After the factory in Avramovac was closed, for a short time (1879-1882), the second Jagodina glass factory of Julija Bozيتovac was in operation, though using very old-fashioned techniques. This factory, which was in very poor condition, was bought up by Nacko Janković, who almost immediately installed modern steampower. Once again foreign craftsmen were brought from Bohemia, Germany and Slovenia and they produced a wide variety of hollow glass ranging from the simplest packaging materials to the most sophisticated pieces. In the factory workshops items were decorated by burnishing, polishing, engraving, and painting in enamel and gold.

At the World Exhibition of craft and industrial products held in Paris in 1890, the products representing Serbia included glass items from the Jagodina factory. Among the prizewinners was Emil

Gallé, who took the gold medal, but in the Furniture and Household Accessories section the Jagodina glass factory also won an award.

At the end of the 19th century, glassware from Nacko Janković's factory continued to be made in the Biedermeier and Neo-Classical Styles, but there was already an evident influence of the Art Nouveau style, which had been introduced in a modified and very modest way.

This size and shape of this bottle is adapted to the pouring of Serbian brandy. The simple decoration - a floral wreath in the upper and a green circular pattern in the lower part – reflects the attempt by Jagodina's glass-makers to fit in with modern artistic trends, but it also shows their conservatism, above all, in their adapting to the tastes of the local society.

M. K.



Fig. 66

Vase-Jug

France, Nancy, late 19th century
Daum workshop, carved signature: Daum Nancy
Green glass, opaque, cased glass
Art Nouveau
Height 21 cm
MAA inv. no. 1791

During the transition from the 19th to the 20th century, the centre of decorative glass-making moved to France. The promoter and most original personality of French Art Nouveau was glass-maker and designer Emil Gallé. The son of a glazier, after completing his studies in 1867, he opened his own glass factory and in 1890, he also launched the idea and opened a Glass-Making School in Nancy.

He had a lot of followers in Nancy. The Daum family, headed by Jean Daum, had run their own workshop since 1875. His sons, Auguste and Antonin, continued the tradition of making decorative glassware in the Art Nouveau style. Technologically, these objects were similar to those of Gallé. They used Gallé's new techniques of multi-layered cased glass through cutting and etching, and also coloured glass with enamel floral decoration. The objects were embellished with plant and animal patterns under the influence of Oriental art.

The Department has a collection of glass from the Nancy school. Most of these are vases (signed E. Gallé) and fashioned after his style. This vase-jug is the work of the French artist Daum and bears all the characteristic marks of Art Nouveau and of the Daum workshop – typical cased glass whose surface is decorated with scenes in relief of flower sprigs, leaves and butterflies.

Selected Literature: R. Drecun, *Staklo Emila Galea i njegovih sledbenika*, collection catalogue, Museum of Applied Art, Belgrade 1969, Cat. No. 28. [Résumé: *Verrerie d'Emile Gallé et de ses successeurs*].

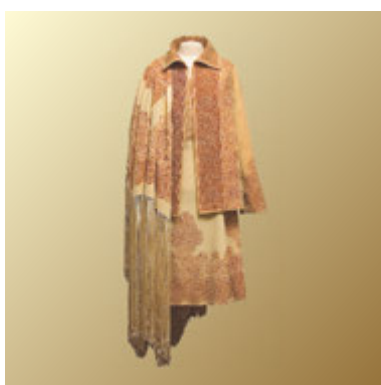
M. K.



Fig. 67

Department for Contemporary Applied Art, with Collections







Since its foundation in 1950, the Museum of Applied Art has collected, studied and exhibited works of contemporary modern applied art. Exhibitions such as *Contemporary Yugoslav Ceramics* in 1954, the first show put on by the members of ULUPUDS (Association of Applied Artists and Designers of Serbia) in 1955, *Artistic Metalwork by the Yugoslav Peoples Through the Centuries* in 1956, *Art in Industry* in 1962, and *Contemporary Yugoslav Tapestries* in 1963 – defined the Museum of Applied Art as the institution most competent and experienced in evaluating contemporary applied art and design in the former Yugoslavia.

With the aim of stimulating trends in modern art, in 1966 the Museum set up the Purchase Award for pieces of modern art shown in the Belgrade October Salon, and later the May Exhibition of ULUPUDS. Since 1970, exhibitions by contemporary decorative artists – the MAA Salons – have been included in the regular annual exhibition calendar of the Museum. In this way, the Museum is becoming the most prestigious showcase for artists of different generations and different views in applied art and design.

It was not until 1966 that better conditions were secured for the ongoing collection, showing and publicising of works of contemporary applied art and design. This year saw the founding of the Department for Contemporary Applied Art, with its collections. In contrast to other departments, the basic idea was to follow all areas of applied art and design from 1918 to the present day. This conception fitted in with a change in world museum practice, and the firm conviction of the Department's first curator, Dr Mirjana Teofanović, that in order to form and study museum collections “the most important

thing is to observe the formal aspects of a developing style as reflected in original works in all areas of applied art”.

Around 100 works that were already in the collections of other departments, depending on the material from which they were made, soon became the “start-up capital” of the new department. In time, about 10,000 art objects were collected and divided up into collections of ceramics, glass and porcelain, tapestries, textiles, fashion and accessories, graphic and industrial design, photography, book design and illustration, and a collection of works that appeared in the period between the two world wars. Through exercising a careful choice of objects, whether purchased or gifted, these collections soon became a unique source in researching the history of applied art and design in Serbia in the 20th and early 21st century.

The Department's first curators were Dr Mirjana Teofanović and Svetlana Isaković, and today they are Biljana Vukotić, Marijana Petrović Raić, and Bojana Popović, M.A.

The Collection of Inter-War Applied Art

The continuous purchase of works that appeared between the two world wars started in the 1970s when Serbian society, excited by world museum trends and freed from ideological prejudice towards middle class culture, started to appreciate what had been created in this period. Over time, collections were formed of works by artists like Dušan Janković, Miloš Babić, Vasa Pomorišac, and architect Svetomir Lazić, followed by fashion, household objects, made in workshops or industrial plants, applied graphics,



decorations and medals, signs and badges. Today these items account for more than 2,500 entries in the inventory.

The Dušan Janković Collection. Dušan Janković (1894-1950), was the Serbia's first Art Deco artist and this collection started to be formed in 1974 thanks to purchases and a presentation by his widow Colette Janković and close relative Mrs Vojislava Rozić. The collection encompasses 1,574 pieces (691 inventory items) and the extensive personal documentation of the artist, gifted by Mrs Rozić. The collection not only offers examples from all the art fields in which Janković was active, but also a chronological survey of his work and a completely rounded view of his artistic creation. The greater part of the collection was publicised and shown to the public at a retrospective exhibition of this artist's work put on by Dr Vladimir Rozić in the Museum of Applied Art in 1987.

Graphics by Dušan Janković are also to be found in the National Museum and the Museum of Contemporary Art in Belgrade, while the collections of the *Musées royaux d'Art et d'Histoire* in Brussels contain several examples of useful and decorative porcelain made in the *Manufacture nationale de porcelaine de Sèvres*.

Part of the legacy of **Vasa Pomorišac** (1893-1961), painter and professor at the Academy of Applied Arts, was bought up in 1977 from his wife, Mrs Smiljka Pomorišac. The collection includes 190 drawings for stained glass windows, book illustrations, frescoes, bank notes, coats of arms, medals, postage stamps, and the stained glass illustration "Judgment of Paris", which was actually made. The collection faithfully reflects this artist's activity in the decorative arts field. Paintings by

Pomorišac are likewise kept by other Belgrade museums and in private collections.

The Miloš Babić Collection. This collection of the works of Miloš Babić (1904-1968) was purchased from his widow, Mrs Mirjana Sarina Babić in 1979. Babić considered himself a painter and he only worked in the world of commercial design to earn himself a living. This collection of 137 items - sketches and printed posters, newspaper advertisements - testifies to the modern sensibility, not only of Babić himself and his clients, but of those citizens of Belgrade at whom this publicity was aimed. Paintings by Miloš Babić are held in the City Museum in Subotica and the National Museum in Belgrade.

In 1980, sketches for furniture and interior designs (109 inventory items) were bought up from architect **Svetomir Lazić** (1894-1985). Lazić, who trained in Czechoslovakia, opened his own interior architecture studio in 1929 in a building which he had designed himself (218 Bulevar Kralja Aleksandra) and which is one of the earliest examples of a modern office building in Belgrade. However, like most architects, in designing for others, Lazić was forced to yield to the tastes of a conservative society. The Museum collection follows his work only partially, between 1922 and 1950.

The Collection of Fashion and Fashion Accessories illustrates fashion trends and tastes among Belgrade's middle and upper classes in the 1920s and 1930s. It incorporates around 1,000 pieces (682 inventory items), of which many were given by a number of Belgrade families (Vera Vasić, Čedomir and Rastko Vasić, Milena Veinović, Velisava and Darko Vidanović, Radmila Gagović, Jovanka Gajić, Dobrila Gaj Popović, Branibor Debeljković,



Slobodan Ivkov, Dobrila S. Jakovljević, Colette Janković, Mirjana Jevrić Lazarević, Jelena Jovanović, Ivanka and Miloš Jurišić, Vida Komadinić, Dušanka Marinković, Zora and Vera Markov, Branislav Marković, Dušica Mitić, Ajka Pindić, Bojan Popović, Ljubica Radulović Sofronić, Vida and Mileva Rogulić, Vojislava Rozić, Živorad Stojilović, Miloš Frantlović, Verena Han, Vera Cunjak, and Tijana Čolak Antić).

The most representative examples went on public show in the exhibition *Fashion in Belgrade 1918-1941*, mounted by Bojana Popović, M.A. in the Museum of Applied Art in 2000.

The **Collection of Household Objects** began to be formed during the 1950s, through purchase and through exchange with the Glass Museum in Liège. Later, the *Endowment Department* gave the Museum 10 items, which had belonged to well-known Belgrade donors, Velimir M. Todorović, Ljubomir N. Lešjanin, and Leposava and Dragutin Tadić. The collection was completed by gifts from Čedomir and Rastko Vasić, Ivan Gorjup, Darinka Jelević, Veroslava Hadži Ristić, and the Serbian Glass Factory in Paraćin.

Posters, diplomas, invitation cards, dance programmes from balls, illustrated bills from Belgrade shops, and insurance policies make up the **Collection of Applied Graphics**. The authors of these pieces are largely unknown, except for Mihailo Petrov (1902-1983), who has around 10 sketches for posters preserved in this collection. Donors to the collection include Velislava and Darko Vidanović, Ivanka Jurišić, Mira Savić, and Vojislava Rozić.

During the 1970s, the Museum bought up already existing collections of medals, signs and badges. The medals and signs were the work of

Yugoslavia's leading artists (58 inventory items) and had been gathered together by the respected Belgrade collector Henrik Lederer. The collection of falconry badges (47 inventory items) belonged to a family from Niš, the Janković family, whose members, like many others at the time, were very keen members of falconry societies which used sporting activities to instil a sense of Yugoslavism and Pan-Slavism into their followers.

The Collection of Modern Tapestry

The famed exhibition of French tapestry from the Paris Museum of Modern Art visited Belgrade in 1953 and had a crucial effect on the birth of this art discipline in Serbia. First of all, it was the painters who took an interest in tapestry, as it was their works that inspired tapestrywork. Soon, whole generations of artists started to emerge from the Academy of Applied Arts, for whom tapestry-making was not just "a picture in wool", but an independent medium offering huge possibilities – from sheer decoration to radical experimentation. The Museum of Applied Art's collection of 74 tapestries follows all the stages of Serbian tapestry-making. It has works by Jovan Bikicki, Dušanka Botunjac, Jagoda Buić, Lazar Vujaklija, Ela Gorski, Vanja Žanko, Milica Zorić, Živojin Kovačević, Vesna Mujičić Janković, Olivera Ninčić, Milena Ničeva Kostić, Nadežda Novičić, Joška Onić, Ninela Pejović, Boško Petrović, Nevenka Petrović, Gordana Pucar, Mateja Rodiči, Mira Sandić, Marija Saraz Takač, Jadranka Simonović, Zagorka Stojanović, Branislav Subotić, Tanja Tarnovska, Zlatko Cvetković, Dragana Cigarčić, and Stevan Čukić.



The Museum of Applied Art's Salon continuously showed the work of many tapestry artists, but the Museum's experts also put on two special exhibitions presenting a clear picture of the trends and range of Yugoslav and Serbian tapestry design. In 1963, Dobrila Stojanović, curator of the Department for Textiles and Costume, organised the exhibition *Contemporary Yugoslav Tapestry* and 20 years later, in 1983, Dr Mirjana Teofanović put together a study exhibition called *Contemporary Serbian Tapestry*.

The Collection of Contemporary Textiles

The first pieces of unique industrial textile materials were obtained for the Museum collection in 1952. During the first ten years of the Museum's life, its curators were busy putting together this collection through buying material in Belgrade shops, through gifts from the Academy of Applied Arts, and most of all, through a purchase from the Applied Art Institute, an institution that existed from 1946 to 1961, whose contribution to the history of Serbian applied art has never been properly appreciated. From the 1960s, an era when decorative art in Serbia was in full inspired flush, the Museum expanded its textiles collection by buying up items from exhibitions and from the artists themselves. At the end of the 60s, the purchase of industrially-produced textiles came to an end because they were of poor aesthetic quality, and attention focused instead on unique examples of painted and woven textiles. Today the collection includes 84 items, the work of Gorjana Ajzinberg, Dragana Bojić Nikolić, Branka Borojević Đokić, Iva Vranjanin, Anđelka

Vujičić, Gordana Glid, Ela Goski, Miroslava Lazarević Rendulić, Joško Onić, Svetlana Duca Pavlović, Ninela Pejović, Nevenka Petrović, Divna Popović Šošanić, Nadežda Ristić Vlajković, Anđelka Sljepčević, Marija Tasovac, Desa Tomić Djurović, Ida Ćirić, Jelena Ćirković and Ivana Šundevski.

The Collection of Modern Dress

This collection of around 160 items incorporates fashion drawings and sketches, one-off and mass-produced models, tailor-made clothes from the 50s and 60s, fashion items from leading foreign firms that were bought up to in exclusive Belgrade shops or abroad, and the 1990s, and pieces of original fashion jewellery.

Thanks to the good offices of Mr Aleksandar Joksimović, the collection of modern dress contains sketches of models, photographs from collections, diplomas, awards and press clippings on the work of this designer whose popularity at home and respect accorded by leading world fashion centres has never been matched by any other Yugoslav fashion designer.

Among those whose work figures in the collection are: Ana Bešlić, Velimir Vukićević Senior, Tatjana Vuleta, Stevan Dukić, Jelica Djurić, Ljiljana Žegarac, Zora Živadinović Davidović, Nadežda Ristić Vlajković, Vesna Vujičić Janković, Vanja Vukić Žurić, Zora Nikezić, Divna Popović Šošanić, Franjo Posavec, Zoran Prvanović, Marta Svećnjak, Marija Tasovac, Gordana Ćirić Krstić, and Danica Šantić.

Those donating items of clothing typifying fashion tendencies over the past 50 years include: Mirjana Andrejević, Evgenije Buić, Marija Bujić,



Radica Vučković, Lena Zafirović, Lidija Zafirović, Ivanka Zorić, Jelena Jovanović, Tijana Jovanović Češka, Ivanka and Miloš Jurišić, Milica Marković, Draginja Maskareli, Dobrila Milojević, Ivona Rajačić Barandovski, Vojislava Rozić, Hristina Sekulić, Milena Stefanović, Dobrila Stojanović, Mirjana Teofanović, Lidija Ćirić, and Tijana Čolak Antić.

The Collection of Stage Costumes and Stage Design

This small collection of 12 inventory items was formed thanks to the purchase of prize-winning works by the Museum of Applied Art at the May Exhibitions or purchases at one-man shows in the Museum's Salon. The items include drawings for stage costumes by Milanka Berberović, Božana Jovanović, Zora Živadinović Davidović, and Milica Radovanović, as well as sketches for stage settings by Veljko Despotović.

Bojana Popović, M.A, Senior Curator

Poster Sketch for the Artists' Ball "1002 Nights"

Kingdom of the Serbs, Croats and Slovenes,
Belgrade, 1923

Dušan Janković: signed c (centre), r (right):

dušanjankovićbelgrade 1923

Tempera and India ink on paper

61 x 48.5 cm

MAA inv. no. 18368

On 16 February 1923, "exactly at 9.23 p.m.", the Belgrade *Kasina* hotel saw the start of the "1002 Nights" Ball, the first such event organised by the *Cvijeta Zuzorić* Association of Friends of the Arts, and one to be long remembered. Painters, musicians, and writers representing many different styles thought up the programme for the ball and its décor. They turned it into a multimedia spectacle, which had very little in common with the traditional Belgrade balls. Part of the proceeds from the ball went towards building the *Cvijeta Zuzorić* Art Pavilion, the very first building aimed exclusively at displaying the modern arts (exhibitions, concerts, literary evenings and the like).

Dušan Janković designed the decoration for one of the rooms used for the ball, likewise costumes for the participants, the header for the satirical newspaper *Midnight*, which was sold at the ball, and the ball's poster. These items, which are kept in the Museum of Applied Art, were done in the Cubist style and in the spirit of negrophilia, very popular then in Parisian intellectual and artistic circles. Dušan Janković expressed great interest in African art, and while this did not last long, it was very timely, for it was precisely during those years that the geometric stylisation, rhythm and motifs from the art of African tribes shifted across into modern art.

Dušan Janković (1894-1950) lived in Paris from 1916 till 1935 where he completed his studies at the Ecole Nationale Supérieure des Arts Décoratifs).

This modern Babylon, a city whose art studios and cafés saw the most creative figures of the era pass through, gave the enquiring and active Janković an opportunity to invent his own individual visual expression and to try his hand at almost all the areas of applied and fine art. Some of his Parisian clients came from major publishing houses, like Flammarion, Larousse, Monde Moderne and Karma, but they also included the Peugeot motor manufacturer, the Manufacture Nationale de Porcelaine de Sèvres, the porcelain factory of Bloch et Fils, the variety theatre Moulin Rouge, and composer Philippe de Fages, for whom he designed a villa and complete interior at St. Cloud.

At the same time, Janković maintained close contact with Belgrade, where he moved with his family in 1935. When he arrived here, he devoted himself to applied graphics, especially book design, and with his French wife Colette he collected objects of Yugoslav folk art. Around 40 years on, Colette presented their collection of about 6,000 items to the Musée de l'Homme in Paris in both their names.

Selected Literature: V. Rozić, *Dušan Janković 1894-1950: La vie et l'oeuvre*, exhibition catalogue, Museum of Applied Art, Belgrade 1987, Cat. No. 70.

B. P.



Fig. 68

Ensemble – dress, jacket and shawl

France, Paris, 1927

Dušan Janković; each piece was signed separately:

Dušan Janković Paris

Velvet, taffeta, sewn, decorated with pyrogravure decorative border, silk thread

Dress – 105 cm long; Jacket – 68 cm long; Shawl – 124 x 75 cm

MAA inv. no. 13006

This ensemble could be called the fashion credo of Dušan Janković. A simple shape, with decoration – stylised Yugoslav folk motifs, good quality material and careful tailoring. These qualities grace all his models that are held today in the Museum of Applied Art. On the sketch for the dress (inv. no. 12968) it is noted that this should be made of white cotton velvet and the decoration done in the pyrogravure technique. The perforated transfer (inv. no. 13159) for applying the decoration to the large shawl has also been preserved. Pyrogravure had been very popular since the end of the 19th century among people with hobbies, who used it to decorate objects made of wood, but it could also be used to draw certain motifs on velvet. The point of a small pencil-shaped needle was heated white-hot and then applied to the surface of the fabric. This technique required an extremely steady hand, days of work, and an ivory velvet base. Janković achieved a striking effect, which he would not otherwise have got using a more traditional method of textile decoration – embroidery or painting.

As a *New Age* man, Dušan Janković devoted most of his creative energy to fashion-design. In this he was unique for 1920s Serbian society, but even for Paris, where he then lived, the young artist's choice of profession was almost natural. After the First

World War, fashion gained a specific status in France and was regarded as the leading field of decorative art.

Janković's fashion atelier for art fashion "Colette" (Colette – La Mode d'art de l'atelier named after his French wife) was located at 126 Avenue Philippe Auguste in the 11th arrondissement. He started it about 1924 and continued till the early 1930s, when the world economic crisis reduced the number of orders.

The models that have been preserved, as well as the great number of sketches and drawings that preceded them, show Janković to be a designer who focuses on the emancipated woman whose dress style does more to emphasise her personal taste than her social status, the woman who consciously chooses simply-designed comfortable clothing with just the odd fashion detail characteristic of an artist who, as in a painting, discreetly adds his signature to the clothes she is wearing.

Selected Literature: V. Rozić, *Dušan Janković 1894–1950: La vie et l'oeuvre*, exhibition catalogue, Museum of Applied Art, Belgrade 1987, 25, Cat. No. 134, fig. on p. 116.

B.P.



Fig. 69



Afternoon Dress

Kingdom of Yugoslavia, Belgrade, 1938
Fashion Salon of Rebeka Jakovljević Amodaj
No salon label
Silk, sewn, embroidery beading
Length 103 cm
MAA inv. no. 11564

Of the many dresses made in the prestigious Belgrade salon of Rebeka Jakovljević Amodaj in the inter-war years, only this single item has come to the Museum of Applied Art. It is a simple dress, typical of the last years of the 1930s, with accentuated shoulders, waisted, and a bell-shaped skirt decorated with horizontal *figures of eight* (frogging) of the same material and diamond shapes filled with red and white beads. It was the property of Mrs Mira Obradović, a regular customer at the salon.

Rebeka Jakovljević Amodaj (1896 – ?) opened her fashion salon in 1919. Only a few years later, any clothing item made in her salon had become something of a status symbol. Through the 1920s Rebeka went on regular trips to Paris from where she brought back models of famous designers such as Jean Patou, Jenny, and Syber. Copies were chosen and made up at the customer's request after watching the models being shown by mannequins filing through the Salon. Likewise, the Salon offered expensive materials made in limited series in Paris, and fashion accessories to complete the ensembles.

The world economic crisis of the Thirties posed a huge threat to the reign of the Paris couturiers – the cost of paying for the right to copy their models became too prohibitive for upper-class clients all over Europe. At the same time, local dress salons were able to demonstrate their own brand of creativeness, naturally, following the line that continued to be dictated by Paris. The ability to adapt Paris fashions to the taste of Belgrade women, tailoring which emphasised both the figure and personality of the wearer, then adding the right accessories, combined with an excellent supply network and good work organisation in the Salon, allowed Rebeka Jakovljević Amodaj not only to maintain her reputation, but to become an artist of the highest rank in the eyes of her contemporaries.

Selected Literature: B. Popović, *Moda u Beogradu 1918–1941 = Fashion in Belgrade 1918–1941*, exhibition catalogue, Museum of Applied Art, Belgrade 2000, Cat. No. 99, fig. on p. 179.

B. P.



Fig. 70

Sketch for a Stained Glass Window at the "Aeroclub", Belgrade

Kingdom of Yugoslavia, Belgrade, 1932

Vasa Pomorišac; signed below right: V. Pomorišac
1932.

Tempera on tracing paper

56 x 14.5 cm

MAA inv. no. 13246

The Museum of Applied Art holds a lot of sketches and drawings for stained glass by Vasa Pomorišac dating from 1923 to 1960. They include a sketch for a stained glass window in the *Aeroclub* ("Our Wings") in Uzun Mirkova Street in Belgrade, which was never made. The investor, the *Aeroput* air company of Belgrade commissioned the stained glass on which Pomorišac depicted Icarus, the mythical father of all fliers, and his modern equivalent – the flight pilot, idolised by inter-war generations. This Art Deco composition is framed by rich ornamentation inspired by Serbian mediaeval frescoes, for whose modern transposition, Pomorišac, as a member of the *Zograf* group of artists founded in 1928, was an ardent advocate.

The traditional technique of painting on glass was updated in the period between the two world wars and it became very fashionable in the interior decoration of public and private buildings. When he received the commission for the *Aeroclub* building, Pomorišac had already gained the reputation of a skilled artist in stained glass (the *Cvijeta Zuzorić* Art Pavilion, 1928; the villa of Tihomir Panić, 1928).

Vasa Pomorišac (1893-1961) studied art in Belgrade, Zagreb and München, and went on to specialise in painting on glass at London's Central School of Arts and Crafts. In so doing, he became the first Serbian artist to be trained in Great Britain and he worked in this medium, which did not have a long tradition in Serbia. On returning to Belgrade in 1925, Pomorišac took an active part in the artistic and social life of the city. Besides painting pictures and frescoes, he painted stained glass and did graphic design. He taught at the School of Arts and Crafts and, from 1950, at the Academy of Applied Arts. He continued to paint on glass after the Second World War (the *Elektroprivreda* (electricity company) building, 1948; the City Assembly building, 1949; the Hotel Metropol, 1957, etc), quickly adapting to the new social realism spirit of the time.

Selected Literature: Lj. Stojanović, *Vasa Pomorišac (1893–1961)*, exhibition catalogue, Museum of Contemporary Art, Belgrade 1986. (and the literature cited therein).

B. P.



Fig. 71



“Torture at the Stake”

SFRY, Belgrade, 1959
Milica Zorić; signed: M. Zorić
Embroidery, appliqués
Wool, gold thread, cloth
190 x 137 cm
MAA inv. no. 5378

This tapestry *Torture at the Stake* belongs to the early phase of Milica Zorić, one of the pioneers of modern Serbian tapestry. She takes pieces of old folk embroidery and her own, and applies them to a woollen cloth base. In this way, she creates unusually expressive stylised figural compositions, which push the actual decoration of the embroidery into the background. This artist stands out because of her unconventional approach to this medium and is considered one of the pioneers of structural tapestry. In time Milica Zorić changed her technique and type of material, but the motifs inspired by folk traditions and mediaeval art remained a hallmark of her work.

Milica Zorić (1909-1989) finished her art history studies at Belgrade University's Faculty of Philosophy. She was interested in literature and painting on glass, and from 1957 onwards in tapestry, then a new medium in Serbia. She held her first one-woman show in Belgrade in 1959 at the Museum of Applied Art. Her work was exhibited in Zagreb, Ljubljana, and Niš, but also in Paris, *Contemporary Yugoslav Tapestry* in 1960, Lausanne, *The Biennial Exhibition of Tapestry*, in 1967, as well as Prague, Leipzig, Budapest, and Peking, where Yugoslav tapestry artists exhibited in 1978 and 1979.

She was awarded the October Salon Prize in Belgrade in 1971 and received a number of other awards, too.

The tapestries of Milica Zorić can also be found in the Atelje 61 (Studio 61) and Pavle Beljanski collections in Novi Sad, in some state institutions, and in private ownership.

Selected Literature: M. Teofanović, *Savremena tapiserija u Srbiji*, exhibition catalogue, Museum of Applied Art, Belgrade 1983, pp. 11–12, Cat. No. 1. [Summary: *Tapestry in Serbia*]; About M. Zorić see, D. Stojanović, *Savremena jugoslovenska tapiserija*, exhibition catalogue, Museum of Applied Art, Belgrade 1963, no. pag. [Résumé: *Tapiserie contemporaine Yugoslave*]; M. Teofanović, *Život forme umetnosti struktuirane niti* [The Life of the Artform of Structured Threads], Prvi Trijenale tapiserije, exhibition catalogue, Atelje 61, Novi Sad 2001, pp. 3, 45.

B. P.



Fig. 72



*"A change in state is equal to the quantum hypothesis
on the theory of the absurd or the album of Mrs A"*

SFRY, Belgrade 1988
Olivera Ninčić; unsigned
Combined technique
Cotton, viscose, twigs
18 x 20 x 24 cm – 8 parts
MAA inv. no. 18630

The installation *A change in state is equal to the quantum hypothesis on the theory of the absurd or the album of Mrs A* by Olivera Ninčić is a non-traditional textile artwork, completely estranged from the classical three-dimensional portrait. On the basis of a plaster cast of the face of the person, here Mrs A., eight portraits are cast using a technique similar to that for making felt cloth. By colouring, gathering, and piercing the material with tiny twigs, each of these textile portraits displays the different degrees of unease of Mrs A. The work was executed in the spirit of international multi-media art of the 1980s and following on from the revolutionary changes in textile art of the 70s, this installation is unique in Serbian textile art, as indeed in the work of this artist.

In 1981, Olivera Ninčić (born in 1954) followed up her academic studies in tapestry at the Belgrade Faculty of Applied Arts with searchings of her own. Her interest in the fundamental qualities of cloth and unconventional materials is constantly present in her work. She exhibits in the country and abroad (Poland, Finland, Sweden, Canada, and Ukraine). She is employed as a Senior Lecturer at the Faculty of Applied Arts.

Selected Literature: Olivera Ninčić: *tapiserija* = Olivera Ninčić: *Exhibition of Tapestry*, exhibition catalogue, Museum of Applied Art, Belgrade 1991, no. pag., reproduced; G. Vukadinović, *Izložba Tapiserija učesnika Prve jugoslovenske kolonije tapiserista "Boško Petrović"* [Tapestries by Participants at the "Boško Petrović" First Yugoslav Tapestry Colony], exhibition catalogue, "Boško Petrović" Gallery of Tapestry and Atelje 61, Novi Sad 1999, no. pag., part of the installation is reproduced.

B. P.

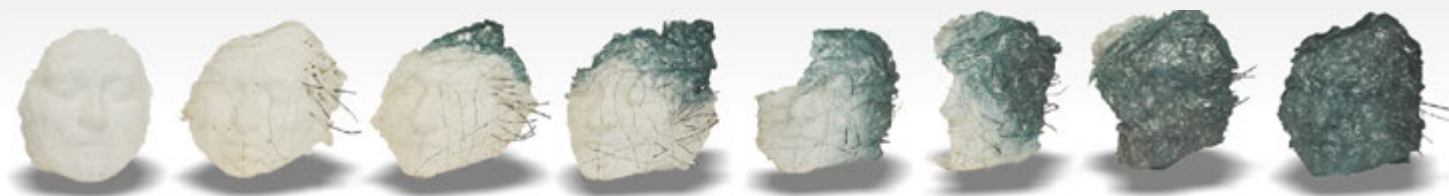


Fig. 73



The Collection of Posters and Graphic Design is large and varied. The *Modern Posters* section is divided into several groups: political, politically committed, business, music, film and exhibition. A special place is occupied by the collection of contemporary Polish posters. Restricted to theatre, film and committed posters, this collection gives a complete survey of Poland's most significant artists in the field of modern graphic design of the 1960s and 1970s. The political posters by contemporary artists from Serbia, and indeed from the former Yugoslavia are characterised by variety and a high artistic level. Looked at thematically, these posters, in documenting important dates in post-1945 Yugoslav history, bear important testimony to an era. Produced by: Mile Milunović, Mihajlo Petrov, Dragoslav Stojanović Sip, Aleksandar Pajvančić Aleks, Aleksandar Daskalović, Branislav Dobanovački, and others, they represent valuable works in the Social Realism art style of the second half of the 1940s and the pop-art tendencies of the late 1960s.

At the start of the 1980s – a more recent period of poster art - there was an upsurge in theatre posters due to the popularisation of the theatre in Serbia, with the establishment of new international and domestic theatre festivals such as BITEF (Belgrade International Theatre Festival), Sterijino

pozorje, etc. In this collection we may single out the innovations in graphic design produced by Saveta and Slobodan Mašić, Bata Knežević, and others.

The collection also contains individual or group designs by modern artists or creative marketing agencies from the end of the 1990s and beginning of the year 2000 who found their inspiration in art-concept design. A typical representative of these trends in contemporary Serbian graphic design is Zoran Blažina. The Collection of Contemporary Graphic Design incorporates signs and emblems produced with great originality by pioneers of modern graphic design such as Dragoslav Stojanović Sip, Miloš Ćirić, and Branko Đonić.

The entire collection gradually grew thanks to gifts by the artists themselves or presentations of whole collections, as was the case with a collection of film posters was given by the National Library of Serbia in the first half of the 1960s. The valuable collection of Polish posters was purchased from Mr Bata Knežević in the mid-1970s.

The Collection of Book Illustrations and Bindings is distinguished by its number and by its artistic merit. It contains original works, published and unpublished, by our best illustrators and graphic designers whose work marked the entire graphics scene in Serbia after the Second World War.



The holdings comprise original works – illustrations for children's books, without which any serious selection of leading applied artists is unimaginable. The originality of artists like Bosiljka Kićevac, Mihajlo Pisanjuk, Ida and Rastko Ćirić, Dušan Petričić, and others left an indelible impression on a whole period of children's book illustration and their work ranged in style from utter realism to abstract motifs.

A separate group of objects encompasses graphic maps, individual graphic sheets and drawings as produced by: Bogdan Kršić, Dušan Ristić, Miodrag Vartabedijan, and Radomir Stević Ras. These are autonomous works of art whose artistic freedom of expression is not bound by the illustrator's brief. They are creations that reveal deep philosophical reflection in relation to the thematic framework and in offering original solutions characterised by masterly drawing and modern composition structures, they are works of exceptional craftsmanship.

In 2005, the Collection was enriched by a gift of five illustrations (prints) from the charismatic artist Mirko Ilić. Firmly established and very famous already in the United States of America as a graphic designer, he creates paradigmatic works using combined techniques: assemblage and photomont-

age or computer pictures of a enigmatic and provocative nature.

The Museum gathered together its extensive collection of book illustrations through direct purchase from the artists at their one-man shows or through gifts from the artists.

The Collection of Contemporary Art and Documentary Photography contains objects and works by the major figures of the older and middle generations in Serbian art photography. Prominent among these are the works of Vojislav Marinković, Branibor Debeljković and Dragoljub Kažić, artists whose work left its stamp on the second half of the 20th century.

By introducing into Serbian photography new experimental methods and optical effects, new genres such as *life photography*, and bold compositions, these artists demonstrated that they were true pioneers. Abstraction and the conceptualism that was evident in Serbian photography at the start of the 1990s is what typifies the work of Branimir Karanović. This small collection is also distinguished by the documentary opus of Tomislav Peternek, whose alert photojournalist's eye followed the student demonstrations in Belgrade in 1968.

Photographer and art historian Mirko Lovrić has a separate group of 12 photographic



works in the collection, consisting of huge photographs, photocollages and photograms. This unique collection by such a major artist (the MAA has the most complete collection of Lovrić's work) follows all the stages of the artist's development. The Museum came upon these items through purchase at the artist's one-man shows, in the form of awards at the October and May salons (B. Karanović, M. Lovrić) or through gifts by the artist.

Modern Caricatures is a collection bringing together the works of such well-known cartoonists as Aleksandar Klas, Zoran Jovanović, Yugoslav Vlahović, and Predrag Koraksić, among others. The collection is based on the quality of the artists rather than on a historical and chronological view of Serbian caricatures in the second half of the 20th century. These are works of capital importance, like the original cover pages of the satirical paper *Jež* by Aleksandar Klas; cartoons which offered models for later animation under the same name by Zoran Jovanović; small graphics and caricatures by the legendary cartoonist of the magazine *NIN* (Belgrade Informatively Weekly), Yugoslav Vlahović; and the ever topical grotesques of Predrag Koraksić. Works by these authors certainly brought innovation and individuality into modern Serbian satire: pictorial sensibility (A. Klas), razor-sharp caustic comment

on the totalitarianism of the Titoist period (Z. Jovanović), restrained, analytical and balanced criticism of overall trends in society (J. Vlahović), satirical, bold and grotesque presentation of the tragic events in Serbia during the 1990s (P. Koraksić).

The caricatures collection expanded through purchase or gifts from the artists.

Since 1996, the Department for Contemporary Applied Art has carefully followed modern art production in the field of comic strips, collecting examples of work by the middle and younger generations. The **Comic Strip** holdings include both traditional and experimental types, as well as those typifying the latest trends – a combination of historical spectacle and science fiction.

Legacies from illustrators and graphic artists Đorđe Milanović and Dragoslav Stojanović Sip make up separate units in the Collection. These artists were pioneers in this field in the latter half of the 20th century. The Đorđe Milanović legacy came to the Museum in 1991, and the Dragoslav Stojanović Sip bequest in 1994.

In addition to their basic activity of collecting items, and studying and re-evaluating them, the Department's experts also organise exhibitions from all fields of applied art. Solo and group exhibitions are in the remit of the Salon of



Modern Applied Art. Since its foundation till the present day, the Salon has mounted 120 exhibitions of important artists from many different fields. Among the individual publications and exhibitions relating to projects in modern visual arts we would single out: the Museum publication *Belgrade Political Posters, 44-74*, by Jevta Jevtović, Svetlana Isaković, and Bora Likić (1974); the exhibition, *Belgrade Political Posters, 44-74*, organised by Svetlana Isaković (1975), and the study exhibition *Dragoslav Stojanović Sip (1920-1976), Sketch for a Portrait*, by Marijana Petrović Raić (2003). Notable visiting exhibitions include *Yugoslav Children's Book Illustration* by Svetlana Isaković, which went on show in China (1986-87).

Marijana Petrović Raić, Senior Curator



Poster for “Belgrader Tage in Wien Kunst”, Vienna – Belgrade

FRY, Belgrade, 2002

Zoran Blažina

Offset print

200 x 106.5 cm

MAA inv. no. 22340

The visual hallmark of *Days of Belgrade in Vienna* is one of a series of successful posters for cultural events, which Zoran Blažina produced for the Secretariat for Culture of the city of Belgrade between 2000 and 2005. Looked at as a whole, these complete projects – visual advertisements for the campaigns and programmes of cultural institutions reveal a sophisticated familiarity with space and complete freedom of creativity and experiment.

Days of Belgrade in Vienna is one of a group of works by this artist in which he aspires towards more complex “designer moves”: the visualisation of atmosphere, of the moment, of sound, of observation, of feeling – in short, visualisation of everything that can be seen, felt, touched. In terms of composition, the poster for *Days of Belgrade in Vienna* was conceived as a piece describing the multi-layered quality of planning. The essential background for all of Zoran Blažina's visual play is a sketch for a stylised projection of the city. However, as he proceeds further he gives priority to a compositional play of lettering and polygons, which make up the nucleus of the graphic identification and occupy the foreground. This association of shapes symbolises the four corners of the world, rivers and bridges, alluding to the firm cultural bonds between the two friendly cities. The soft, velvety shades of the grey river bank and the blue of the river itself suggest a pictorial approach. This demonstrates that the artist takes his creative starting-points and design ideas from a modified version of art-concept design, but always accompanied by emotion (the basic stimulus) and energy, which he then tries to communicate to the observer.

The poster for *Days of Belgrade in Vienna* was given to the Museum of Applied Art from a one-man show by the artist, and it went a long way to

completing the collection of posters and graphic design of the Department for Contemporary Applied Art due to its importance and its purpose.

Zoran Blažina graduated from Belgrade's Faculty of Applied Arts in 1982. From 1993, he lectured on design as an aspect of public relations in the Public Relations Business School. In 2005 he became an associate professor in graphic communications in the Graphics Department of the Faculty of Applied Arts in Belgrade. He is the founder and initiator of the Festival of Graphic Communications *Noname*, held in the town of Čačak since 2004. He has been a member of ULUPUDS (Association of Serbian Fine and Applied Artists) since 1987, and also of the Art Directors Club for Yugoslavia. He has participated in over ten solo exhibitions: at the Belgrade TV Centre, for Programme and Audience Research, Belgrade 1991; at the French Cultural Centre gallery, Belgrade 1997; the 25th May Museum, Belgrade 2001; and the Museum of Applied Art, Belgrade 2004.

Selected Literature: M. Vlačić, *Kroz Belgradeske galerije [A Trip through Belgrade's Galleries]*, Večernje novosti, Belgrade, June 17th, 1986; M. Fruht, *Dizajn u svetu i kod nas: čisti estetizam [World and Serbian Design: Pure Aestheticism]*, Politika, June 22th, 1991; S. Đ., *Posteri za Muzej [Posters for the Museum]*, Politika, Belgrade, August 19th, 1991; M. Đ., *Velika nagrada dizajneru Zoranu Blažini [Grand Prix Awarded to Designer Zoran Blažina]*, Politika, Belgrade, May 12th, 2000; *Zoran Blažina: dikoncept i apstrahovanje = Designconcept and Abstraction*, exhibition catalogue, Salon of the Museum of Applied Art, Belgrade 2005.

M. P. R.





Illustration for the children's book "Nevidljiva ptica"

(Invisible Bird), a work by Ljubivoje Ršumović

SFRY, Belgrade, 1974

Dušan Petričić

Combined technique (India ink and coloured pencils)

28.5 x 26.5 cm

MAA inv. no. 9666

This illustration for the book *Nevidljiva ptica* possesses characteristics of style that make it immediately recognisable as the work of Dušan Petričić. It is one of seven illustrations for this book and the Museum of Applied Art bought them up at a one-man show in the gallery *Grafički kolektiv* in 1975. The illustration, with its witty and satirical portrait of a family looking smugly at itself in a concave mirror, is typical of the iconographic and artistic qualities of the period – Dušan Petričić's early phase in the mid-1970s. In its visual narration, this piece belongs to the world of caricature, while the structure of its composition has all the attributes of a "single-picture comic strip". In his drawing, Petričić reveals a complex system of idea which can all be combined in various ways without fear of repetition. The very fact that this artist with the peculiar creative spirit illustrates texts for children to read speaks volumes about the nature of his unquenchable imagination and quirky freshness. For Dušan Petričić childhood is an inexhaustible source of creative inspiration.

In the media that he chooses (illustrations, caricatures, drawings, comic strips and animated cartoons), Dušan Petričić brings irony and humour to his work. He turns his heroes into funny little human figures with the attributes of "power, authority and superiority" and creates a "dark chronicle" of the eternal grotesqueness of the human condition.

Dušan Petričić was an associate professor in the Applied Graphics Department of the Faculty of Applied Arts in Belgrade from 1986 to 1991. Since the middle of the 1990s he has lectured on animation and illustration at Sheridan College in Oakville, Toronto. He sends in regular caricatures for *Večernje novosti* (and has done so since 1969), as well as for international magazines and dailies: the *Toronto Star*, the *New York Times*, and the *Book Review*. He has won the Pierre award for cartoon-drawing, in 1968 and 1982; the October Prize of the city of Belgrade, in 1976; the Golden Pencil for his animated film *Anensi*, in 1989; and an award at a meeting of the International Board for Young People, in 1998. He has taken part in many solo and group exhibitions.

Selected Literature: *Dušan Petričić: Izložba karikatura i ilustracija* [Exhibition of Caricatures and Illustrations], exhibition catalogue, Sebastijan Gallery, Belgrade 1987; *Ilustracije, karikature, naslovne strane NIN-a*, [Illustrations, Caricatures, NIN Cover Pages], exhibition catalogue, Glas Gallery, Belgrade 1998, 8–9.

M. P. R.



Fig. 75



Graphic map "Benvenuto Cellini"

SFRY, Belgrade, 1979

Bogdan Kršić

Copper engraving – aquatint

73 x 50 cm

MAA inv. no. 17581

Graphic map *Benvenuto Cellini*, a bibliographic edition originating in Rome in 1975, was directly inspired by the life and art of the famed sculptor of Italian Mannerism. The extraordinary, adventurous life of this mid-16th century artist impelled Bogdan Kršić to study this artistically exciting and historically turbulent period of Italian culture. The series of graphics entitled *Benvenuto Cellini* was preceded by two other works – *The Ship of Fools* by Sebastian Brandt, done in 1966-1968, and *The Pied Piper of Hamelin* by Victor Dick, produced in 1970, which exudes the spirit of mediaeval heresy and the aesthetic principles of Gothic art. This embodies Kršić's interest in different historical periods of art. He transposes this back to the original sources, and then into works depicting a world of the fantastic and the grotesque.

Bogdan Kršić applied the Mannerist concept to his own work, but updated and modified. The ornate graphic sheets of the *Benvenuto Cellini* map are distinguished by very dramatic lighting, which departs from classic compositional balance, and a vague spatial depth, which draws entices the viewer into the endless distance. This work, which the Museum of Applied Art bought from the artist at his one-man show in the gallery *Grafički kolektiv* in 1982, displays exceptional graphic precision in the techniques used: a dry needle, aquatint and copper engraving.

Bogdan Kršić graduated in 1957 from Belgrade's Academy of the Applied Arts, Department of Applied Graphics under the tutorship of Professor Mihajlo S. Petrov. In 1956 and 1957, he studied at the College of Arts and Industry (Visoká škola uměleckoprůmyslová) in Prague with Professor Karel Svolinski. Since 1978 he has been a

full professor in the Graphics Department of the Faculty of Applied Arts in Belgrade. He is active in the fields of free graphics, illustration, typography, book design, and other graphic disciplines. He has participated in an impressive number of one-man shows and group exhibitions at home and abroad. He is the recipient of many awards, of which we should single out the following: first prize at the International Biennial Graphics Exhibition in Buenos Aires in 1968; the October Prize of the city of Belgrade in 1975; first prize at the Graphics Biennial Exhibition in Banská Bystrica in 1969; an award for his lifelong contribution to the graphic arts at the Fifth International Biennial Exhibition in Belgrade in 1998.

Selected Literature: P. Vasić, *Složeno i bogato delo* [Complex and Rich Work], Politika, Belgrade, December 16th, 1972; D. R., "Benvenuto Cellini" Bogdana Kršića [The "Benvenuto Cellini" of Bogdan Kršić], Borba, June 12th, 1975; P. Vasić, *Novi radovi Bogdana Kršića* [New Works by Bogdan Kršić], Politika, Belgrade, June 14th, 1975; M. Damjanović, *Grafike Bogdana Kršića* [The Graphic Art of Bogdan Kršić], NIN, Belgrade, April 26th, 1981; *Bogdan Kršić: crteži, grafički listovi, tipografija, knjiga* [Drawings, Graphic Prints, Typography, Book], exhibition catalogue, Museum of Applied Art, Belgrade 1982.

M. P. R.



A.O. alternative - Aschweig

Parjan Miro 75

Fig. 76



Photograph "Return to the East – Recession"

FRY, Belgrade, 2000
Mirko Lovrić
Coloured photograph
68 x 68 cm
MAA inv. no. 21494

The photograph *Return to the East – Recession* is part of a series of collages, which the artist dedicates to urban matters and botanical observations on a pristine environment. The photographs were made between 1999 and 2003 and testify to the artist's continued adherence to his long since adopted experimental method in photography, but also to his readiness to incorporate new ideas in his work – like introducing a new vocabulary of symbols to illustrate the old triangle: birth, awakening, dis-appearing.

In content, this work belongs to those that exclusively deal with the existentialist process, a horrendously menacing theme in our modern world of accelerated technology and the increasing feeling contemporary man has of social alienation. The idea of disappearance and overall destruction is conveyed by the artist through the abstract presentation and gradual decomposition of a solid spherical body from the moment it comes into being to the moment of culmination when it completely disintegrates. The idea of the sphere is not new to this artist. He uses it in his abstract photographs of optically distorted squares from the end of the 1970s.

From the technical viewpoint, M. Lovrić is using familiar and proven methods of collage from the late Seventies. Beside the basic motif, he employs a horizontal series of lines, which are repeated simultaneously within the framework of an autonomous visual entity. In his collage *Return to the East – Recession* the artist applies bright colours (cobalt blue, vermillion, and gold) and thus arouses memories of the coloured frescoes of a lost civilisation – Byzantium.

The Museum of Applied Art rewarded this work by buying it up at the 32nd May Salon in 2000 and by doing so, increased the holdings of modern photography and also the collection of works by Mirko Lovrić which is considered to be one of the most complete in Serbia. The photocollage *Return to the East –*

Recession was shown at a one-man show by the artist in the Museum of Applied Art in June 2005.

Mirko Lovrić (born in 1935) graduated in 1956 from the Department of Art Photography of the School of Applied Art in Zagreb. In 1957, he became a member of ULUPUDS, and in 1961 graduated from the Department of Art History at the Faculty of Philosophy in Belgrade. In 1972 he became a freelance artist and in 1992 he founded Belgrade's National Centre of Photography, over which he presided for many years. He has won numerous awards including: second prize at the Biennial Exhibition of Photographic Art in Anvers, 1958; the Purchase Prize of the Museum of Applied Art at the October and May Salons in 1969 and 2000, respectively; plaques and prizes for his life's work from ULUPUDS in 1973, 1979, and 1996; and an award for his life's work from the National Centre of Photography in Belgrade, 2002. He has taken part in many solo and group exhibitions at home and abroad.

Selected Literature: *Mirko Lovrić: fotografije: izložba povodom dvadeset godina umetničkog rada* [Photography: exhibition on the Occasion of twenty years of Art Work], exhibition catalogue, Gallery Grafički kolektiv, Belgrade 1973; *Mirko Lovrić: Nega-tiv+Pozitiv*, exhibition catalogue, Museum of Contemporary Art, Belgrade 1979; *Mirko Lovrić: Retrospektivna izložba* [Retrospection], exhibition catalogue, Museum of Contemporary Art, Belgrade 1998; Z. Pavlović, *Čudesni svet fotografije: o izložbi i opusu Mirka Lovrića* [The Wonderful World of Photography: On the exhibition and work of Mirko Lovrić], Književnost 3–4, Belgrade 1999; *Introspekcija: Mirko Lovrić: fotografije, fotokolaži i fotogrami*, [Introspection: Photography, Photo Collages, Photograms], exhibition catalogue, Museum of Applied Art, Belgrade 2003.

M. P. R.

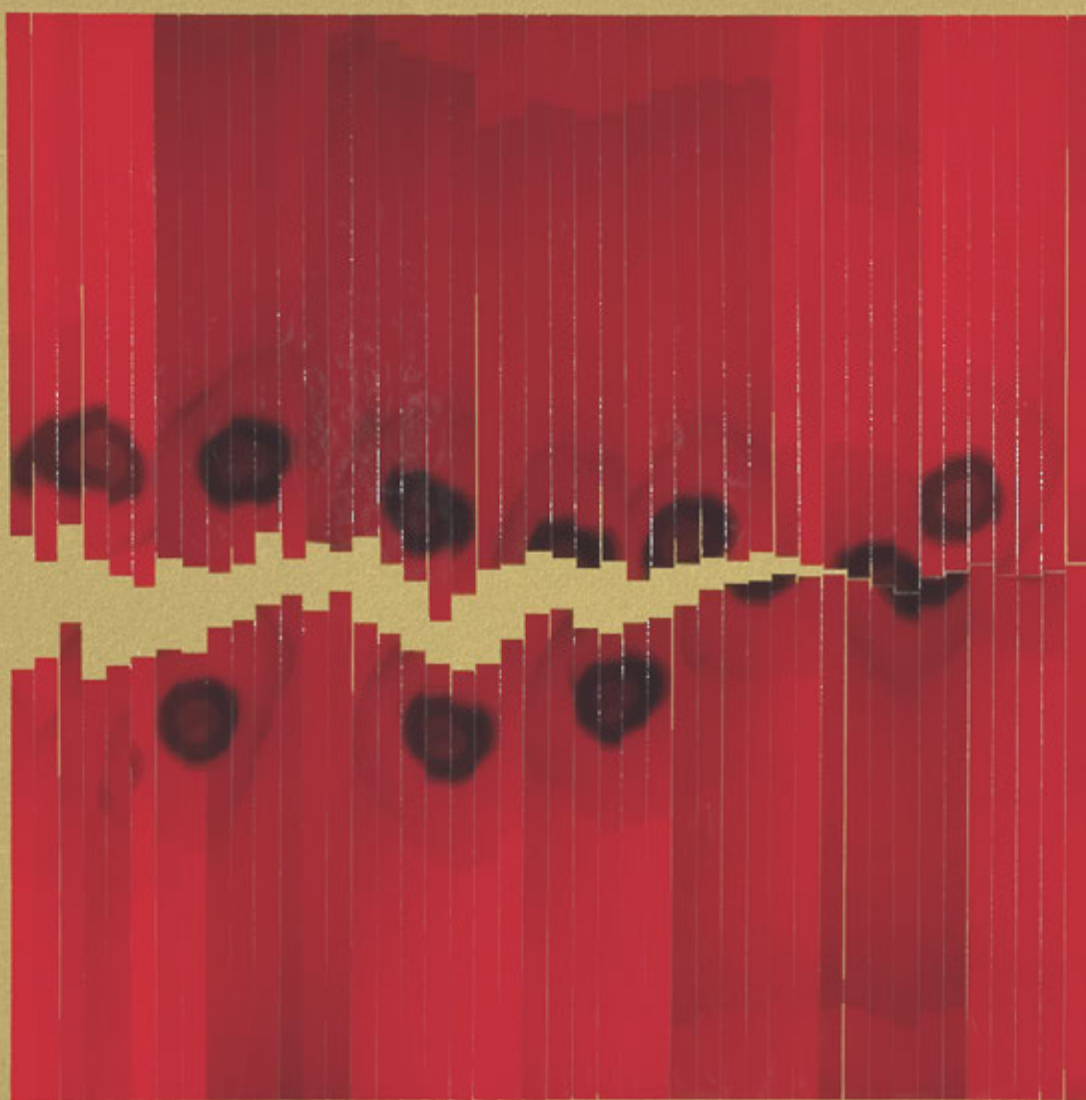


Fig.74



Caricature "Untitled"

(graphic map from *Artists and Voyeurs*)

SFRY, Belgrade, 1981

Jugoslav Vlahović

Serigraph

69 x 49 cm

MAA inv. no. 22497

This caricature *Untitled* is one of 30 numbered items from the map *Artists and Voyeurs*, which is specific in its content – a satirical and critical view of typical aspects of our everyday life as a general, social, individual, psycho-sociological and moral reality. For his cartoon, this artist has chosen the figure of the lead violinist at a moment of creative inspiration. The face of the musician is easily recognised as that of famous violinist David Oistrakh and the artist multiplies this face lending the player unusual accoutrements – instead of violin and bow, a tree-trunk and saw.

Vlahović always gives considerable thought to his message and then places it in a complex web of ideas. The cartoon's satirical context is turned upside down. The core of the message is only comprehended gradually after the symbols placed by the author in a sophisticated morphological system have been carefully read.

The drawing is perfect, precise and elegant, with a Pointillist modelling of shape. In this surrealist staging of the composition, Vlahović places his figures in a relationship of mutual negation. His cartoons and graphics are shot through with echoes of the theatre of the absurd, as well as a delicate gift for sophisticated irony.

The caricature *Untitled* exhibits all the qualities of Vlahović's creative signature: an unchanging visuality; originality of ideas; complete autonomy of the drawing in relation to the text; and a multimedial use of genres (cartoon, graphics, and illustration).

The cartoons, graphics and illustrations of Jugoslav Vlahović are stamped with the qualities of timeless, universal meaning.

Jugoslav Vlahović graduated from the Graphics Department of the Faculty of Applied Arts in 1974, in the class of Professor Bogdan Kršić, who

lectured in book illustration. In addition to his book of caricatures *Veni, Vidi, Vici*, he published five other books of caricatures: *Jugoslav, Case Solved, the Moral of this Tale*, in collaboration with H. Berger, Vienna; *Consequences*, Art Gallery. In 1976, he started to work for *NIN*, where he became the magazine's technical editor in 1984. He published his cartoons in many domestic publications, but also abroad: *The New York Times*, *Wiener Journal*, *Die Presse*, *Die Zeit*, *La Repubblica*, and *Le Monde*. His works were included in the international anthology of cartoons *Sköna Skämt*, published by Bra Böcker, Sweden; the Museum of Contemporary Art, Belgrade; the Museum of Caricature in Grabov (Bulgaria); Basel (Switzerland), etc. He has been responsible for the graphic design of a hundred books and gramophone record sleeves, posters, and one stage set. He has taken part in many one-man shows and group exhibitions. He has been awarded with numerous prizes for caricatures, illustrations, and graphic design: the Pierre award in 1977 and 1995, Belgrade; the annual prize given by ULUPUDS, Belgrade, in 1977, 1981, and 1987; the Yomiuri Schimbun prize, Tokyo, Japan, in 1983 and 1996; and a prize for his illustration of the comic book *Konsekvenca*, International Book Fair, Belgrade, in 2000.

Selected Literature: *Jugoslav Vlahović: karikature, ilustracije* [Caricature, Illustrations], exhibition catalogue, National Museum, Belgrade 1989; *Ilustracije, karikature, naslovne strane NIN-a*, [Illustrations, Caricatures, NIN Cover Pages], exhibition catalogue, Glas Gallery, Belgrade 1998, pp. 8–9; J. Vlahović, *Art – geleri: album ilustracija i karikatura* [Shrapnel Art: Album of illustrations and caricatures], Belgrade, NIN, 2000; *Jugoslav Vlahović: crteži* [Drawings], exhibition catalogue, Haos Gallery, Belgrade 2001; *Ilustracija i karikatura* [Illustrations and Caricatures], exhibition catalogue, Boem Gallery, Dom kulture Starčevo, Starčevo 2005.

M. P. R.

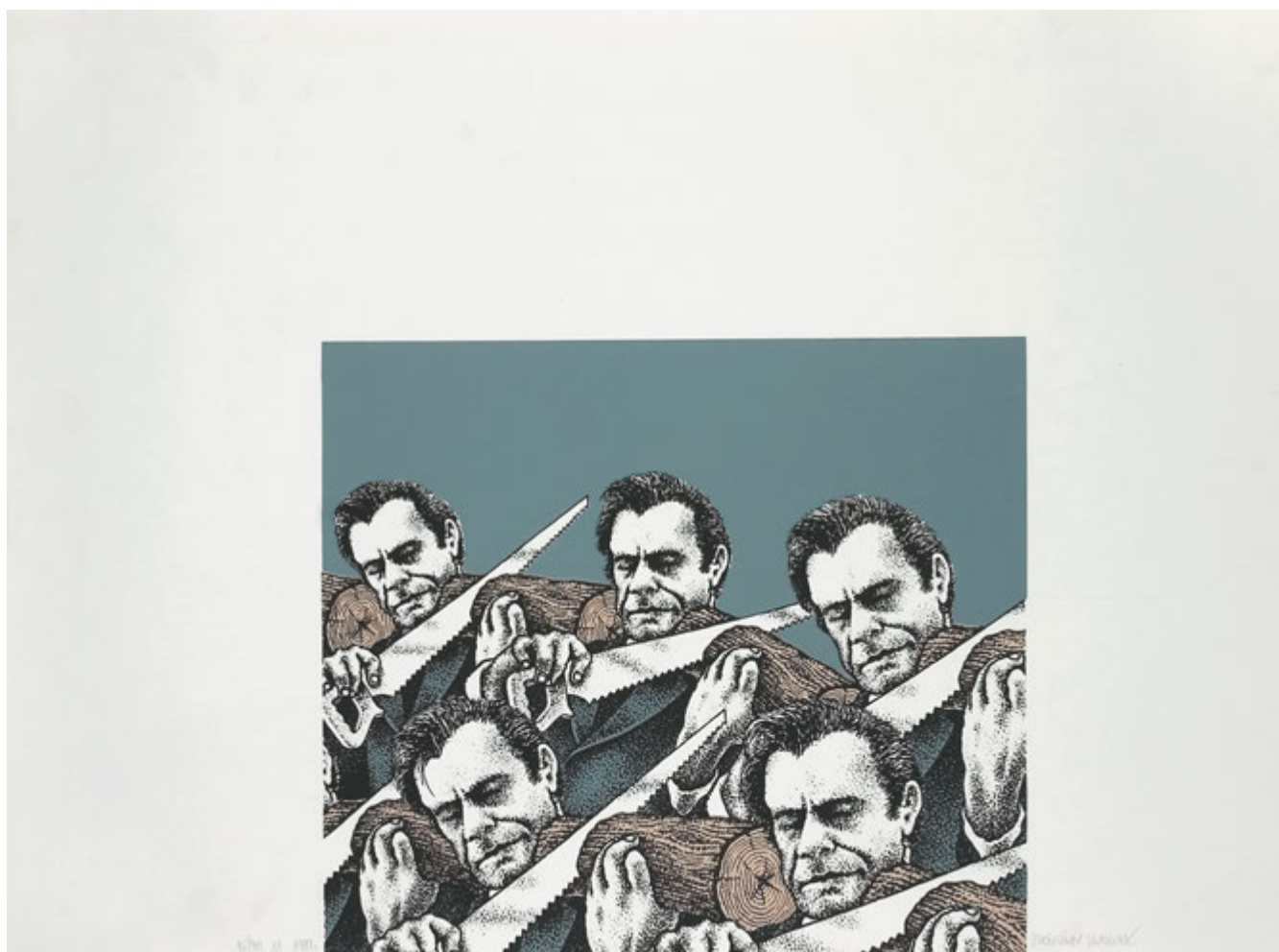


Fig. 78



Comic strip "Le Fléau des Dieux"

published by *Soleil*, Toulon, France.

FRY-SCG, Belgrade 2000-2005

Aleksa Gajić

Combined technique (coloured pens. aquarelle, coloured pencils)

60 x 45.7cm

MAA inv. no. 22498

The comic strip *Le Fléau des Dieux* (The Scourge of God) by illustrator Aleksa Gajić, with its popular content, belongs to the contemporary genre of pseudo-historical novel and science fiction. Aleksa Gajić took up the challenge of a difficult film script by French writer Valérie Mangin and through a five-minute serial illustrated this futuristic story about the fight between the Roman Empire and the barbaric Huns, which actually did take place in the 5th century A. D., but in comic strip form 10,000 years later.

This length of comic strip, taken from the five-minute sci-fi serial, is marked by the enormous power of the drawing and the artist's potential for high quality in his original graphic style. This last epic struggle between the Romans and the Huns gave the artist the chance to show off his virtuosity as a draughtsman through his portrayal of monumental galactic battles. His strength and the wonderful atmosphere he creates derive from a richly inventive succession of scenes that take up the entire space on the picture boards. The artist meets all the expectations of new comic strip standards: besides a successful narrative told within the framework of composition with a wealth of detail, he skilfully creates a dramatic atmosphere while lending the characters maximum psychological depth. In the five years that he worked on this popular serial, Gajić perfected his drawing technique, which anyway leaned towards realistic figuration. This item is a gift from the artist from his one-man show at the Museum of Applied Art in June 2005.

Aleksa Gajić graduated from the Faculty of Applied Arts in Belgrade in 1998. He studied under

professor Rastko Ćirić and his diploma piece was a colour comic strip album called *Technotise*. From 1996 he worked as a full-time associate of the eminent children's magazine *Politikin Zabavnik*, and since 2000 he has been employed with the French publisher *Soleil*, engaged on the illustrated album *Le Fléau des Dieux*. In SCG, over the past years he has illustrated a number of books and magazines for many publishers and design studios. He is achieving excellent results in the field of graphic design. He has participated in three solo and many more group exhibitions. He has received important awards: the *Golden Helmet*, at the Festival of Caricature in Niš 1998; the *Politikin Zabavnik* prize, at the 41st *Golden Pen* competition at the *Progres* gallery, Belgrade 2001; an award at the 43rd *Golden Pen* competition at the *Progres* gallery, Belgrade 2004.

Selected Literature: A. Manić, *Alternativa u prvom planu* [Alternative Art in the Forefront], Glas javnosti, Belgrade, February 3rd, 2002; T. Strauss, *Die Geissel der Götter*, Magic Attack, Luxembourg, April 2002; Aleksa Gajić: *Strip art*, exhibition catalogue, Dom kulture Čačak, Čačak, 2003; *Black, white 'N' green*, exhibition catalogue, Srećna galerija [Happy Gallery], Studentski kulturni centar, Belgrade 2003; Aleksa Gajić: *virtuelna realnost – realna virtuelnost* [Virtual Reality - Real Virtuality], exhibition catalogue, Museum of Applied Art, Belgrade 2005.

M. P. R.



Fig. 79



The Collection of Contemporary Ceramics reflects the importance of one of the crucial disciplines in modern applied art and design in terms of artistic achievement. The collection started as soon as the Museum was founded. Today, it has 400 inventory items. The collection grew thanks to purchases at the following solo and group exhibitions: the *Triennial Exhibition of Contemporary Ceramic Art*, the *May Exhibition by ULUPUDS*, the *October Salon*, and the *MAA Salon*.

The Collection of Contemporary Ceramics is divided into two units – ceramic art and industrial ceramics.

The ceramic art collection covers objects originating from the mid-20th century to the present day. It is further broken down into sculpted ceramics and utility ceramics.

Besides objects by artists who have made their name in the recent history of this artform, the collection also has examples of the latest works reflecting what is happening on the international scene. The ongoing gathering of modern ceramics gives us an insight into the gradual advancement of this discipline from the first objects made by Lucija Bančov Veber, Đorđe Rosić, Kosta Đorđević, Velimir

Vukićević Senior, Olga Vujadinović, and Mirjana Isaković, whose art developed from traditional ceramics. During the 1960s and 1970s new styles and ideas emerged in keeping with the modern art scene and are to be found in the works of Ivan Tabaković, Paula Kaasinen Stajević, Ljiljana Trajković, Delija Prvački, Velimir Vukićević, Nada Aksentijević, and Tijana Dujević Lišćević, who introduced modern Serbian ceramic art onto the international stage. Pride of place in the group from this period belongs to Branislav Stajević, Ljubiša Mišić, and Branislav Spasojević, for they exerted a great influence on the development of ceramic pottery in Serbia.

An important part of the collection is made up of works by Jasmina Pejčić, Srđan Vukajlović, Dijana Todjeraš, Katica Pavelka, Miloslav Pavelka, Ljubica Jocić, Dejan Stepanović, and Slađana Danojević because it was they who introduced new artistic ideas and were duly repaid with awards at the Triennial Exhibition of Ceramics, the main exhibition of contemporary ceramic design in our country.

In the first years of the new millennium, the collection has added works by the youngest generations of ceramics artists, those who carry the



torch of the new modernism. The analytical works and installations of Ljubica Jocić, Aleksandar Vac, Larisa Ackov, Vojislava Ćitaković, Nemanja Nikolić and Tijana Đorđević have represented our art at prestigious international shows, *Ceramics of the Balkan Lands* IAK/IAS (Athens 2002), the 6th *International Exhibition of Ceramics* (Mino, Japan, 2002), the 54th *International Ceramics Competition*, Faenza, 2005), and the exhibition *The Contemporary Serbian Ceramics Scene at the Start of the 21st Century*, which the Museum mounted in the Art and Perception Gallery in Sidney, Australia, in February 2005. This exhibition was put together by Biljana Vukotić.

The Collection of ceramic utility objects began at the end of the 1970s with works by the first designers in the Zaječar Porcelain and Glass Factory and sanitary appliances from Mladenovac and the *Toza Marković* factory in Kikinda.

This is how the first objects designed by Ljubomir Jovanović, Borisav Dedić, and Marina Sujetova Kostić came into the Museum collection. The development of ceramic design came to a stop with the economic crisis of the last years of the 20th century.

The Museum's experts have organised many exhibitions of modern ceramic art and design and bought up important works to complete the collection.

The author of the first exhibition *Modern Yugoslav Ceramics* in 1954 was curator Ružica Drecun Gajić. When the Department of Modern Applied Art was founded in 1966, Museum advisers Dr Mirjana Teofanović and Svetlana Isaković did a lot of collecting, publicising and exhibition work. The first exhibition the Department put on abroad was *Contemporary Ceramics and Glass from the Museum of Applied Art*. It was held in the State History Museum in Moscow in 1975. The authors of the exhibition were Mirjana Teofanović and Svetlana Isaković.

Since 1970, as part of its work, the Museum's Salon has organised exhibitions of the work of individual modern ceramics artists, such as Dušan Mihajlović (1970), Dragoljub Adžić (1975), Kosta Djordjević (1976), Borivoje Dedić (1978), Ljubiša Mišić (1980), Branislav Stajević (1982), and Aranka Mojak (1983). Selected works from these exhibitions have found their way into the Museum collection.

The most important study exhibition of ceramics, encompassing the period from the 1920s to



the mid-1960s, was staged under the title *Modern Serbian Ceramics* by Department curator Svetlana Isaković in 1979.

The *Triennial Exhibition of Contemporary Ceramic Art* started up in 1968 was of major significance for the growth of modern ceramics in Yugoslavia, and now Serbia. Since 1974 it has been jointly organised by the Museum of Applied Art in Belgrade and the Art Encounters festival in Subotica.

These exhibitions display modern ceramics in all its forms: ceramic art, industrial design and a selection of works originating from international ceramics symposia held in our country. In the course of time, the idea behind the Triennial Exhibition developed and changed as its main aim was to show major achievements by individual ceramics artists in the time lapse between two of these exhibitions. This event was greatly assisted by curator Svetlana Isaković up to 1996, and from then on by her successor Biljana Vukotić.

The Collection of Contemporary Glass comprises 217 inventory items – the work of individuals who shaped the historical and artistic development of modern glass objects from the 1980s to the middle of the 1990s. The continuous collection

of modern glass objects started with the first one-man shows of Aleksandar Portnoj (1970), Dragan Drobnjak (1971, 1981, and 1996), Ana Piskijades (1972), and Emilija Marodić (1989) – all part of the exhibition programme of the Museum of Applied Art's Salon.

The objects in the Collection are again divided into art glass and industrial design.

In Serbia, the making of art and industrial glass objects is linked with the complex process of production in industrial facilities.

Art glass objects (meaning those blown free and those blown into moulds) which the Museum possesses include works by the above-mentioned artists, whose work reveals a new concept in the artistic treatment of glass surfaces. It must be stressed that in the complicated procedure of producing a work of art, much depends on the shaping of the glass mass and the craftsmanship of master glass-blowers.

Industrially designed utility articles from the Collection started to be collected from the 1960s – a period of radical transformation of industrial production. This period also saw an increased in automated manufacture and the beginning of



industrial design in our country. In the complex production process the actual design of the articles is an important step in producing objects made of glass. Early industrial design in Serbia coincided with the work of the first trained artists Veselko Zorić, Dimitrije Gvozdenović, and Aleksandar Portnoj in the *Serbian glass factory* at Paraćin, Zoran Prvanović in the *Porcelain and glass factory* in Zaječar, and Dragan Drobnjak in the *9 October* glass factory in Prokuplje.

The Department's curators Mirjana Teofanović, Svetlana Isaković, and Biljana Vukotić played a big part in collecting these glass objects.

The Collection of Articles of Industrial Design and Furniture started during the 1950s. The 22 inventory items that make up this Collection include industrially-manufactured articles made of ceramics, glass, and wood (furniture) and also industrial design projects by young designers who first launched new ideas, which could be applied in industrial production.

The Collection of Metal Art Objects contains an important legacy by academy-trained painter Sava Sandić consisting of 56 inventory items dating from 1956-2000. Jewellery and cigarette

boxes, decorative plates, dishes, ashtrays, and book covers were all executed in the spirit of poetic realism. They were made of forged or beaten copper and silver and decorated with stylised and condensed shapes in shallow relief. The artist's favourite theme was a poetic presentation of a woman with some sign - symbol (a flower, a bird) or warriors, or people dancing the *kolo* (Serbian round dance). He often depicted the figures of animals, floral motifs and geometric shapes as well.

Biljana Vukotić, Senior Curator



Ceramic sculpture "Perpetuum mobile"

SFRY, Belgrade, 1966

Ivan Tabaković; signed below right: I.T.

Majolica

38 x 52 cm

MAA inv. no. 9433

The dominant effect in the ceramic sculpture *Perpetuum mobile* is created by pale grey and white tones with coloured accents in the form of circles, squares, and triangles. This allows the artist to use graphic art on the surface of the object. This form of artistic experimentation continued into the 1970s in sculptures from the series *Perpetuum mobile* made from klesonite and cardboard.

This majolica sculpture from *Perpetuum mobile* is Tabaković's last ceramic work and it went on show at the Second Triennial Exhibition of Ceramics in 1974.

At the Academy of Applied Arts Ivan Tabaković first headed the Textiles Department. From 1950 to 1972 he was professor in the Ceramics Department, teaching artistic ceramics, drawing and painting, design and modelling. His colleagues included Professor Sergej Lebedev who lectured in technology and master craftsman, Čedomir Jovanović, an expert adviser on pottery. For a certain time, Nebojša Mitrić, who taught modelling, also worked as a demonstrator.

Ivan Tabaković mainly exhibited at international exhibitions. In 1954, the IAC (International Academy of Ceramics), of which Ivan Tabaković was a member from its inception in 1952, organised an exhibition in Canne, which attracted ceramics artists from 31 countries. Our country's reputation in the field of ceramics was assured by winning the second place, a Diploma of honour, and the gold medal. Besides the exhibition, a conference was arranged in which Pablo Picasso took part. At the second IAC

exhibition organised in Ostende in 1959, Tabaković carried off the silver medal, and in 1962 in Prague, at the third IAC exhibition, he won the gold medal. From 1959 onwards he took part in the world's most prestigious biennial exhibition of ceramics organised by the International Museum of Ceramics in Faenza.

Ivan Tabaković (1898-1977), academician, professor, painter and ceramics artist, is a unique figure in Serbian art as a result of his artistic and theoretical opus. Through his achievements in the fine and decorative arts, he exerted a strong influence on countless generations of other artists.

Selected Literature: M. B. Protić, *Ivan Tabaković: Retrospektivna izložba 1914–1976* [Retrospective], exhibition catalogue, Museum of Contemporary Art, Belgrade 1977, p. 5. [Summary]; S. Isaković, *Savremena keramika u Srbiji* [Contemporary Serbian Ceramics], Belgrade 1988, p. 136; B. Vukotić, *Ivan Tabaković: večito kretanje – Magija moderne keramike* [Ivan Tabaković: Perpetuum mobile – the Magic of Modern Ceramics], L. Merenik, Ivan Tabaković: 1898–1977, exhibition catalogue, Matica srpska Gallery, Novi Sad 2004, pp. 67–68.

B. V.



Fig. 80



Ceramic sculpture "Untitled"

FRY, Belgrade, 1993

Velimir Vukićević

Porcelain, fired clay

35 x 22 cm

MAA inv. no. 22275

The sculpture *Untitled* sublimates the constant preoccupation of the artist Velimir Vukićević with the relationship between the painted and sculptural elements in ceramics. Here he overcomes the contrast between the shaped and the painted surfaces of the object with supreme skill. The sculpture is shaped manually and consists of clay plates (fired several times) and plates made of porcelain. The painting of the central porcelain area in striking colours is achieved by engobe and shading with an air-brush. The style, ideas and technique contained in this sculpture will prove to be a lasting inspiration for this artist.

The sculpture was shown at the *October Salon* in Belgrade in 1993. It won the purchase prize of the Museum of Applied Art and the ULUPUDS plaque.

Velimir Vukićević was born in 1950. He graduated in 1974 and obtained his Master's degree in 1976, both at the Faculty of Applied Arts in Belgrade, where, from 1994, he became associate professor for artistic ceramics in the Ceramics Department. He has been a member of the IAC (International Academy of Ceramics) since 2002. Works by this artist can be found in the collections of the International Museum of Ceramics in Faenza (Italy), the City Museum in Kanazawa (Japan), the Museum of Ceramics in Carouge (Switzerland), and the Collection of Small Ceramic Objects in Zagreb (Croatia).

He has held two one-man shows, held in the *Singidunum* gallery in Belgrade in 1981 and the Belgrade Cultural Centre gallery in 1999. He has participated in over 50 group exhibitions at home and abroad. He is the recipient of numerous prizes and awards, notably the Grand Prix at the *Triennial Exhibition of Yugoslav Ceramics* in 1980 and 1996, the annual ULUPUDS award in 1998, and an honorary award at the *International Ceramics Exhibition* in Mino, Japan, in 1998.

Selected Literature: B. Vukotić, *New Tendencies in Contemporary Serbian Ceramics 1996–2002*, Ceramics Art and Perception 54, Sydney 2003, pp. 72–76.

B. V.



Fig. 81



Installation "Introspection"

FRY, Belgrade, 2002

Jasmina Pejčić

Terra sigillata

33 x 10 x 18 cm

MAA inv. no. 22276

The installation *Introspection* is composed of 4 deformed reels made by using different coloured clays in combination with terra sigillata. The magnifying glass on top of each of the reel shapes allows a view inside the objects and an insight into their multi-layered symbolic meaning. The hand-crafted shapes, their external and internal decoration, and the frequent experimentation with non-ceramic materials make up the personal signature of this artist.

For her installation *Introspection*, Jasmina Pejčić received the Grand Prix at the 11th Triennial Exhibition of Ceramic Art in 2003. She presented the work to the Museum.

Jasmina Pejčić was born in 1965 in Belgrade. She graduated from the Faculty of Applied Arts in Belgrade in 1990. Since 1994, she has held 7 one-man shows. She has taken part in more than 10 group exhibitions in the country and abroad. Between 1992 and 2003 she received awards at each *Triennial Exhibition of Ceramics*, the annual prize given by ULUPUDS in 1995, and the award for ceramics at the 38th *October Salon* in 1997.

Selected Literature: B. Vukotić, *XI trijenale savremene umetničke keramike* [11th Triennial of Contemporary Ceramic Art], exhibition catalogue, Museum of Applied Art, Belgrade 2003, pp. 3, 12; B. Vukotić, *Zur 11 Triennale zeitgenössischer keramischer Kunst in Belgrad*, *Keramik Magazin* 3, Frechen 2003, pp. 39–41; B. Vukotić, *New Tendencies in Serbian Ceramics*, *Ceramics Art and Perception*, Sydney 2005, p. 4.

B. V.



Fig. 82



Ceramic statue "Mars and Venus"

SCG, Belgrade, 2003
Vojislava Čitaković
Majolica, engobe
55 x 48 x 19 cm; 58 x 41 x 22 cm
MAA inv. no. 22491

This sculpture is reminiscent of the legend of Venus and Apollo. It presents the busts of two very modern people and combines elements of shop window dummies. The sculpted figures are shaped in keeping with the criteria of what is considered beautiful by the average mass media consumer. The decoration is poster-like, inspired by the aestheticism of the comic strip.

Vojislava Čitaković goes in for large-size narrative compositions which the viewer finds easy to understand. She transposes into clay those events and bits of information she comes across every day. She combines the symbols of pop culture and modern-day consumer society with the products of her personal imagination.

This composition was bought at the exhibition *Belgraders in Faenza* held in the Italian Cultural Centre in Belgrade in 2004.

Vojislava Čitaković was born in 1977 in Belgrade. She graduated from Belgrade's Faculty of Applied Arts and Design in 2003. Since 2001 she has taken part in group exhibitions at home and abroad: *World Biennial Exhibition of Ceramics*, Korea, 2003; *International Biennial Exhibition of Ceramics*, Taiwan, 2004; and *New Tendencies. Serbian Ceramics* which the Museum organised in the Ceramic Art Gallery in Sydney in 2005. Works by this artist are to be found in the collections of the Museum of Ceramics, Taipei (Taiwan) and the Museum of Decorative Art in Sydney.

Selected Literature: B. Vukotić, *New Tendencies in Serbian Ceramics*, Ceramics Art and Perception, Sydney 2005, p. 4.

B. V.

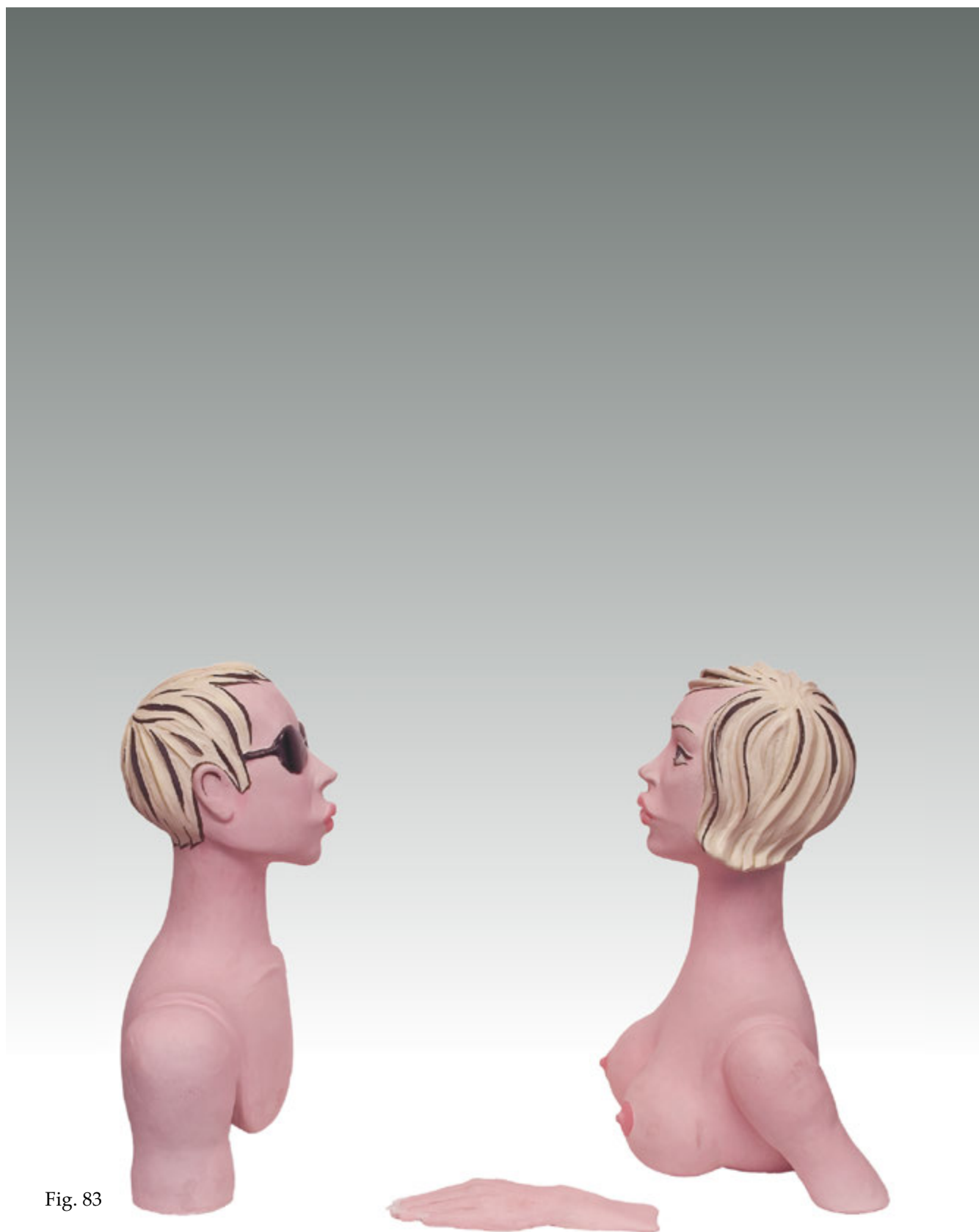


Fig. 83



Vase

FRY, Paraćin, 1995
Aleksandar Portnoj
Glass, blown in a mould, patinated
10 x 29 cm
MAA inv. no. 7737

This vase is made of green glass with a grey-brown patina. In its simple shape and treatment of the outer surface, it diverges greatly from the traditional method of making glass objects.

At this time, the experimentation of Aleksandar Portnoj is equally directed towards resolving the shape of the object and the outside surface of the glass mass. He solves the problem of treating the surface by applying a mixture of melting agent and oxide onto the heated glass mass of the object. This art technique is similar to Art Informel.

The vase was purchased at an exhibition mounted by the Museum in 1970.

Aleksandar Portnoj was born in 1941 in Nikšić. He completed study at the Academy of Applied Arts in Belgrade in 1966. The same year he started working as a designer in the Serbian glass factory at Paraćin. It was his idea to launch the International Symposium of Contemporary Glass Design. This event started up in 1978, allowing artists to meet each other once a year and turn their ideas into reality in the Paraćin factory. He has taken part in many exhibitions in the country and abroad. He has also won a large number of prizes and awards.

Selected Literature: M. Teofanović, *Aleksandar Portnoj: izložba stakla = Aleksandar Portnoj: Glass Exhibition*, exhibition catalogue, Museum of Applied Art, Belgrade 1970; B. Vukotić, *Savremeno umetnički oblikovano staklo iz zbirke Muzeja primenjene umetnosti u Beogradu [Contemporary Glass Design in the Collection of the Museum of Applied Art in Belgrade]*, Knjiga o staklu: zbornik radova sa simpozijuma "150 godina staklarstva u Srbiji" održanog u Zavičajnom muzeju u Jagodini 25. i 26. novembra 1996. godine, edited by B. Cvetković, Jagodina 2002, pp. 117–18, 124. [The Book of the Glass: proceedings of the symposium "150 years of the glassware industry in Serbia" November 25–26, 1996, Regional Museum, Jagodina, Summaries]

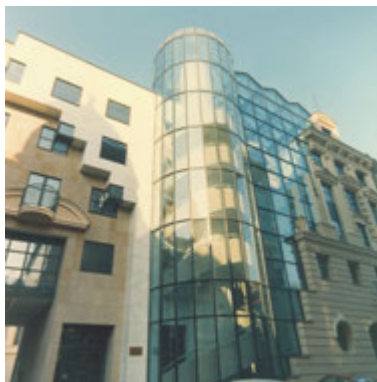
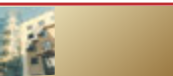
B. V.



Fig. 84

Department for Architecture and Town Planning, with Collections







The Department for Architecture and Town Planning, with its collections, is the youngest department in the Museum of Applied Art and is directly linked to the foundation and history of the Architecture Salon. It was formally founded in 1979, five years after the Architecture Salon's first exhibition, as the Sector for Architecture, Town Planning and Architectural Design.

From the time it was established in 1974, the Architecture Salon was tasked with presenting modern architecture to the general public through an annual exhibition and drawing up concise records of the exhibits on display so that these might one day form the nucleus of a museum collection of architecture. According to the introductions written by Jevta Jevtović and Zoran Manević the Salon's chief initiators, for the catalogue of the first Salon exhibition, the actual proposal to set up the Salon was inspired by the wish to ensure continuity with the Architecture Salon, that had been established in 1929, and with the work of the Modern Group of Architects. On the broader plane, the foundation of the Architecture Salon was a major turning-point in the architectural life of Belgrade and may be regarded as yet one more aspect of the changes taking place in the cultural life of society in the early 1970s - changes triggered by the energy of the worldwide student demonstrations of 1968. The domestic architectural scene simply reflected international events. There were three main elements, which determined the country's architectural life - attempted reforms in the teaching of architecture by the *New School of Architecture* organised by Bogdan Bogdanović, the growth of alternative architectural practice, and the initiation of architecture exhibitions through the Salon of the Museum of Applied Art.

A brief survey of the history of the Department reveals four characteristic phases. The first period is influenced by the ideas of the Salon's founders architects, Zoran Manević, Petar Petrović, Vladimir Blažin, with support from Mihajlo Mitrović, Uglješa Bogunović, Milica Šterić, Aleksandar

Jermolenko, Miloš Bojović, and Aleksandar Milenković. The second period, up to the middle of the 1980s, is marked by a powerful injection of creative energy from architect Radomir Vuković, whereby the Salon's method of work becomes more sophisticated and the design of the catalogue more visually striking and more ambitious in content. There are more accompanying events and a historical survey is introduced. Vuković instigates the publications *Nova* and *Arhitekta*, both designed to publicise architecture more widely. The third period, from the mid-1980s to the end of the 20th century, is shaped by the inventive personality of architect Dragan Živković. The Salon starts varying in content, form and design, the catalogue likewise, and begins exhibiting signs of experimentation. Živković also established very lively communication with similar institutions abroad. Special mention should be made of the part he played in organising the exhibition *Belgrade – Similarities and Differences* which was a guest at the 19th Triennial Exhibition of Architecture in Milan, Italy, in 1996. The new period in the life of the Department started with the 24th Architecture Salon of 2002, a year when a new curator Ljiljana Miletić Abramović, who was both an art and architecture historian, gave strength to the medium of architecture in both theoretical and museological terms. There was also a clear change in the catalogue, which became a relevant historical document of vastly improved design.

Apart from the work of individual Department curators, enormous effects have been felt as a result of the social, political and cultural changes affecting architecture over the past 30 years. The influence of the Museum's chief director is also by no means negligible, starting with Jevta Jevtović, who helped found the Salon and the Department, through Gojko Subotić, Bojana Radojković, and Svetlana Isaković, down to Ivanka Zorić today. All of them recognised the importance of a study of architecture as part and parcel of the work of the Museum of Applied Art and lent it their unfailing support.

Architecture is a complex “discipline”, uniting as it does engineering and art. Architectural designs “create” space and have a long-term effect on the life and appearance of a city. The museum of architecture is everywhere around us; buildings are of themselves direct sources and exhibits. These particular qualities were bound to affect the specific nature of the work and activities of the Museum's Department for Architecture, and Town Planning. The Department's main mission is to collect, study, evaluate and present modern architecture as it grew up through the 20th century. It looks at architecture as a whole – building design, town planning, interior design, the history of construction, architectural design, and architectural theory and literature. The Museum collection consists of plans, drawings, posters, models, electronic design, decorative architectural features like sculpture and other details. It includes constructed buildings and building designs.

The Collection comprises a wealth of varied documentation from the Architecture Salon, photographs, and audio tapes. In 2002, an electronic database was set up with CDs containing data on the participants of the last four Architecture Salons and their designs.

The Salon, in concept, form and time, has grown to become an important event, deservedly reputed to be the biggest and most prestigious exhibition of contemporary Serbian architecture and attracting the architectural elite, but young architects as well. A total of 27 Salons have been held so far (the only interruption being the period from 1995-1998 - the 20th and 21st Salons - for understandable reasons). The Salon has always aroused great interest among the professional and arts public and in the media, too. It is one of the most visited exhibitions, not only of the Museum, but of the city at large. The catalogues provide extremely useful documentary material and are a sort of chronicle of architectural life. The book *View of the Salon* by Aleksandar Milenković, architect and critic, is also valuable in giving a complete picture of the Architecture Salon.

The other part of the Collection is given over to legacies, which are very important in developing and enriching the museological, historical and scholarly aspects of the Department's work. The legacy of architect Miladin Prljević (1900-1973) was received in 1981 thanks to Mrs Vera Tošić, also an architect, and the daughter of Mr. Prljević. She presented the Museum with a part of his professional documentation – plans, manuscripts and publications. Miladin Prljević was best known as the architect of the famous Belgrade building called the Palace of Albania (constructed in the period 1938-1940, following a competition design submitted by B. Bon, M. Grakalić, M. Prljević and Đ. Lazarević). Together with the work of Branislav Marinković and Momčilo Belobrk, Prljević's opus belongs to the period of late Modernism and left its mark Belgrade's architecture throughout the 1930s. The particular merit of this team of architects was to bequeath to the city the specific shape of the modern Belgrade residential “palace”.

The legacy of architect Dr Branko Maksimović (1900-1988), a member of SANU and founding father of Serbia town planning, came to the museum through his wife, Mrs Nada Pešić Maksimović. In 1994, she presented the museum with a set of documents containing plans, manuscripts and publications. In the field of urban design, architect Branko Maksimović worked in many directions – as a planner, theorist, historian, critic and teacher.

In the period 2002-2005, the Museum received a series of smaller legacies, mainly of photographs and sketches. Documents owned by interior design pioneer, Aleksandar Šaletić (1928-1993) were given by his wife, architect Gordana Šaletić, and the documentation of architect Petar Petrović (1933-1999) was gifted by his spouse, architect Olivera Petrović. The work of Stojan Maksimović, given by the architect in 2004, was transferred to electronic form and formed the basis of the documentary archive. It was augmented by an audio archive consisting of recorded interviews with architects Stojan Maksimović, Slobodan Danko Selinkić, Petar Arsić, Vlada Slavica, and Milan



Pališaški. The same collection also includes sound recordings of themed discussions held as part of the accompanying programme for the Architecture Salon.

From the very outset, exhibition activity was taken as a fundamental form of the Department's work, but as time went on the Department also developed the basic museum practice of studying and presenting architecture, as well as establishing regional and international cooperation. The intensity and success of this cooperation is best illustrated by the fact that the Department of Architecture and Town Planning and the Museum itself twice organised appearances by a team of Serbian architects at the leading world architectural showcase - the Biennial Exhibition of Architecture in Venice. This happened in 1991 and 2002.

Within the overall, successful and attractive work of the Museum of Applied Art, the Department of Architecture and Town Planning is outstanding in its dynamic activity and ambitious planning. It must be stressed that the Department's curators have

always strived to nurture and establish good collaboration and joint projects with architects themselves. The Department, with its Salon as a long-standing major architectural event, has created a picture of the Museum as a location closely linked to architecture, a central focus, a living contact with the profession, with culture generally, and with investors. In this sense, the Museum of Applied Art has become an ideal place to exhibit and study architecture, and underline its importance.

The works in this book have been chosen for their value as anthological pieces of Serbian 20th-century architecture. They are structures whose durability and usefulness have been proved many times over both in terms of their type and their design. They have become symbols of the architectural face of Belgrade. All of the buildings shown are recipients of awards from the Architecture Salon.

Ljiljana Miletić Abramović, M.A,
Museum Adviser

Residential Building

Address: Belgrade, 10 Braće Jugovića Street
Years of design and construction: 1973-1977
Architect: Mihailo Mitrović
(Rated an outstanding achievement at the 4th
Architecture Salon, 1977)

This residential building with its unusual, if not bizarre, provocative shape and located in the centre of the old part of the city aroused lively interest and debate from the moment it went up. This is typical of reactions to the work of Mihailo Mitrović. In his extensive and specific opus, this building reflects all the essential characteristics of the work of this architect.

Viewed in the context of Belgrade's residential architecture of the 1970s when there was an expansion along these lines, especially in the "production" of large urban settlements, Mitrović's block of flats with the extravagant and shocking impression it produced has a contrary effect. His experimental method and imagination gives birth to an architectural style based on constantly shifting forms and an absence of stylistic and formal compactness. The strangest details are the angular motif on the ground floor, the floating pillar, and protruding upper sector with mansard. Despite the impression one gets of expressive formalism, the functional arrangement of the floors and the construction of the building are simple and logical. Like many other works by Mitrović, the execution is faultless and in keeping with the different materials used – to wit, concrete and brick.

While it may be unusual and shocking, the shape of the building belongs to Post-Modernism and may be seen and interpreted more as a mirror of the rather quirky alphabet of its creator and his extrovert expressive Romanticism which aspires towards sculptural form than as a deliberate choice.

The building was designed with the same ideas and artistic approaches in mind as other significant works by this architect, such as the *bivete* (buildings housing natural mineral springs) in the spa Vrnjačka Banja (1974, which received an award at the 1st Architecture Salon) and the motel *Mlinarev san* (The Miller's Dream) in Arilje in 1975.

Following his impulsive and imaginative creative instincts, Mitrović turns a simple block of flats into a recognisable sight on the Belgrade architectural scene, thus contributing to the specific artistic nature of the city.

Selected Literature: A. Brkić, *Znakovi u kamenu: srpska arhitektura 1930-1980* [Signs in Stone: Serbian Architecture 1930–1980], Belgrade 1992, pp. 230–233; Z. Manević, *Romantična arhitektura: Korunović – Mitrović* [Romantic Architecture: Korunović – Mitrović], Belgrade 1990, pp. 15, 35; A. Kadijević, *Mihajlo Mitrović* [Mihajlo Mitrović], Belgrade 1999; M. Jevtić, *Kritički refleksi* [Critical Reflections], NIN, Belgrade 2005, pp. 118–119; Lj. Miletić Abramović, *Retrospektiva: pogled unazad: srpska arhitektura 1974–2000*, Dvadeset peti salon architecture = Salon of Architecture, exhibition catalogue, Museum of Applied Art, Belgrade 2003, p. 179.

LJ. M. A.



Fig. 85

Electricity sub-station "Filmski Grad"

(Belgrade Film Studios)

Address: Belgrade, the Kneževac-Kijevo settlement

Years of design and construction: 1977-1978

Architect: Alekandar Đokić (1936-2002)

(Rated an outstanding achievement at the 6th Architecture Salon, 1979/80)

A large number of technical and telecommunications installations were built in Belgrade and Serbia during the 1970s. The electricity sub-station in Filmski Grad near the Kneževac-Kijevo housing settlement is the paradigm of such architecture.

In evaluating the strictly sculptural shape of this piece of architecture it is extremely important to emphasise the enthusiasm and creativeness of its author, architect Aleksandar Đokić, and the artistic imagination he lends to his work as a constructor. His work, which is extensive and thematically very diverse, is executed in the spirit of the Romantic tradition, which is a recognisable trait in the sensibility of many Serbian architects. His opus of complex structures combines the architect's original ideas with unusually expressive compositions based on the intricate geometry of circles, half-circles, and squares.

During the 1970s, influenced by the experience of the world's avantgarde (brutalism, metabolism, and especially the Archigram group), Đokić evolved his own personal architectural style, experimenting with shapes and transforming them. The highpoint of this evolutionary phase was the electricity sub-station in Filmski Grad. By interweaving dramatically opposed shapes, he takes a banal technological project with an uninteresting utilitarian purpose, and transforms it into a spatial composition reminiscent of the symbolism of a sacral building. In this way, this structure with its masterly paraphrasing and well-nigh Gothic strength becomes an anthological piece in this architect's work, but also an anthological part of modern Serbian architecture.

Selected Literature: Z. Manević, *Aleksandar Đokić*, BMG, Belgrade 1995. [english parallel text]; A. Brkić, *Znakovi u kamenu: srpska arhitektura 1930-1980* [*Signs in Stone: Serbian Architecture 1930-1980*], Belgrade 1992, pp. 320-321; A. Milenković, *Arhitektura – salonska vizura* [*Architecture – View of the Salon*], Belgrade 2002, p. 54.

Lj. M. A.



The “Sava Centre” Congress Complex

Address: New Belgrade, 9 Milentije Popovića Boulevard

Years of design and construction: 1977-1979

Architect: Stojan Maksimović

Interior design: Aleksandar Šaletić

(Outstanding exhibit at the 5th Architecture Salon, 1978)

The *Sava Centre* congress complex is one of the few buildings that have introduced international standards into Serbian architecture and left a political, economic and cultural mark on the Belgrade of that time. At the same time, it marks a turning-point in the architecture of New Belgrade, for its construction reaffirmed the urbanistic concept of architect Nikola Dobrović (1897-1967) as to how this part of the city should be developed. This building re-directed the idea of New Belgrade as a “dormitory town” and laid the foundation-stone for a new “city”, which was later to be expanded to include the Hyatt and Intercontinental hotels, the NIS (Serbian Petroleum Industry) building, and the Delta Company flats. From the phenomenological standpoint, the Sava Centre congress complex typifies the architecture mirroring the accelerated standard of the 1970s, whose chief characteristic was the expansive construction of very large public buildings.

The design and construction of the Sava Centre represented a considerable building feat, of the type which had always hitherto been synonymous with the state and politicians in Serbia. Under the watchful eye of both these factors, the building of the Sava Centre was erected in a record 11 months (other sections of the design project were completed over the next three years and ended with the construction of the Intercontinental hotel). Execution of this highly ambitious project required a modern system of design organisation and the formation of a team of leaders with numerous associates (there were times when the Design Bureau numbered 200 experts, and the actual construction site 2,000 workers). Both processes, the designing and the building, went on simultaneously.

The spatial concept of architect Maksimović's building was based on the modest experience of the small number of similar structures erected in the world because congress architecture was still in its infancy. The author's guiding thought was that all the functions of the centre should be concentrated under a “glass cover” which would enable visual contact with the surroundings. This effect of an all-encompassing interior space was familiar from the construction of London's Crystal Palace in 1853. In resolving the overall shape the architect showed strength and conviction in his feeling for sculptural effect and boldness and innovation in his treatment of the façade. The materials he chose were glass, steel and concrete, which are anyway typical of his style of expression, but here they were incorporated with particularly striking effect. What he designed and erected was a purpose-built and technologically complex structure, but one where he retained manageable human dimensions. From the very start, the building was functionally equipped to meet a constant and varied number of different uses. What must also be emphasised is the exceptionally well-designed interior of this building and the creation of its very specific ambiance – the work of Aleksandar Šaletić (1928-1993), the leading interior designer of the Belgrade school in the 1960s and 1970s.

Selected Literature: *Sava centar* [Sava Centre], Belgrade 1977; A. Brkić, *Znakovi u kamenu: srpska arhitektura 1930-1980* [Signs in Stone: Serbian Architecture 1930-1980], Belgrade 1992, pp. 302-309; A. Milenković, *Arhitektura – salonska vizura* [Architecture – View of the Salon], Belgrade 2002, 54; Lj. Miletić Abramović, *Retrospektiva: pogled unazad: srpska arhitektura 1974-2000*, Dvadeset peti salon architecture = Salon of Architecture, exhibition catalogue, Museum of Applied Art, Belgrade 2003, 175-176; M. H. Jevtić, *Kritički refleksi: 101 osvrt na savremenu arhitekturu Srbije* [Critical Reflections: 101 Review of the Contemporary Architecture in Serbia], Beograd 2004, pp. 69-70.

Lj. M. A.



Fig. 87

Ca. 87



The Belgrade Lottery Building – interpolation

Years of design and construction: 1985-1989

Address: Belgrade, 4-6 Uskočka Street

Architect: Miloš Konstantinović

(ULUPUDS plaque at the 16th Architecture Salon)

The new architecture, with its combination of complexity and openness, derived from the debates on Post-Modernism of the 1980s and 1990s and especially signals a return to the concept of what a city itself represents. As regards the actual architecture of the buildings, there is a visible sense of renewed understanding of what is urban as demonstrated in the latent historicism, the sense of place, and interpolation in the existing fabric of the city. The introduction of Post-Modernism into Serbia resulted from the influence of the Berlin International Exhibition (IBE). A general acceptance of this approach is evident from the series of interpolated residential and office buildings in the Belgrade municipality of Vračar (Aleksandar Đokić's new buildings in Kralja Milutina Street erected in the period 1982-1985, and the building at 64-66 Molerova Street put up in 1987 designed by architects Mihailo Timotijević and Miroslava Petrović Balubdžić). The most extreme application of Post-Modernism can be seen in the reconstruction of the theatre *Atelje 212* (1986-1991) by architects Ranko Radović, Radivoje Dinulović, and Dušan Tešić.

One of the most successful interpolations of buildings in Belgrade is the building of the National Lottery. This artistically ornate and impressive building, along with the bank in the town of Valjevo

designed by Predrag Đukić, best illustrates the post-modernist predilection for fragmentation, metaphysical nostalgia and ironic historicism. The architect Miloš Konstantinović is known to have a "sophisticated" sensibility of the kind that is easily and creatively inspired by Post-Modernism. He started his career as an architect with a tendency towards powerful structuralism in the spirit of English architect James Stirling and created a series of impressive structures, including the Merkur hotel in Vrnjačka Banja and the Jagodina Hotel in Jagodina (the latter received the highest accolade at the 6th Architecture Salon in 1979-80).

Selected Literature: A. Milenković, *Arhitektura – salonska vizura* [Architecture – View of the Salon], Belgrade 2002, pp. 43, 49, 54; Lj. Miletić Abramović, *Retrospektiva: pogled unazad: srpska arhitektura 1974–2000*, Dvadeset peti salon architecture = Salon of Architecture, exhibition catalogue, Museum of Applied Art, Belgrade 2003, pp. 182.

Lj. M. A.



Fig. 88

The “Zepter” Office Building

Address: Belgrade, 32 Kralja Petra Street
Years of design and construction: 1997-1998
Architects: Branislav Mitrović and Vasilije Milunović
(Grand Prix of the 21st Architecture Salon, Belgrade, 1998)

The Serbian architecture that emerged in the last decade of the 20th century displayed very obvious contradictions. Despite the unfavourable conditions of living in a conflict-torn and chaotic society, a number of individual structures were erected that were absolutely world-class. From the point of view of style, most of these buildings were deconstructive, neo-modern and *high-tech* and executed in top quality materials. Located in the historic heart of the city, they include a number of new modern “palaces” in the very heart of the city, like our Kristal palace (1990-1995, by architects Spasoje Krunic, Mića Rajović and Relja Kostić), and the *Progres* building in Knez Mihailova Street, designed by Miodrag Mirković and Ljubodrag Mangov in 1990-1995.

Branislav Mitrović and Vasilije Milunović also paid their own kind of creative homage to the trend of reviving Belgrade's traditional “palaces” by designing the last building they did together as a team before branching out into independent waters – the magnificent Zepter “palace” or office block, which shot them to the very top of the tree of Serbian and regional architecture.

The block is sited in the variegated historic panorama of Kralja Petra Street and provides a contrast and counterpoint to its surroundings – an effect that is well-known in international architectural practice. With its strikingly shaped façade, the Zepter office building more than holds its own against the Classical and Secession styles of the office blocks nearby, like the National Bank building designed by K. Jovanović or the “Building with Green Tiles” by N. Nestorović and A. Stevanović.

In conception and shape, the Zepter office building synthesises the joint stylistic pattern of the

design tandem and seems to suggest the need by both architects for greater abstraction in the architectural form (which they will show in later work). They resolve the problem of the narrow frontage in spectacular fashion by imposing a contrast and condensed composition in the form of a perforated marble wall behind which there is a glass membrane with a construction made of *inox* stain-less steel. The role of the roof eaves is taken over by a deep projecting overhang, a decorative motif that is to become a trademark of Branislav Mitrović on several other buildings designed by this architect.

The success of Branislav Mitrović and Vasilije Milunović, both as a team and as individuals, is based on their ability to keep on redefining and refreshing their architectural identity. In the long list of exceptional architectural achievements, these two master builders place Belgrade architecture on an imaginary line running between the dramatic contrasts of the Mediterranean and Montenegrin landscape and the refinement of the Viennese architectural tradition which sublimates the many-layered influence of Secession (Adolf Loos and Hans Hollein.).

Selected Literature: Destruction & construction: 1991–2002: 8th International Architecture Exhibition: The Venice Biennale 2002: The Yugoslav Pavillion = DISTRUZIONE e costruzione: 1991–2002: 8. Mostra Internazionale d'Architettura: La Biennale di Venezia 2002: Podiglione Jugoslava = Destrukcija i konstrukcija 1991–2002: 8. međunarodna izložba arhitekture: Venecijanski bijenale 2002: Jugoslovenski paviljon, exhibition catalogue, Belgrade 2002, no. pag.

Lj. M. A.



Fig. 89

Yugoslav Drama Theatre (JDP)

Address: Belgrade, 50 Kralja Milana Street
Years of design and construction: 1998-2003
Architects: Zoran Radojičić, Dejan Miljković, and
Ivana Milenković
(Grand Prix at the 26th Architecture Salon, 2004)

The new building of the Yugoslav Drama Theatre ends the series of glamorous renovations of Belgrade's theatres on a triumphant note. This series started in the 1980s and includes: the re-construction of the National Theatre (1988, Ljubomir Zdravković, Slobodan Drinjaković, and Radivoje Dinulović) and the *Atelje 212* (1998-1991, Ranko Radović, Dušan Tešić, and Radivoje Dinulović). The Yugoslav Drama Theatre building, with its complex architectural style, exudes a transforming energy in Belgrade's urban milieu and it establishes a balance between history and innovation which is the exclusive spatial prerogative of the mysterious and provocative world of the stage, play-acting and illusion.

There is a certain similarity between the fate of the Yugoslav Drama Theatre in Belgrade and the *Teatro Fenice* in Venice, and despite certain differences, some comparisons can be drawn nonetheless. Both theatres burned down in the 1990s and both were reconstructed and recently re-opened. The dilemmas and challenges attached to restoring a historic building, especially a theatre, due to the tradition of its previous stage life, always rear up before the architect and the general public. Italian architect Aldo Rossi, who rebuilt the Venetian theatre, reveals his point of departure in *Autobiografica scientifica*: "If it is possible to build a theatre where there existed one before, it is impossible to build it the same way".

Belgrade architects Zoran Radojičić and Dejan Miljković also started out from the premise that the atmosphere from the past cannot be reconstructed. In their design, the historic layers are

reinterpreted symbolically and fragmentarily with only some elements being taken from previous theatre reconstructions (H. Krasnov, M. Belobrk, and Đ. Bobić). The construction of this many-layered theatre complex was executed in the spirit of modern minimalism, balancing the different sensibilities of the architects – the thoughtful analysis and seriousness of Zoran Radojičić, the ability of Dejan Miljković to communicate spontaneously through his use of space, and the sensitivity of Ivana Milenković.

The powerful impression created by the building is helped by the gradation of the interior which follows a logical sequence from the entrance hall and foyer to the auditorium, chamber stage, stage machinery and scenery docks, the dressing rooms, administrative offices, and the theatre club. This magical interior is achieved by a proportioned hierarchy and a harmonious atmosphere, as well as the use of beautiful glossy natural materials and dramatic lighting effects. State-of-the-art technology is also in evidence in the choice of lighting, stage and sound equipment. The vertical size of the foyer is dominated by a sculpture by Mrđan Bajić.

Selected Literature: Lj. Abramović Miletić, 26. *Salon arhitekture = 26th Salon of Architecture*, exhibition catalogue, Museum of Applied Art, Belgrade 2004, pp. 47, 97; M. H. Jevtić, *Kritički refleksi: 101 ocena na savremenu arhitekturu Srbije* [Critical Reflections: 101 Review of the Contemporary Architecture in Serbia] Belgrade 2004, p. 204.

Lj. M. A.



Fig. 90

Education Department, with Collection





Wishing to extend and develop its educational activity, the Museum of Applied Art formed its Education and Publicity Department at the end of 1963 as a separate unit. It was run by curators who were university-trained art historians – Sreto Bošnjak from 1963, Vida Ilić from 1965, and Angelina Folgić Korjak from 1985. The educational work of the Museum of Applied Art has been integrated with the work of the Historical Department since the Museum was founded. The first decade of the Museum's existence was given over to developing the institution as a whole and education played an important part in this process, for the Museum did not distinguish between its activity directed at professionals and that aimed at schoolchildren and students at all levels (primary, secondary, and university), nor the general public. During this time there was no special service or professional catering exclusively for educational needs, so all the curators - experts in individual applied art fields and historical periods took equal responsibility for this activity. When the first permanent display was opened in December 1951, expert help was assured for group visits and this practically signalled the beginning of the educational programme.

Lectures constitute the second important aspect of work with the general public. They are organised in series and as one-offs, most often accompanying exhibitions or as independent events

designed to familiarise people with the history of applied art. These lectures are adapted for the general public and they have both a professional and popular character.

The Museum's educational work has taken different shapes. Beside lectures, there are round table discussions, talks, seminars, musical events, film projections, fashion shows, publicity events, and public debates. From 1954 onwards, the Museum has collaborated with schools in an organised way, with the result that primary and secondary schoolchildren have attended seminars called "circles", which are devoted to historical or art period topics. From 1958 a specific form of "circle" with children was developed - the ceramics "circle". In addition to acquiring theoretical knowledge about the history of ceramics and ceramic art, practical work with the material was introduced as a way of learning about technology in general, but also as a creative activity for the children making the objects. Alongside this ceramics "circle", which has been in operation for 17 years, similar circles were started for weaving and graphic art, based on the same principle.

The Museum enjoys excellent collaboration with many primary and secondary schools in Belgrade, in particular with the Belgrade Classical High School, the School for Industrial Design, the Department of Art History at Belgrade University's



Faculty of Philosophy, and the Academies, now Faculties, of Applied and Fine Arts.

One very successful project organised by the Museum are its “Art Style Evenings” in which the entire cultural climate of an epoch is brought to life through a presentation of objects from the Museum and lectures by curators, accompanied by slide or film shows and live programmes from other branches of the arts - literature, music, drama and poetry. These popular events have included a Biedermeier evening, an evening of Viennese Baroque Art and Poetry, and the like.

When the Sector for Modern Applied Art was set up in 1966, its educational function took in the usual lectures, but also innovative educational, publicity, and artistic events, such as demonstrations, happenings, launches, general debates, and discussions.

Since 2000, the Department's curator Angelina Folgić Korjak has organised the following educational programmes – *Traditional Art – Guardian of Precious Skills*, *Le Cadavre exquis*, and *Visual Communication – Visual Understanding*. These were developed with the help of other curators and exhibition organisers, like Dr Milanka Todić, with her exhibition *The Impossible – Surrealist Art*, Milena Vitković Žikić, organiser of *Pirot kilims*, and psychologist Ana Žunić, with her programmes designed to mark the 38th *Children's October Salon*.

The Children's October Salon

On 5 June 1954, the Museum's Education Department arranged a conference with art and history teachers from Belgrade primary schools on the possibility of cooperation between their schools and the Museum. A total of 23 schools were represented at the conference, as well as Belgrade's Education Association, the media, and other Belgrade museums. One of the decisions reached at the conference was to take on board an idea put forward by the Museum of Applied Art – to organise an exhibition of children's work in the decorative arts. The exhibition was later named the *Children's October Salon of Applied Art*, because the 20 October is linked with the liberation of Belgrade and annually celebrated as such. The first *Children's October Salon* was held to mark a particular jubilee - the 20th anniversary of the liberation of Belgrade. When designating the content and aims of this exhibition, the guiding principle was based on the desire to stimulate and support the advancement of teaching applied arts and crafts at primary school level. The results of this teaching would be demonstrated publicly through the exhibition, held at the Museum, and this would help publicise modern art trends, their acceptance and execution in practice in primary schools. At the same time, the Museum would probably attract young people through this



activity and win over a large number of schoolchildren – future visitors to the Museum.

It was further decided that if schools responded to this invitation to exhibit their pupils' work, the event would become a traditional fixture in the cultural calendar every October. The person behind this idea, Sreto Bošnjak, considered that the Museum should collaborate with primary school teachers on selecting suitable areas of applied art that would enable the Museum to make an optimum contribution to developing the aesthetic awareness of schoolchildren by broadening their knowledge of the decorative arts. And so the *Children's October Salon* became an essential part of the Department's educational work.

This cooperation between the Museum and schools was completely new. Consequently, the *Children's October Salon* was one of the first exhibitions of children's artwork that was programme-based. Its organisation was conferred upon Vida Ilić, a curator at the Museum since 1966, and over the next 20 years it was she who masterminded this successful event.

The first works in the Collection were by children from the ceramics circle. Today, the Collection numbers some 874 items, categorised according to the technique used in their execution. There are ceramics, tapestries, graphics, masks, sculpture, temperas, gouaches, water colours,

pastels, collages, works done in combined techniques, in batik, in stained glass, drawings (India ink, crayon, coloured marker pens, charcoal, etc). The *Children's October Salon* has become a traditional annual event at the Museum, which continues to foster children's applied artwork in ceramics, textiles, illustrations, and stage and graphic design.

Thanks to what it has achieved in the field of applied art and education from the time it started, the *Children's October Salon* has influenced generations of children, who have established a direct link with the art world through exhibitions such as this and creative educational programmes. In the Collection of Children's Artworks, the Museum of Applied Art holds works by especially gifted children, which were awarded prizes at these annual exhibitions. Gathered together over the 40 years since the Salon was established, they testify to the original ideas these children demonstrated and the success achieved in the teaching of art in schools. No fewer than 8,716 children have shown their work at this exhibition.

Over the passage of time, the *Children's October Salon* modified the character and themes which shaped its work. Since 1995, the *Children's Salon* has once again started on an upward path. The number of participants has increased and the exhibition has gained in range, quality, and



presentation, and a visually more attractive catalogue. The reason for this should be sought in the great interest shown by the professional and general public in the special world of the child, whose values are greatly prized both in Serbia, and in the world at large. Appreciation of this exhibition has grown among educators and ordinary people.

The *Children's October Salon* is put on every year with an accompanying programme of lectures and presentations. The great experience acquired in working with art teachers, who themselves develop work programmes in their teaching, inspired curator Angelina Folgić Korjak to think up a new series of educational programmes. As a result, Museum workshop space has been given over to practical work by talented children since the year 2000.

Angelina Folgić Korjak,
Museum Adviser



Figure of a Bull

FNRY, Belgrade, 1959.

Sculpture, terracotta, engobe

Modern child's work, made at the ceramics workshop of the *Ceramics Circle*, Museum of Applied Art

8 x 16 x 6 cm

MAA inv. no. 8

This sculpted figure shows a jumping bull, with an accentuated neck and bowed head. The legs are close together and the tail hangs down on the right. The figure is made in profile. Red is the dominant colour while the hoofs are painted black and green. The child artist chose to show a leaping bull at a moment in time when his movement stopped and his front legs almost seem to be kneeling. This bull from the Museum's collection is the colour of red soil. The child painted this terracotta figure in a vivid red to underline the impression of warmth. This warmth leads to biological and spiritual maturity.

This attractive, powerful statue succeeded in evoking an archetypal picture with a complex and rich artistic content. According to Rudolf Arnheim, the creations of young children have features recognisable as art in the early stages of human development.

This piece occupies a special place in the Collection as it was one of the first items that emerged from the *Ceramics Circle* workshop. It is documented as being by an unknown artist, in the same way as the other 17 small terracotta sculptures portraying animals.

The *Ceramics Circle* of the Museum of Applied Art was established in 1959. It combined courses in theory and hands-on practical work. Lectures on the history of ceramics from the Neolithic period to the present day were held by curator Ruža Lončar and practical work in the workshop was led by sculptor Veljko Forcan.

A. F. K.



Fig. 91



Decorative Panel "Helicopter"

SFRY, Belgrade, 1976

Dragan Janković, Dragoljub Jovčić, and Tomislav Stošić, all aged 14, from the *Vojvoda Stepe Stepanović* Primary School, Belgrade; Art teacher: Stojanka Brajović

Combined technique, assemblage

First prize at the 13th Children's Applied Art October Salon, 1976

29.5 x 36 cm

MAA inv. no. 288

Against a background of red carpet, framed on sandwich board, a helicopter is assembled from badges, buttons, paper, matches, clothes pegs, and wire. It was a joint project by three young boys, who took discarded odds and ends and created out of them the unforgettable shape and interior structure of a helicopter.

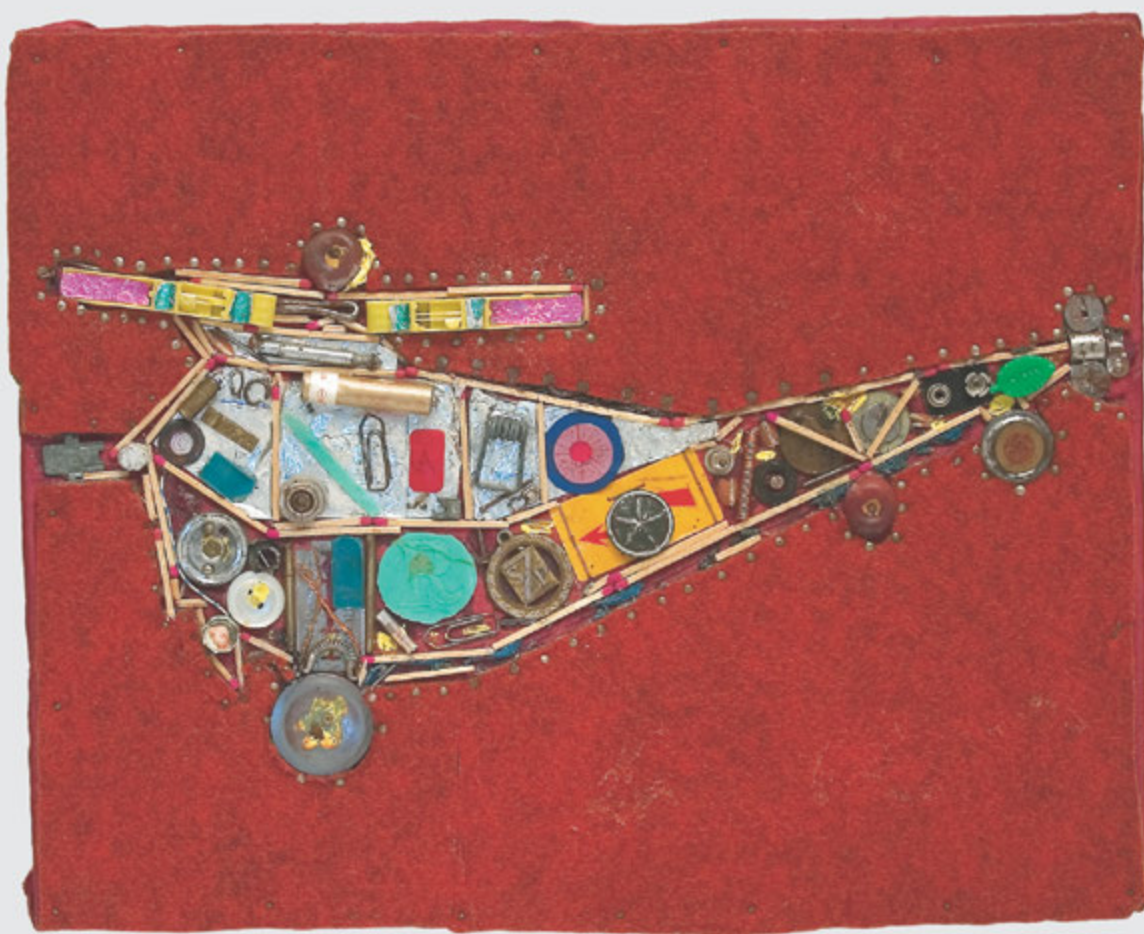
Assemblage is a technique that appeared in the art world in the early 20th century and is linked to the names of Schwitters, Picasso, and Dubuffe, while the Dadaists started a revival of this art form in the mid-1950s, thereby giving it a central place in most 20th-century art. This assemblage comes closest to the artistic vision of Umberto Boccioni, the Italian sculptor who spearheaded the Futurist movement and lauded our technological civilisation for its movement, speed, and dynamism.

The assemblage technique is very close to the hearts of children because of the trinkets that interest all children everywhere, the freedom and play elements in its composition, and the random procedure and materials that come to hand in our daily lives, without any need for financial outlay.

The carpet background for this helicopter, and the resonant qualities of the buttons, screws, paper clips, and other trinkets making up the plane's interior give a pictorial effect. The carpeting around the helicopter is fixed with metal tacks, which

provide a decorative aura similar to the metal frames seen in ancient crafts. Wooden matches act as a frame and trace a shape in which coloured pieces of plastic are inserted, while tinfoil and metal buttons are used to suggest the metal structure. The work is dedicated to "a new age and new aircraft that will one day be dismantled and become nothing more than industrial waste due to metal fatigue and a hymn to the passage of time". The assemblage itself seems to be slowly gathering the dust of an old postcard, which bears glowing testimony to the great achievements of modern art.

A. F. K.





For Uncle Jova

SFRY, Belgrade, 1983

Collective work by the pupils of the 5th class (ages 11-12) of the *Dorđe Krstić* primary school, Žarkovo – Belgrade; Art teacher: Zlata Kujučev

Combined technique, drawing on a poster

Child Visitors award at the 20th Children's Applied Art October Salon, 1983

72 x 51.5 cm

MAA inv. no. 460

To mark the 150th anniversary of the birth of famous Serbian children's poet Jovan Jovanović Zmaj who devoted almost all of his work to children this drawing for a poster was executed by a group of children. Against a pale blue background representing the sky, eminently suitable to reflect the renown of this great poet, the children painted Uncle Jova *Zmaj* (Dragon) as a half-figure wearing a jacket of warm red. The colour of the jacket radiates out like the poet's heart and, like the warmth of the earth, safeguards generations with writing that belongs to Heaven and its gifts. A combined technique, typical of children's artwork, was used to make the poster. The base is done in tempera, while the details are added as a collage. The collage consists of pictures of children, 25 of them, peeping out of the poet's pockets or sitting on his shoulder. From the wording running round the edges of the poster we learn that this was a joint effort on the part of the entire class and that it was inspired by the same idea – to express their love and respect for a poet whose verses are part of the life of every child as it grows up. There is a frog sitting on Uncle Jova's head – a familiar motif from the poem "The frog reads the papers" published in the famous children's newspaper *Neven* (Marigold), which started coming out in the late 19th century and was edited by Jovan Jovanović Zmaj. The collage is also conceived as a "mobile" because

there is a paper protruding from the upraised right hand on which is written the word "pull". When someone pulls it, the hat shoots up in greeting, revealing the frog underneath – like a magic trick. The sun peeks out in the upper left corner and generously bestows its rays on this spontaneous children's apotheosis dedicated to the values that the poetry of Jovan Jovanović Zmaj cherished through generations.

Each of the pictures of the children is done like a self-portrait, so this composition ends up as a group portrait with the poet. Nonetheless, three children did shoulder the lion's share of the work. A boy, Dejan Spasenović drew the main shapes and two girls, Tanja Ignjatović and Zorana Nikolić coloured the entire poster in tempera.

The poster went on show at the *Children's October Salon* in 1983, which recorded a jubilee - 150 years since the great poet's birth - which was wholly devoted to illustrations of the poetry and writing of Uncle Jova Zmaj.

A. F. K.



Fig. 93



Dad Shaving

SRY, Belgrade, 1998

Dušan Alić, aged 6, *Artino* art studio, Belgrade

Studio head and art teacher: Svetlana Vešić Ralević

Combined technique, tempera

Second Prize at the 24th Children's Applied Art

October Salon, 1998

65 x 55.5 cm

MAA inv. no. 758

Here we see the figure of a man with thin arms, long legs and a disproportionately large head, his face covered with shaving cream. This corresponds to the level of drawing of a 6-year-old who shows his father with a shaving brush in his hand. The topic chosen is a familiar one – that of maintaining personal hygiene and this particular ritual is regarded as a typically male activity. A three-year-old child will draw the human body as a figure with a head shaped like a circle, into which it puts both body and limbs, while later the head shrinks to its normal size in relation to the body.

This drawing shows an affectionate attitude towards the father-protector, a person with whom the small artist psychologically identifies.

Thousands of children's drawings have the same or similar subject – their parents. This drawing is the result of working with a teacher who was able, by teaching the child art technique in easy stages, to equip the small artist to use a rich palette of colour and apply it to a large-sized piece of work. According to Matisse, colour not only denotes objects but also has the power to evoke feelings in those who look at it. Painter Stuart Davis re-defined form as

coloured space, and so suggested a new conception of colour, which has played a key role in the development of modern art. This children's painting conceals the same principle about the use of colour.

Klee, Kandinsky, Dubuffe all learned from children and were interested in their creative approach. They were influenced by their simplified primitive style and their perceptions of space and structure that are so different from the real world.

Selected Literature: A. Folgić Korjak, *34. dečji oktobarski salon* [34th Children's October Salon], exhibition catalogue, Museum of Applied Art, Belgrade 1997, Cat. No. 24.

A. F. K.

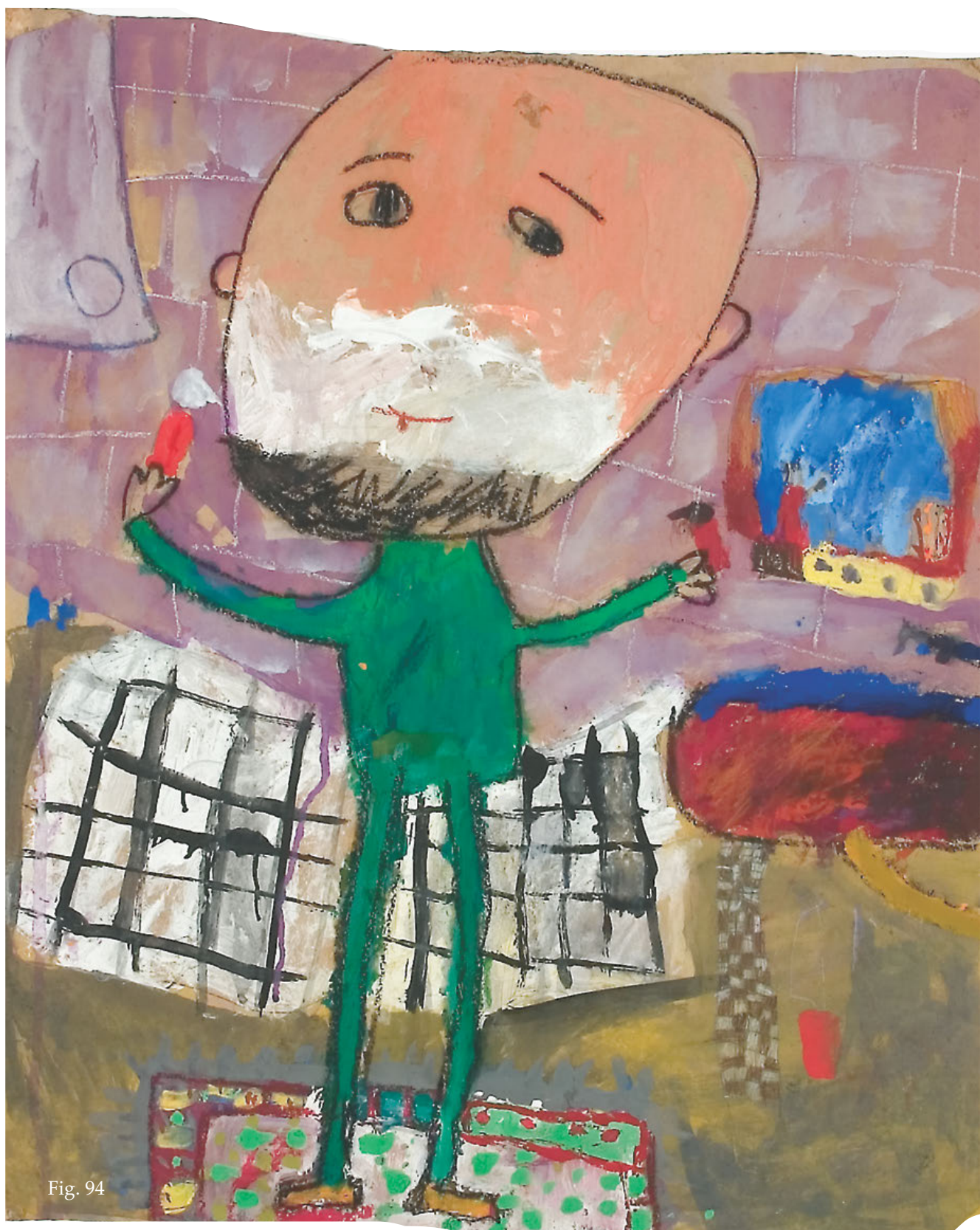


Fig. 94

Department for Central Documentation





The Department for Central Documentation is a separate organisational unit of the Museum of Applied Art and was set up in 1964. The specific nature of the material collected, recorded, published and exhibited by the Museum obviously affected the way the documentation was arranged. With this in mind, the document service does this collecting and recording based on principles of professional museum documentation and archiving of all documentary and illustrative material in the field of applied art and in this way offers an overview of all objects in the Museum's holdings, a comparative survey of cultural monuments in the fields, as well as statistical, printed and audio-visual material linked to the professional work and activities of the Museum. Documentation is gathered in order to protect Museum material, to analyse it, and to provide information on it to all interested professionals and Museum visitors. All the documentation is concentrated in a single department, which further divides off according to the material's content and system of processing:

- the Central Inventory Department
- the Photographic Library
- the Printed Matter Library
- the Professional Archives

The Central Inventory Department holds books used in the authentication of Museum items. The main details about Museum objects, regardless of which Department they belong to, are confirmed on the basis of books held in the central inventory. The complete holdings of the Museum are registered here, as well as all details helping to identify each individual item. A total of 22,486 items have been entered into the central inventory.

The content of each section of this book must first be noted on the collection card kept in each Department having collections. The arrangement of

the rubrics on this card is identical with that in the central inventory card database, which, like the collection cards, contains rubrics corresponding to the information in the central inventory book. Since the book of the central inventory shows the status of objects when they are brought into the Museum, the central card database allows a survey of all changes related to the object during its museum life. Information on items that are frequently exhibited or publicised, are regularly entered into the central card database, so this documentation grows with each new showing or publication.

The entry book is an offshoot of the central inventory and is used to note down each object that is bought, gifted or enters the Museum through acquisition in the field. It is a single register for all kinds of material and is recorded in years (a new book for each year).

The Central Inventory Department also keeps a register noting the movement of Museum material. It notes down those items which the Museum loans out to other institutions for exhibiting or media recording, as well as subsidiary card databases and digital databases, which are classified by departments having collections on an individual basis.

As the Central Inventory Department is computerised, the operator employed by this service is duty bound to enter details of the cultural property contained in the Museum collections into the Central Register based in the National Museum according to MDA standards.

The Photographic Department of the Museum contains a collection of photographic reproductions of all items held by the Museum. It covers tens of thousands of negatives, positives and slides, which are classified and archived, so that at any moment they can quickly and easily be placed at the disposal of any interested user. The primary



purpose of the Photographic Library is to provide a visual survey of all the Museum's holdings for their protection. Photographs of Museum items kept in this library can be of great assistance for analysis and study of the Museum's contents. In addition to photographs of objects owned by the Museum, the Photographic Library records and authenticates material relating to applied art monuments outside the Museum, thus allowing comparison with material held in the Museum itself. Another part of the work of the Photographic Library is to organise the filming of Museum exhibitions and other professional events, which gives a fuller insight into documentation on the work of the Museum.

After developing, all negatives, regardless of their content and format, are entered into the central inventory of negatives. Besides the inventory book of negatives, the Museum also has a card index of positives, in which the positives are given a current inventory number and classified according to the collection to which they belong. The Photographic Library has a total of 36,506 registered negatives, and the same number of positives.

The card index of positives relating to objects outside the Museum is a sound index and classified according to the respective branch of applied art. Photographs of exhibition openings and closures or showing the exhibitions themselves are collected into a professional archive and placed together with the file on the relevant exhibition alongside other accompanying materials.

The Photographic Library likewise keeps an inventory of video recordings, for the Museum keeps a number of videotapes and CDs with filmed records of various aspects of its work.

The Printed Matter Department has collected and classified newspaper articles ever since the Museum was founded. This entails reading and

registering press articles dealing with problems related to museums and galleries in general, all the techniques and materials used in applied art and industrial design, aesthetic issues, as well as problems occurring in the work of the Museum itself.

The Printed Matter Library has some 58,462 items and the card index is readily available to all users. Recently, an archive of digital video and sound recordings was added, referring to the Museum's exhibition and publicity work.

Ovviously, exhibitions form a major part of the Museum's activity. Documentation on exhibitions and all other professional events, together with the history of the Museum, are kept in the **Professional Archive Department**. Following a system of classification by subject, this information makes a systematic survey of the Museum's holdings and its history a much easier task, while at the same time allowing an overview of all illustrative materials produced for all the exhibitions that the Museum has organised.

In view of the enormous variety of these exhibitions, they are divided into four basic groups:

- exhibitions of items from the Museum of Applied Art
- exhibitions by Serbian artists
- foreign exhibitions
- other exhibitions

Each of these groups has its own file, which is set aside in the registers in chronological order, one after the other. Exhibition files must contain comprehensive information on the exhibition and accompanying materials such as: invitation cards, posters, catalogues, press releases, and photographs of the mounting and opening of the exhibition. Up to now, the Museum has held 756 exhibitions and organised 152 as visiting exhibitions either at home



or abroad. Another part of the Professional Archive Department consists of various card indexes on the exhibition activity of the Museum, recorded in chronological order.

Besides documenting exhibitions, the Professional Archive Department keeps details of the work of the curators.

Even though the Department for Central Documentation was late in starting up as an independent professional service in the Museum's organisational structure, it immediately introduced all the necessary classification systems for the Museum's collections. For this we have to thank Jasmina Roganović, the first curator of the Department, who drew together all the documentary and illustrative materials related to Museum items, which were scattered among the various departments. For this reason, the Department found itself initially buried under tons of valuable documents and facts describing the life of the Museum, but when sorted, this documentation offered a documentary insight into many items in the museum holdings.

From 1974, the Department for Central Documentation was headed by Vojislava Rozić. Applying her brilliant organisational skills, she laid the foundations according to which the Department works to this day. A realist, yet with a genuine interest in the material in question, Vojislava Rozić was especially adept at extracting what was essential from documentary sources, those important data that paint an objective picture of all areas and development phases of Belgrade's Museum of Applied Art.

Evgenije Bujić succeeded her in 1988. Thanks to the new curator, the system of Museum documentation provides a necessary insight into the available information on all items in the Museum, while also containing data indirectly relevant to the Museum's collections.

The documentation service is a vital factor in the work of the museum because the expert analysis of museum materials is unique and implies a great deal of time spent on collecting, classifying, and arranging this knowledge through documents and other information sources that help researchers in all branches of the decorative arts. Bearing in mind the clear purpose and aims of the Department's work, computer operator Dragica Ilić, informatics specialist Dejan Nikolić, and documentation specialist Srdjan Rakonjac, basing their work primarily on archival and museum principles, proceed to the classification of museum data and try, each in his own domain, to apply modern technological methods in order to advance and improve the processing of documentary material.

Since the work of the Department for Central Documentation implies researching and perfecting analytical systems designed to bring information closer to the end user, the need for computer technology automatically presents itself, as this greatly accelerates the process of combing through documentary material. This is why the databases of the central card index and the printer matter library were computerised. Given that computerisation makes it possible to conduct searches based on individual rubrics, it is sufficient for the archivists to know just one fact about an object to be able to retrieve all the data on it in a very short space of time. This has completed the circle of knowledge both about the Museum's holdings and all its other activities.

Srdjan Rakonjac,
archivist



Музеј Примењене Уметности, Београд, Вука Караџића 18
Недеља, 6. новембар 2005. године у 18 часова

Музеј примењене уметности са задовољством
Вас позива на свечану прославу Дана Музеја
поводом обележавања 55 година од оснивања

Програм:
презентација нових публикација
додела захвалница
коктел



МУЗЕЈ ПРИМЕЊЕНЕ
УМЕТНОСТИ
Београд, Вука Караџића 18

Позивамо Вас да
присуствујете предавању

Волите ли ПОРЦЕЛАН?

1000 година производње порцелана у Кини (1004-2004)

кустос мр Милица Крижанац

Музеј примењене уметности
галерија „ЖАД“



Сачувано време мпу

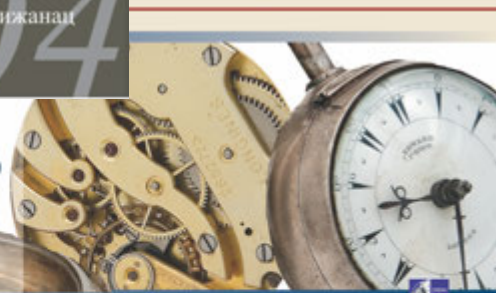
аутора Душана Миловановића

Репрезентативна изложба сатова из збирки Музеја примењене уметности и приватних колекција

Изложбу отвара Горан Петровић, књижевник

Четвртак, 15. септембар 2005. у 19,30 часова

Музеј примењене уметности, Вука Караџића 18



МУЗЕЈ ПРИМЕЊЕНЕ
УМЕТНОСТИ

ИЗЛОЖБА



Музеј примењене уметности
представља београдској публици
изложбу

НОВЕ ТЕНДЕНЦИЈЕ САВРЕМЕНЕ СРПСКЕ КЕРАМИКЕ

среда 20. април 2005. у 19 часова

Изложба траје од 20.04 до 04. 05. 2005. год.

Поводом изложбе Биљана Вукотић, виши кустос МПУ одржаће предавање у понедељак 25. априла 2005. У 12 часова

Department for Restoration and Conservation



The Workshop for the Conservation of Period Furniture and Wood

The Department for Restoration and Conservation of the Museum of Applied Art was founded in 1969 and comprises: the Workshop for the Conservation of Period Furniture and Wood, which is the central workshop for the whole of Serbia, the Workshop for the Conservation of Metal, and the Workshop for the Conservation of Textiles.

After it was established in 1951, the Museum immediately set up conservation workshops tasked with rescuing and preserving decorative art objects from the ravages of time.

From the outset, the Workshop for the Conservation of Period Furniture and Wood commenced work on safeguarding from damage and preparing for showing wooden items in the Museum's collections. The Department's first conservation expert was Anton Sendek, followed by Ivan Lazić. In the 1980s, collection items were entrusted to the care of cabinet-maker Milivoje Radulović. After him came Zvonko Petković who carried out conservation work right up to 1998.

Much important work was done in the first decades of the Museum's existence because the largest number of exhibits arrived during this period and we have to thank the first two conservators for the considerable number of excellently preserved items from the period furniture collection. The restoration and conservation done on the Baroque bureau-cabinet (Fig. 31) took 580 working hours to complete. All restoration work was done using original materials from the 18th century. The same conservation expert, Ivan Lazić, also deserves praise for his restoration and conservation of the 19th-century bureau-cabinet (MAA inv. no. 8717), in particular the inlay work.

Due to lack of funds and unsuitable work conditions, this workshop was forced to close down between 1999 and 2003.

Following reconstruction work on the entire Museum building, the workshop was able to re-open in 2003. The government of the Republic of

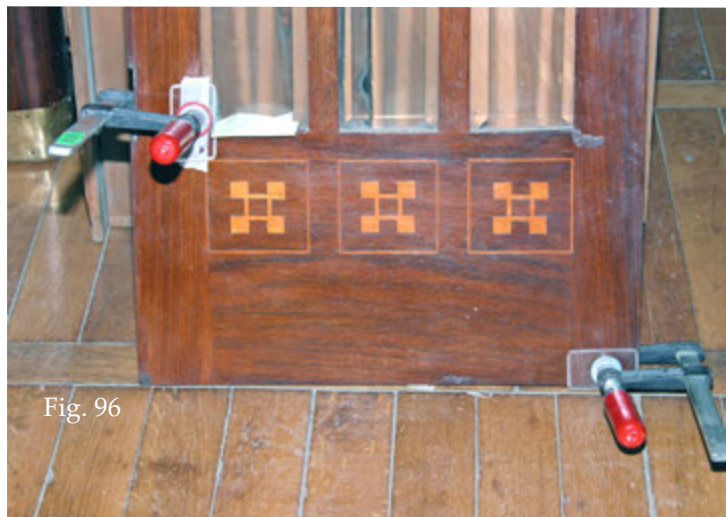


Fig. 96

Italy gave invaluable assistance through a donation managed by "Cooperazione Italiana". Donation money helped buy modern equipment and working conditions in this part of the Restoration and Conservation Department were vastly improved. Now that the conservation workshop was re-activated, wooden objects could once again be put on show, especially items of period furniture. In 2004, the Museum conservator prepared exhibits from this collection for the exhibition *Traces in the Wood – Furniture Decoration Techniques*.

Since all objects made of wood tend to change their appearance in the course of aging, the conservator must learn about the effects of aging and remove those factors that spoil the material, without his work affecting the originality of the item. This is a fundamental principle, but at the same time a dogmatic approach is not welcome in conservation work. New knowledge and less aggressive conservation methods have led to improvement in the state of the exhibits undergoing conservation in the workshop today.

Since 2003, Milan Andrić has been the only conservation specialist employed in the workshop and it is his job to care for wooden exhibits, especially those from the collection of period furniture.

Milan Andrić,
Wood Conservator



The Workshop for the Conservation of Metal

In addition to collecting and studying decorative art objects, the Museum must ensure the right conditions for them to be preserved and put on show.

When the Museum was founded, there were a large number of artistically valuable objects made of gold in the collection of painter and collector Ljuba Jovanović and these represented the hub of the Metal and Jewellery Collection.

In time, the number of exhibits in this Department became so large that it was necessary to find space for them and protect them. In 1961, the Museum organised an *ad hoc* workshop to this end. Work dealing with the protection of metal objects was successfully carried out for many years by technician Mirjana Andrejević. At the beginning, working conditions were so modest and the need for specialist training so great that the objects were treated in the existing laboratory of the National Museum with the help of their employee Đina Gabričević. Mirjana Andrejević participated in preparing items for the exhibition *Masterpieces of Serbian Goldsmiths' Work* shown in London, Belgrade, Prague, and Kragujevac in 1981; *Treasures of Serbian Mediaeval Art*, held in Paris in 1983-84; and *Silverware in 19th Century Serbia*, shown in Belgrade 1990-91.

Since 1997, work on protecting metal objects in the Museum of Applied Art has been continued by conservation specialist Ivana Kalina Mitrović. The

Metal Conservation Workshop has been given new workrooms along with the appropriate tools and chemicals.

Apart from regular maintenance of items from the Metal and Jewellery Department collection (jewellery, gemstones, cameos, coins, dishes, weapons, tools, religious and other objects), Ivana Kalina Mitrović also prepared items for the exhibition of clocks taken from from the Museum's collections and private miscellanies *Preserved Time MAA*, shown at the Museum of Applied Art, Belgrade 2005.

In conservation work it is imperative to keep up with new technologies and apply their results in practice. To conserve museum objects made of metal means to slow down the natural process of deterioration and to extend their life for as long as possible. Before coming to the Museum, every object has been exposed to factors that damage the very structure of the material (light, atmospheric effects, cleaning, and location). Consequently, objects need to be thoroughly examined before being treated so as to determine the right mechanical or chemical protection from all invasive elements. In this way, they can be treated and preserved to spend many long years in the Museum.

Ivana Kalina Mitrović,
Metal Conservator



The Workshop for the Conservation of Textiles

The Textile Conservation Workshop of the Museum of Applied Art started up in 1987 when a specialist in this field, Dubravka Bijelić, was taken on.

Before that time, there had been no workshop for the conservation of textiles. Given the Museum's large and varied collections of textiles and costumes, there was a pressing need to set up a conservation workshop to make sure that the materials were properly treated. Previously, conservation work on textiles to be exhibited had been entrusted to outside experts, usually colleagues from other museums, while the work on sorting out and protecting the textile collections had been done by Museum technician Mirjana Andrejević.

A room was adapted to meet the needs of the workshop during preparations for the study exhibition *Artistic Embroidery in Serbia 1804-1904* in the summer of 1994. The first item to be treated in the new workshop was the coronation cloak of Petar I Karadjordjević, owned by the History Museum of Serbia and loaned for this exhibition. This first serious and complicated job by our conservation specialist was done under the professional guidance and with the help of a leading conservation expert Veroslava Hadži Ristić. The next historical study exhibition prepared in the workshop was the display *Pirot kilims* in 2001. And in 2000 the workshop collaborated with the Department for Modern Applied Art on the exhibition *Fashion in Belgrade 1918-1941*.

The workshop does not conserve museum items alone, but also items from other institutions: the personal effects of Nikola Tesla, the flag of the First Belgrade Choral Society, a cloak from Studenica monastery – a gift from King Aleksandar and his queen Draga Mašin, the flag of the National Museum in Šabac, and the above-mentioned coronation cloak of King Petar I Karadjordjević.

A crucial element in conserving objects is to make sure that the storage space provides the best conditions possible. This applies equally to permanent exhibits and to packaging materials and safe transportation for travelling exhibitions.

Conserving textiles covers all forms of protection. In order to do this, the safest and most effective methods are used to remove harmful substances and influences and so prevent aging. The conservation procedure itself first requires examination of the state of the fabric, the type of thread and dye used, and then the method of conservation can be decided. Dismantling an object can often uncover a host of unseen information. For example, the name of the workshop it came from and signatures of the workers who made it. On the back of the cloak from Studenica monastery, which was made in a Serbian workshop, the old embroidery and sewing techniques and the original colour of the thread had remained intact. After cleaning, an object is given a new backing to fix the damaged part(s) in position and at the end of the process, the item takes on such a fresh look that it is sometimes unrecognisable.

Every item is documented and photographed, before and after treatment. When the conservation process is over, the object is ready to be put on display or kept in storage where it should be placed horizontally and protected from external factors (dust, smog, insects, ultraviolet radiation, etc). It should be kept in at a constant temperature and moisture level to prevent the appearance of mould and harmful micro-organisms due to temperature changes. Conservation is not a lasting procedure, so it is necessary to repeat it whenever required and it is extremely important that any treatment should be reversible.

As part of the preventive protection operation undertaken in 2005, the Museum storage rooms were installed with professional air-conditioning. As a result, after many decades optimum conditions have been created to safeguard the valuable collection of textiles, which numbers more than 2,500 items dating from the 4th to the 20th century.

Dubravka Bijelić,
Textile Conservator



Fig. 97



Fig. 98

Department for Marketing and Public Relations



Public relations today constitute a vital element in the business policy of any public institution and especially, cultural institutions like museums. A museum will only fulfil its mission completely if the general public knows that it exists and is familiar with what it does. Hence, the main aim of this service is to create good publicity, a positive image, and a positive picture of the Museum in the public eye. If it does so, the Museum's dynamic exhibition programme and other activities will establish the right communication.

The Department for Marketing and Public Relations was set up as a separate unit in 1995. It was headed by curator Milica Cukić, M.A. Hitherto, "advertising" as it was then called, was the province of curators Sreto Bošnjak and Vida Ilić from 1963, and from 1985 fell to the Department for Education and Advertising, under the leadership of curator Angelina Folgić Korjak.

The Department for Marketing and Public Relations bases its work on positive experience from marketing theory, but also from the results of relevant studies in this field. One of these studies was entitled *Survey of the Museum –Going Public in Serbia*, organised by the Society of Serbian Art Historians and the Serbian Museum Society in March-April 1996. The study took a sample of 48 institutions (31 museums and 17 art galleries) and the results yielded valuable information on the role of the media in advertising museum events and how Serbian museums market their programmes in the media. Over the past few years, the Museum of Applied Art has conducted its own research by doing public surveys. For example, the 2004 exhibition *Traces in the Wood* came as the result of a

questionnaire conducted among visitor to the Museum a year earlier, in which this topic came first among the topics listed.

The rise of the media which started in the 20th century, and is still at its peak today, made the name of public institutions and created public figures. During the 1990s, there was an upsurge in the media in Serbia, especially the electronic media (television). However high the quality of what the Museum is doing, if this is not in public evidence, then it has failed in its aim. Public relations establishes communication between the Museum and different target groups (old visitors and a potentially new public, the media, other cultural institutions, sponsors and donors, artists...).

The Department for Marketing and Public Relations works on several fronts:

Press Conferences organised by the Museum are an important indicator of the readiness of the institution to "sell" its programme to the public and its willingness to engage in public communication. It is the Museum's practice to invite members of all the media (daily newspapers and magazines, radio and TV) to all its exhibitions and other events. A whole pack of printed material is prepared (invitation, press release, catalogue, poster, and CD). This information is usually sent out electronically to a long list of addresses, which means that the addresses of different groups of institutions, media and individuals have to be sorted out into lists and continually updated.

The media are a very important partner for the Museum, and personal contacts with journalists are sometimes a crucial factor in effective public communication. In recent times, we have faced a

flood of new media (magazines, TV and radio stations), which are not being matched by programme quality, especially in their cultural offerings. In an age that is chiefly governed by the laws of the market, the most popular programmes are those that sacrifice culture for entertainment. So it is even harder to fight for media slots in which to present one's own programme.

Television is the most powerful of the media and the Museum's share of programme time is very small. Programmes on the arts are not watched by large audiences, nor are they broadcast at peak viewing times. Moreover, they are not long enough for contributors to treat a subject adequately and they are never announced or advertised in advance on the channel, unlike new series, films, and special political programmes.

Advertising is the most effective way of announcing Museum programmes and events because it is done through the mass media and nets a wide potential audience. The Museum uses two methods of advertising: paid and – most often – free advertising. This has all the attributes of other forms of propaganda except one – the results cannot be precisely measured. Checking up on the results of marketing and other ways of attracting public interest is done through press clippings which are recorded in the Museum's Printed Matter Department, through audio and video recordings of television interviews, and through traditional reports by the PR Department's curators.

Media surveys have shown that the Museum gets its best publicity on TV, especially on the TV stations with big audiences. Museum exhibitions which had accompanying TV spots

chalked up larger numbers of visitors.: *Japanese Ceramics, The Impossible – Surrealist Art, 40 Pix, Traces in the Wood, The Architecture Salon, Preserved Time...* Spots advertising these exhibitions went out within sponsors' slots or were paid at sponsor prices, which is the only way a museum can get its hands on "golden seconds of television". Hoping to gain more media space and popularise what it does, the Museum has started advertising on a video screen erected in Belgrade's Cultural Centre and on its own advertising pillar in Knez Mihailova Street. Since 2003 the Museum of Applied Art has had its own Internet site at: www.mpu.rs, whose hit rate is rising all the time.

Outside Advertising is another form of publicity employed by the Museum. It covers posters (displayed in different public institutions, at university faculties and art academies), flyers handed out in the street (*The Biennial Exhibition of Stage Design*), leaflets tucked into daily papers (*Traces in the Wood*), billboards (*40 Pix*), and signs draped over the wall of the Museum itself...

A positive image in the public eye is imperative for an institution like a museum. The effort to create the image of the Museum as a pleasant place where you can enjoy yourself looking at different interesting things on show is precisely what the Museum is aiming for, expanding the palette of its potential activities, in both space and content.

Nowadays, the Museum has four independent galleries in which something is always going on. These are two galleries on the ground floor, the *Anastas* gallery on the first floor and the *Inkiostri* gallery on the second, which houses the permanent exhibition of period furniture *Traces in the Wood*, and



Fig. 99

the *Jade* gallery in the basement where most of the non-exhibition events take place (lectures, seminars, promotions, concerts, performances, and small exhibitions). The Museum also boasts its own souvenir shop called *MAA Art*, which offers a special series of reproductions of Serbian mediaeval jewellery, photographs, graphics from the Museum's collection, items with reproduced motifs from Museum exhibits, and a selection of objects made by contemporary designers.

The Museum is one of those public cultural institutions that belongs to everybody and is a mirror of society and the state as a whole. It is only by the state and the Museum joining forces that the cultural market can be expanded and moved forward, satisfying the needs of its existing public,

catching the interest of its potential public, and creating a new public in the very young.

This is a time when the function of a museum as an educational and scholarly institution is changing. It is becoming a forum of communication, and the ability to communicate with the public is a vital criterion for all museums and all those working in them. Through what it has achieved so far, the Museum of Applied Art has improved communication with the general public. As an institution concerned with the dynamic and modern world of decorative arts and crafts, the Museum leads the way in taking Serbia's cultural life into the 21st century.

Milica Cukić, M.A,
Senior Curator



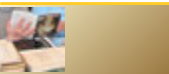
Fig. 100



Fig. 101

The Library





The Museum Library was founded in 1950, the same year as the Museum itself. The first data on its holdings started to be recorded in 1955 and were entered into the inventory register. The Library stock, organised along the lines of *numerus curens* consists of the publications purchased during the early years, and later, publications bought through subscription. These were chiefly professional books by Serbian and foreign authors and exhibition catalogues from other museums in the country and abroad. From the very start, periodicals occupied an important place in the holdings, and regular subscriptions made it possible to increase library stock with periodicals from other museums and similar institutions. The Library operates with the help of author, cross-referenced, and subject catalogues and the electronic database is growing apace. The present-day Library carries more than 900 domestic and foreign periodicals and almost 20,000 books.

The Museum of Applied Art Library has always been run by art historian librarians – Zagorka Janc, Mirjana Jevrić, Radmila Stepanović, and Marija Mesner. Working in the Library today are librarian curator Andrijana Ristić and assistant librarian Marijana Petrović. The education and training of the librarians played a great part in developing and expanding the stock. The Museum of Applied Art library became the only library in the former Yugoslavia specialising in the history and theory of applied art. Another aspect of the Library is that it has a large number of external members – many students from the art faculties, professors and researchers, in addition to the Museum's curators. This started with the Library itself and has become a longstanding tradition.

The appearance of the *Museum of Applied Art Journal*, which comes out annually, made it possible to develop serious exchange with museums, institutes, and universities at home and abroad. The



list of partners for the in-country and foreign exchange of publications gradually grew and now the Museum's catalogues occupy an important position in this exchange alongside the Museum Journal. Exchange has continued to be the chief source of increasing the Library's stock, but book purchases and subscriptions to domestic and foreign periodicals have never stopped. In recent years, there have been regular subscriptions to 17 foreign professional journals and this number is increasing.

The Museum of Applied Art Library owes a special debt of gratitude to all those individuals and institutions who have presented valuable books and periodicals to the Library over a period of many

years. A special place in the stock is occupied by the gift made by Verena Han and Bojana Radojković, our noted art historians and curators of the Museum of Applied Art. This bequest numbers 1328 books, mainly about glass and metalwork, but also dealing with mediaeval art in the former republics of Yugoslavia.

Andrijana Ristić,
Curator-Librarian

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1950-2005**

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