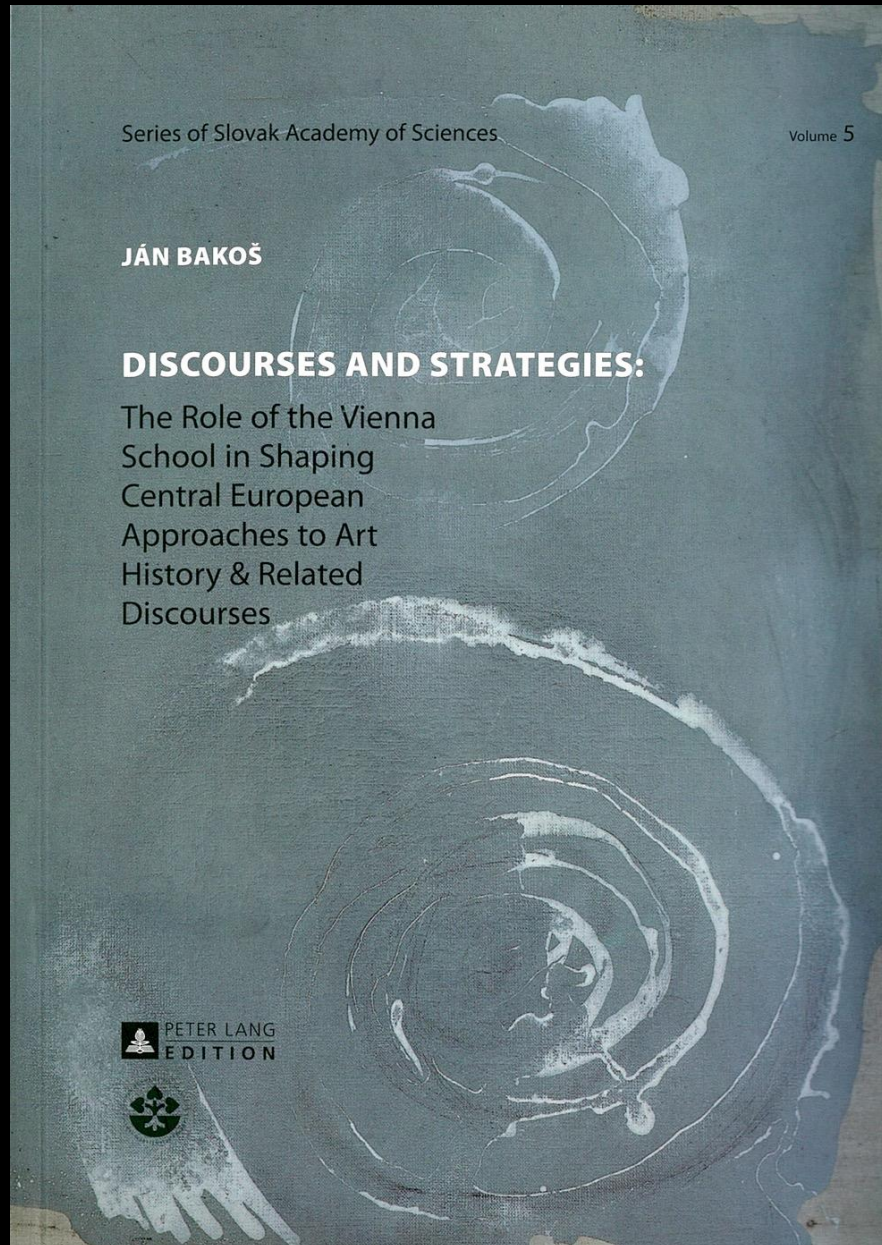


Institute of Art History Slovak Academy of Sciences

Main research projects and their results, 2012-2015



BAKOŠ, Ján. Discourses and Strategies : The Role of the Vienna School in Shaping Central European Approaches to Art History & Related Discourses. Frankfurt a.M. : Peter Lang GmbH, 2013. 227 pp., 9 b/w fig. ISBN 9783653991994

The book of Ján Bakoš resulted from the project „Methodological polemics in art history 1960-1980“, which has dealt with the struggle between liberal "humanists" and historical relativists or between epistemological individualism and impersonal essentialism, and the polemics of the adherents to genetic method against iconologists, or structuralist criticism of conventionalism. A particular attention was devoted to the conflict between nationalist and internationalist approach and the discourse on regionalism and universalism in Central European art historiography. The analyses aimed at unveiling the ideological background of the studied methodological positions and identification of their political dimensions.

Európske
dimenzie
umeleckej
kultúry
Slovenska



European Dimensions of Artistic Culture in Slovakia

ITMS: 26240120035

Project implementation: December 2010 – March 2015

Project coordinator

Institute of Art History of SAS

Project partners

Institute of World Literature of SAS

Institute of Musicology of SAS

Institute of Theatre and Film Research of SAS

Institute of Slovak Literature of SAS

Ján Stanislav Institute of Slavistics of SAS

Publications within the project

Proceedings of the project conference **Interpretation languages of the history of the artistic culture in Slovakia** (2012) published in the volume ***Interpretačné jazyky dejín umeleckej kultúry Slovenska. World Literature Studies***, special issue, vol. 5 (22), 2013. Eds. Adam Bžoch – Ivan Gerát.

Proceedings of the project international conference **Art Sciences and History of Culture** (2013) published in the volume ***Vedy o umeniach a dejiny kultúry***. Eds.: Ivan GERÁT – Adam BŽOCH – Dagmar PODMAKOVÁ – Hana URBANCOVÁ – Dana HUČKOVÁ – Peter ŽENUCH. Bratislava : Ústav dejín umenia SAV, 2013.

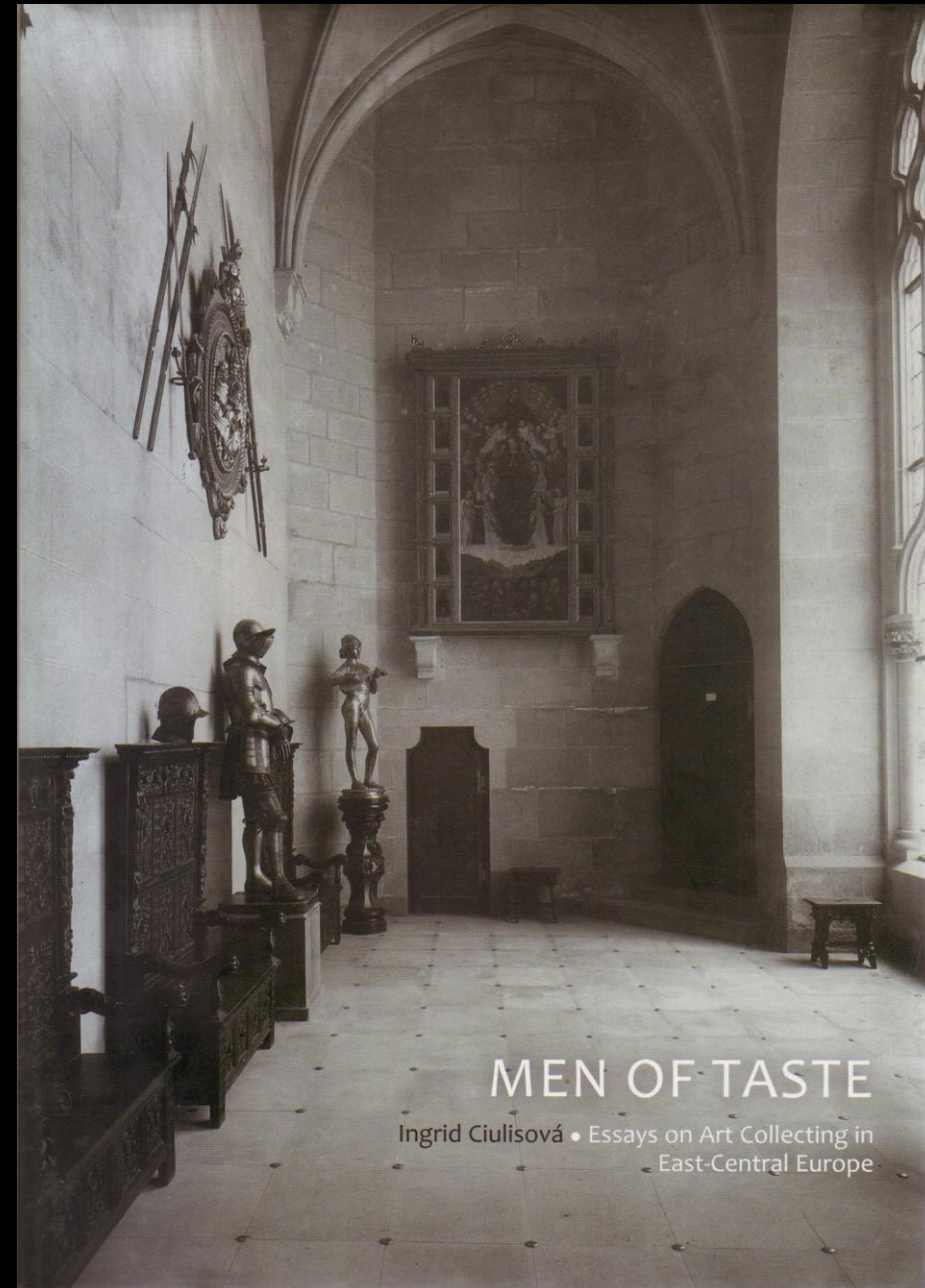
Monographs published in english:
CIULISOVÁ, Ingrid: ***Men of Taste : Essays on Art Collecting in East-Central Europe***. Bratislava : Veda, 2014. 174 pp.

GERÁT, Ivan: ***Legendary Scenes : an Essay on Medieval Pictorial Hagiography***. Bratislava : Veda, 2013. 344 pp.

CIULISOVÁ, Ingrid. **Men of Taste : Essays on Art Collecting in East-Central Europe.**

Bratislava : Veda, 2014. 174 pp. European Dimensions of the Artistic Culture in Slovakia. ISBN 978-80-224-1338-1

‘Men of Taste. Essays on Art Collecting in East-Central Europe’ is a collection of essays dedicated to collecting in Bratislava and locations inside and outside Slovakia connected to it. The essays are all concerned with a different collector Duke Albert of Saxe-Teschen, Count Pálffy, Karl Kuffner and Enea Grazioso Lanfranconi and Count Antoine E. Seilern. They establish specific examples of the history of art collecting in East-Central Europe from the eighteenth to the twentieth century. The principal aim was to show what the collecting activities of selected noble individuals contributed to international developments in art and art history.





GERÁT, Ivan. **Legendary Scenes : an Essay on Medieval Pictorial Hagiography**. Bratislava : Veda, 2013. 344 pp. ISBN 978-80-224-1349-7

The book is devoted mainly to scenes from the lives of saints in panel paintings originally produced in the northern regions of the Kingdom of Hungary in present-day Slovakia. The most important topoi of pictorial hagiography were described, which played an important role in the complex system of the functions of medieval images. The repetition of compositions and motifs confirmed, propagated and celebrated noble ideals. The veneration of a behavior model gave people the chance to come into contact with the ideal in their own lives, or at least, it offered them an orientation point beyond the horizon of what was possible in reality, and its existence assured them that human endeavor had meaning. This was also why the community and patrons demanded familiar pictorial solutions, which corresponded to the recognized models of behavior.

Research infrastructure

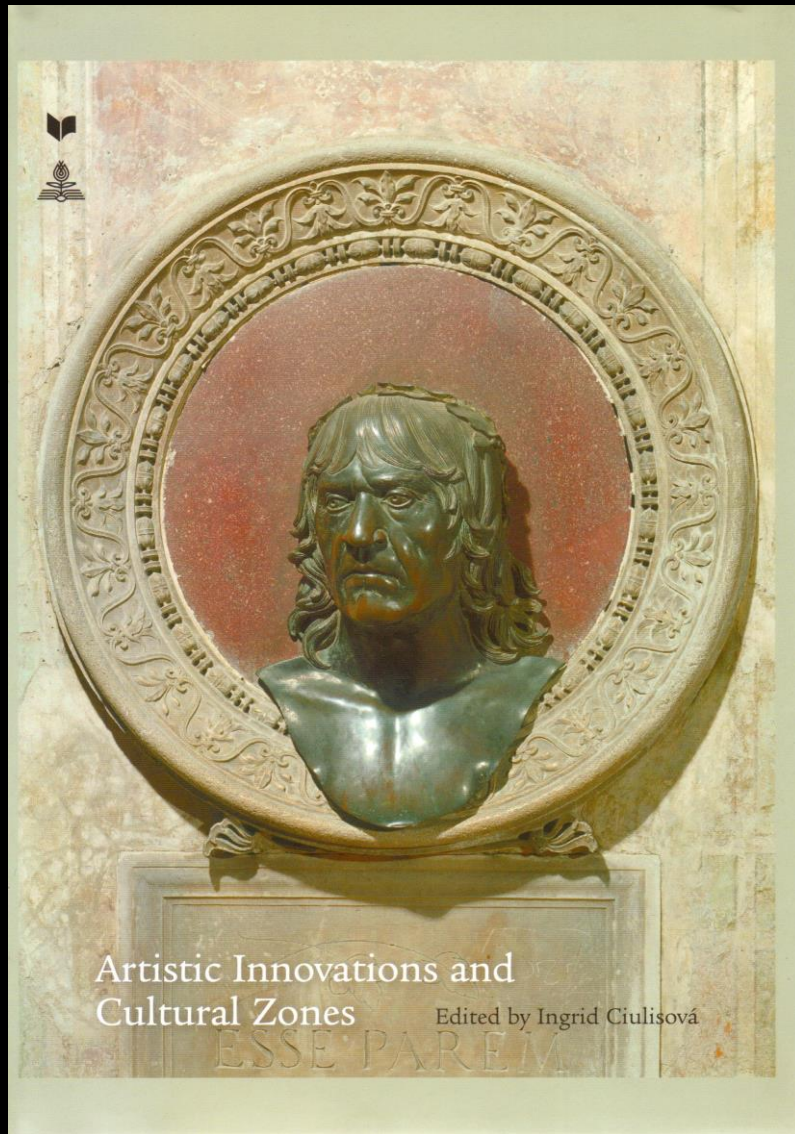
Central HW platform: IBM BladeCenter System support for scientific research facilities in electronic form – online database including digital archive functionality Videoconference and communication system Scanning workplace (large-scale and microfilm scanning) The infrastructure, acquired in the framework of this project, is being used not only within the institute, but in the international cooperation with the project “Forschungsinfrastruktur Kunstdenkmäler in Ostmitteleuropa”, based on the Herder Institute in Marburg. The contract fixing this collaboration is valid until 2017. The institute will continue its collaboration with professional photographers producing high-quality images for its publications, for exchange and for future record.

National centre of excellence

- development of research infrastructure
- coordinating of scientific work of the Slovak research teams
- focus on cultural heritage and cultural memory
- questions of cultural identity in its different dimensions
- electronic database with image, text, video and audio source materials to artistic and cultural heritage of Slovakia.

The EDUKS library

Electronically connected to the Central Library of SAS and individual institutes and available to scientific and general public



CIULISOVÁ, Ingrid (ed.). **Artistic Innovations and Cultural Zones**. Frankfurt am Main : Peter Lang Publishing Group, Bratislava : Veda, 2014, 296 pp. ISBN 978-3- 631-66122-2. (Spectrum Slovakia)
The publication includes on pp. 182-213 the article
CIULISOVÁ, Ingrid. **Rogier van der Weyden and Veit Stoss and Their Two Followers**.

The book, edited by Ingrid Ciulisová, and prepared in collaboration with Peter Lang Verlag, was partially funded by The Lila Acheson Wallace-Reader's Digest Publications grant, awarded to the author by Villa I Tatti, the Harvard University Center for Italian Renaissance Studies.

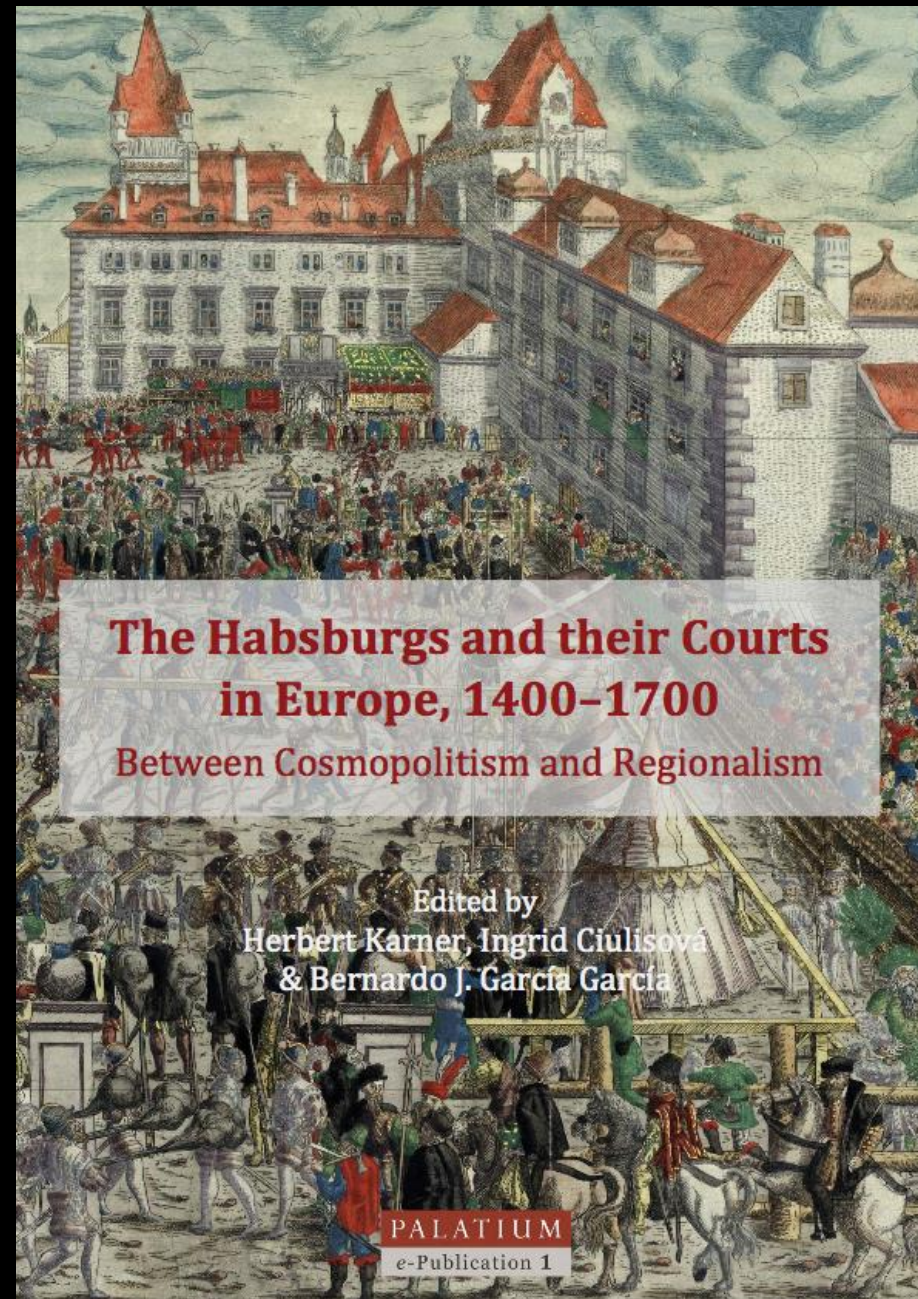
KARNER, Herbert – CIULISOVÁ, Ingrid – GARCÍA, Bernardo J. García (eds.): **The Habsburgs and their Courts in Europe, 1400–1700 : Between Cosmopolitanism and Regionalism.** Proceedings from the International Conference "The Habsburgs and their Courts in Europe, 1400-1700: Between Cosmopolitanism and Regionalism", December 7-10, 2011, Vienna, Österreichische Akademie der Wissenschaften, 2014, Palatium e-Publication, Volume 1, ISBN 978-94-6018-483-3.

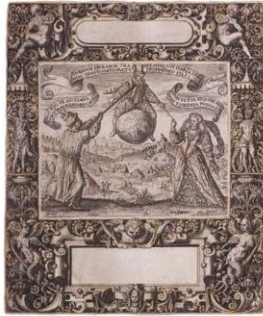
One of the results of the international research project

Court Residences as Places of Exchange in Late Medieval and Early Modern Europe (1400-1700) – Palatium

6/2010 – 5/2015

Ingrid Ciulisová was a member of the Steering committee and prepared several conferences and this publication.





I pražskými císařskými kanceliáři. V novoetablovaných úřadech sa uplatnili muži z rovnakej sociálnej vrstvy ako Ulrich Reutter: úradníci s príslušným zázemím a predpokladmi, najmä absolventi univerzitného štúdia z rodov šľachty či meštianstva, ktorí plynule ovládali nemčinu. Výhodou takéhoto pracovného zaradenia bolo predovšetkým trvalé zamestnanie s pravidelnou mzdou, odmenami za dobré pracovné výkony či pri príležitosti osobných jubileí i s istotou, že raz bude postarané aj o výdoy a siroty, ktoré po konkrétnom úradníkovi zostanú. Nezanedbateľným a určite prítlačivým faktorom bola možnosť nobilitácie či vylepšenia rodového erb. Štartovacia pozícia Ulricha Reuttera bola, samozrejme, na míle vzdialená tej, z ktorej vykročil do života Karl, Maximilián alebo Gundaker von Liechtenstein; práve prostredie Bratislavy ale zrejme Ulrichovi Reutterovi najlepšie načrlo a ukázalo možnosti, ktoré by mohol v budúcnosti mať a predovšetkým, ako vysoko sa možno za istých okolností vypracovať.

Z Prahy sa v poslednej tretine 16. storočia stala skutočná európska metropola a s približne 60 000 obyvateľmi bolo mesto dvakrát také veľké ako Viedeň, Ulrich Reutter musel dobre poznať nemecké mienkotvorné kultúrne centrá reprezentované napríklad Norimbergom,¹² no niekoľko týždňov pražského pobytu mu umožnilo skúsenosť, akú dovtedy nemal: záležť prostredie pražského cisárskeho dvora. Vďaka voľnomyšlienárskemu Rudolfovi II. i štátu cisárskeho rezidenčného mesta predstavovala Praha v poslednej tretine 16. storočia mimoriadne internacionálne

Theodor de Bry, Mladík na rúženci z Emblématu nobilitati, 1593.
Mladík na rúženci s dedikáciou Mathäusa Kitzwala z 26. augusta 1598.
GMM, Hs 122165, fol. 239r



**BALÁŽOVÁ, Barbara. Medzi
Prahou a Norimbergom,
Viedňou a Banskou
Štiavnicou. Ulrich Reutter
a jeho svet okolo 1600.**

[Between Prague and
Nuremberg, Vienna and
Banská Štiavnica. Ulrich
Reutter and His World
around 1600] Bratislava :
Societas historiae artium,
2013, 148 pp., 58 ill. ISBN
978-80-970304-2-1.

What the author tried to follow using three memory or friendship books (album amicorum) of Ulrich Reutter (1563 – 1619) as well as other written archival and visual sources was not only the basic analysis of each entry but also the cultural experience of concrete individuality around 1600 in Central Europe. This type of description is already significant for historical anthropology when dealing with classical subjects or such topics as the historical development of the family, history of birth and death, history of rituals, history of daily life or history of mentalities. Thanks to more than 550 entries dedicated to Ulrich Reutter she was able to reconstruct his significant life experience on one side but on the other side also his cultural experience and interactions which were headed to the different literary works, medals and craftworks ordered as well as dedicated to him. By tracking those cultural interactions the monograph leads us to the more global phenomenon as the self-representation through the art, relation between education and donorship in the Early Modern Europe, as well as migration of elites and their dependence on the cultural centers such Nuremberg or Vienna.



The Research Group for Baroque Ceiling Painting in Central Europe

was established in Vienna on 16 October 2006, as a non-profit association of academic and university research centres and individuals sharing an interest in research into the monumental painting of the 17th and 18th centuries and in multilateral international cooperation.

The Research Group brings together members from Austria, Croatia, the Czech Republic, Germany, Hungary, Italy, Poland, Slovakia, Slovenia, the United States of America and other countries. Members of the Research Group develop professional cooperation in the fields of systematic documentation, classification, building catalogues, and the interpretation, protection and preservation of early modern, especially baroque, ceiling and wall paintings in the Central European region.

Members from the Institute of Art History of SAS:

Mgr. Jozef Medvecký, CSc., senior research fellow

Mgr. et Mgr. art. Barbara Balážová, PhD., senior research fellow

The Research Group Baroque Ceiling Painting in Central Europe (BCPCE)

how we work and what we do (during the evaluated period 2012 – 2015)

annual meetings of BCPCE

Brno 2012 (Seminar of Art History, Masaryk University, Brno), Bratislava 2013 (Institute of Art History, Slovak Academy of Sciences, Bratislava), Zagreb 2014 (Institute of Art History, Zagreb)

conferences and workshops

Concept – Image – Reception. Baroque Ceiling Paintings in the setting of European Monasteries

International conference, Bratislava, 19 – 21 September, 2013.

The Institute of Art History of SAS in cooperation with the Research Group for Baroque Ceiling Painting in Central Europe prepared an international conference and its theme was the relationship between monumental ceiling paintings and texts relating to them, and their contemporary reception, in the European countries in the seventeenth and eighteenth centuries.

Between Rococo and Classicism. Ceiling Painting in the Second Half of the 18th Century

International conference Zagreb, 13 – 14 October, 2014

The Institute of Art History in Zagreb in cooperation with the Research Group for Baroque Ceiling Painting in Central Europe prepared an international conference focused on the Central European monumental painting of the latter half of the 18th century.

conference books

***ARS Journal of the Institute of Art History of the Slovak Academy of Sciences, 47, nr. 1, 2014* (edited by Barbara Balážová)**

In this issue the papers given at the international conference Concept – Image – Reception. Baroque Ceiling Painting in the Setting of European Monasteries, which took place in Bratislava from the 19th to the 21st September 2013, were presented to the wider public.

summer schools for students

Baroque Rural Churches in the Context of European Culture

An international summer school on Baroque architecture and art, held in the Broumov region of Northern Bohemia, 5 – 12 July, 2015
The summer school was intended primarily for students of the history of culture and art and related subjects at institutions of higher education.

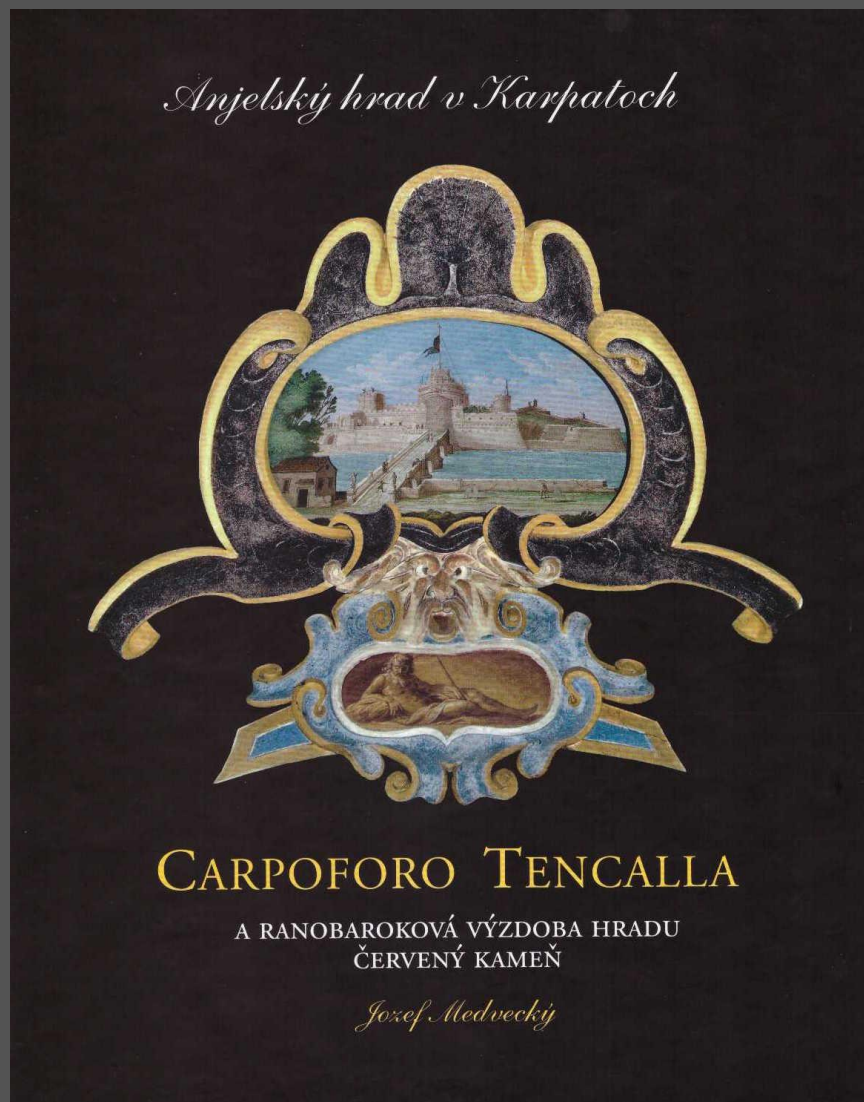
individual and collective research projects

VEGA project nr. 2/0135/11 2011 – 2014 (Mgr. et Mgr. Art. Barbara Balážová, PhD.)

Baroková nástenná maľba a jej miesto v monastickej kultúre 18. storočia [Baroque Ceiling Painting and its Meaning in the Monastic Culture of 18th Century]

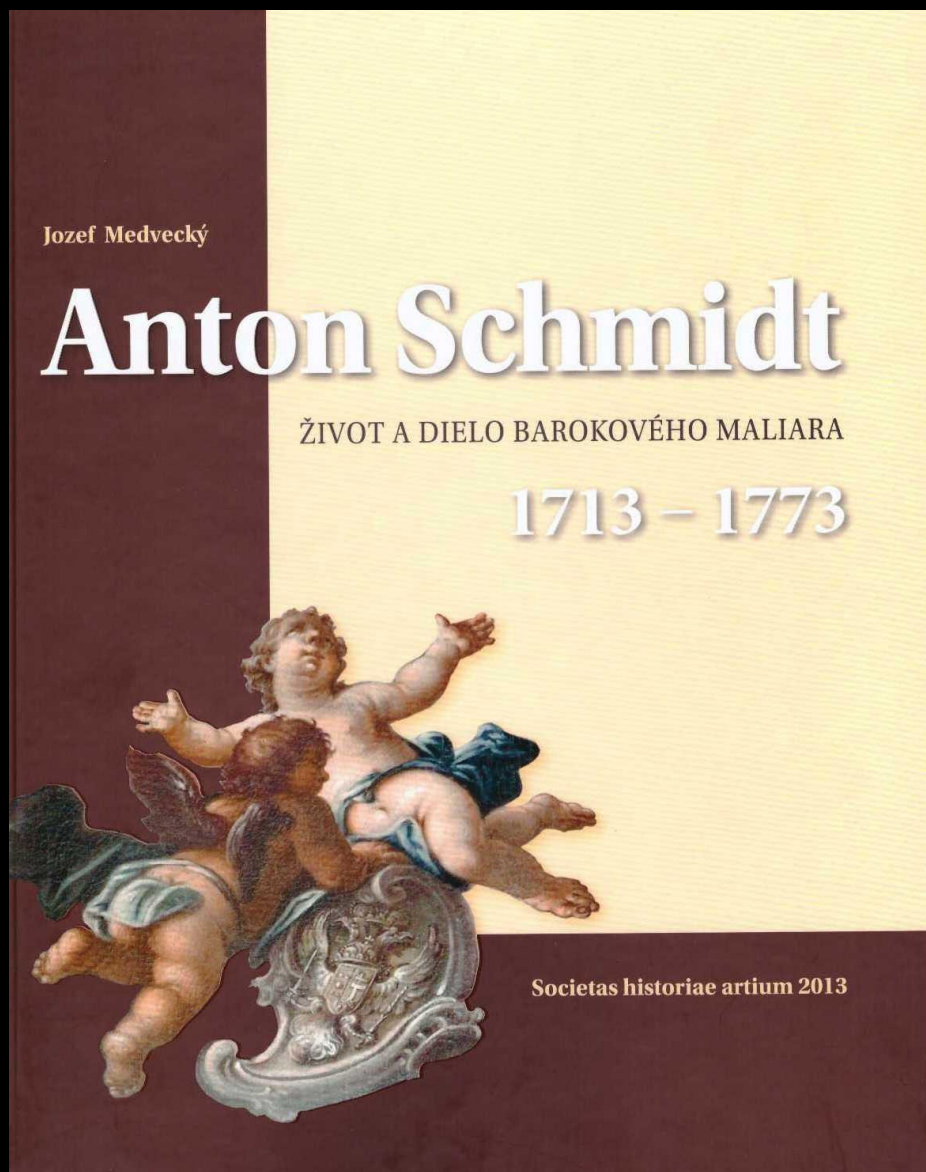
VEGA project nr. 2/0166/13 2013 – 2015 (Mgr. Jozef Medvecký, CSc.)

Carpoforo Tencalla a maliarstvo raného baroka na Slovensku [Carpoforo Tencalla and Early Baroque Painting in Slovakia]



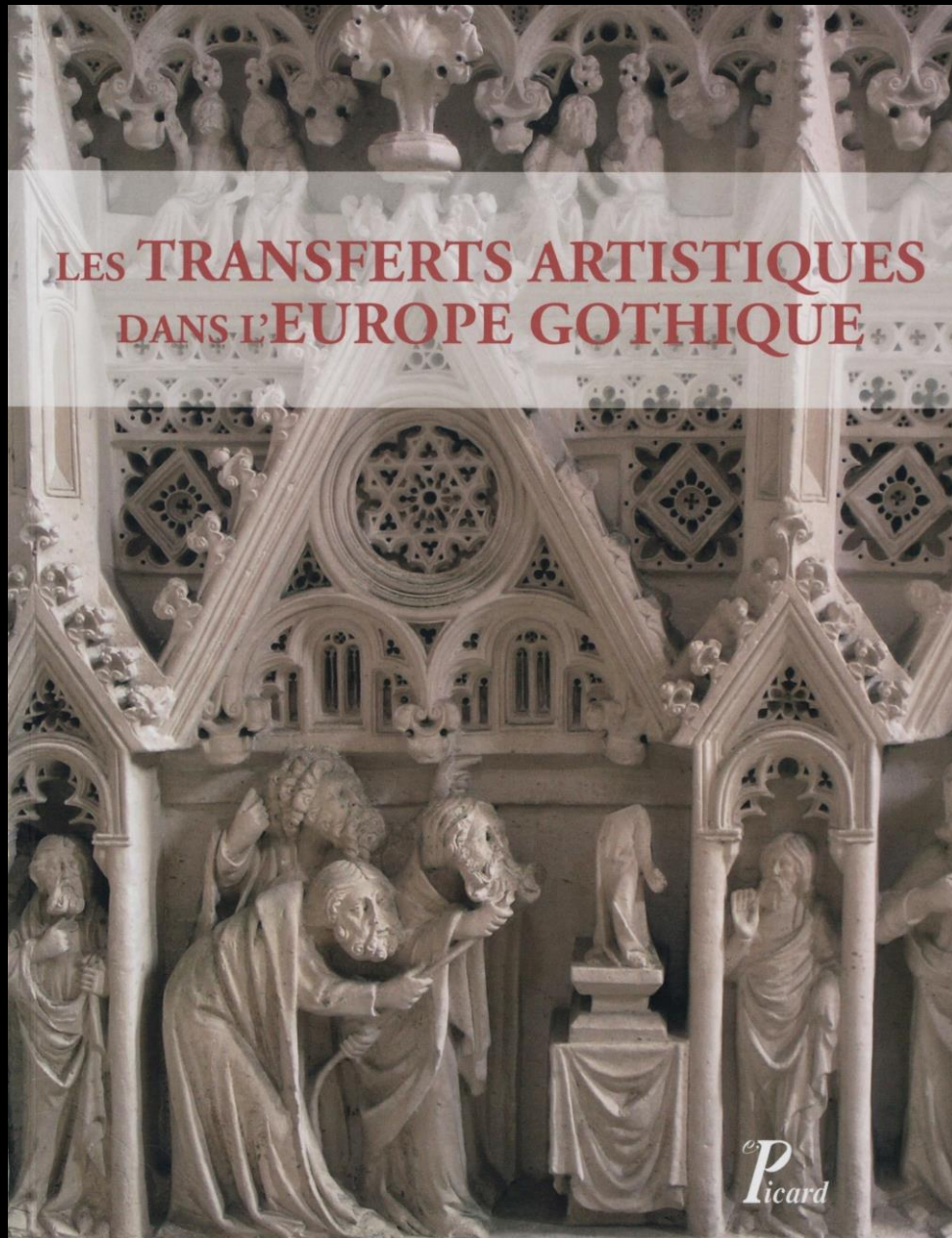
MEDVECKÝ, Jozef, **Anjelský hrad v Karpatoch. Carpoforo Tencalla a ranobaroková výzdoba hradu Červený Kameň** [Angels Castle in Carpathians. Carpoforo Tencalla and the Early Baroque Decoration of the castle Červený Kameň], Bratislava 2016. ISBN 9788097030445

The monograph *Anjelský hrad v Karpatoch* [Angels Castle in Carpathians] presents results of Jozef Medvecký's long-time research into the residence of the Count Pálffy family at Červený Kameň (Western Slovakia) and its rich and splendid painterly decoration by Carpoforo Tencella (1623 – 1685), the famous painter from Bissone (Ticino, Switzerland).



MEDVECKÝ, Jozef. **Anton Schmidt 1713 – 1773. Život a dielo barokového maliara.** Societas historiae artium : Bratislava 2013, 256 pp., 285 fig., ISBN 978-80-970304-3-8.

The project of Jozef Medvecký „Baroque in Slovakia – Baroque Art in Central Europe – Late Baroque Painting - **Artist's Monograph**“ resulted in an artist's monograph based on a new assessment of the work and personality of Anton Schmidt (1713 – 1773), the important painter of Viennese origin but active in the area of Central Slovak Mining towns in the Late Baroque period

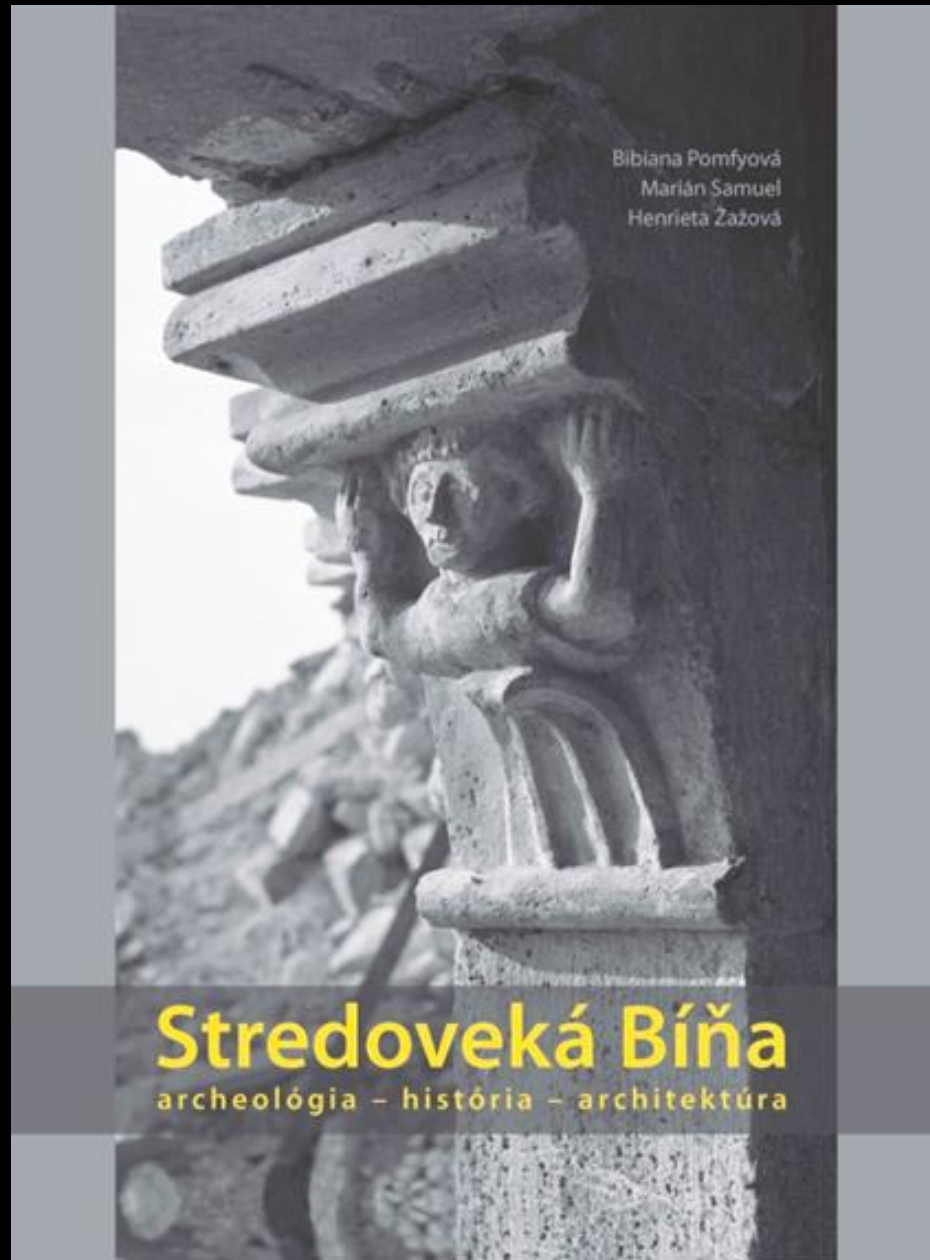


DUBOIS, Jacques - GUILLOUËT, Jean-Marie - van den BOSSCHE, Benoît (eds.): **Les transferts artistiques dans l'Europe gothique : repenser la circulation des artistes, des oeuvres, des themes et des savoir-faire (XIIe-XVIe siècle).** Paris : Picard, 2014, ISBN 978-2-7084- 0972-9.

The Institute of Art History SAS has actively participated in the international project „**Transferts et circulations artistiques en Europe à l'époque gothique (XIIe – XVIe siècles)**“ organized around the Institut national d'histoire de l'art in Paris.

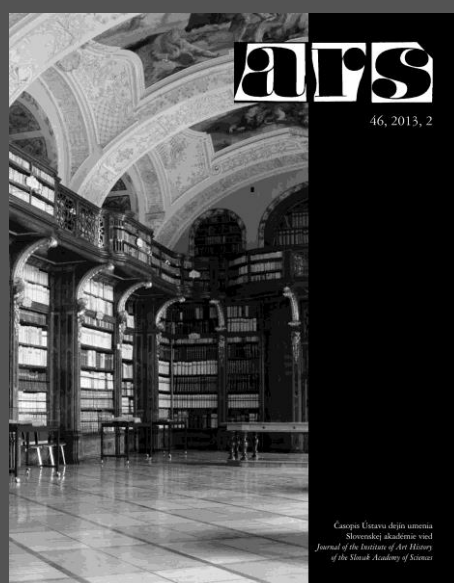
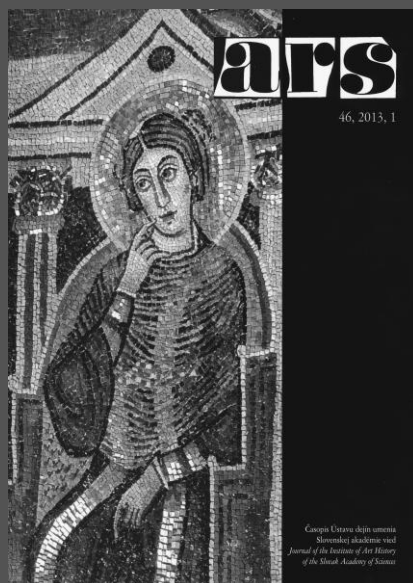
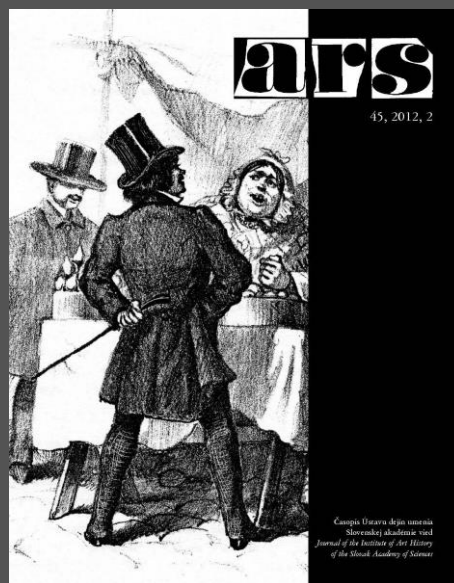
Ivan Gerát presented the results of his research on the conference „**Les transferts iconographiques et stylistiques à l'époque gothique**“ in Liège, Belgium 16.11.2012.

The final publication includes on pp. 319-336. the article GERÁT, Ivan: **De Lübeck à Košice: Les transferts iconographiques et stylistiques entre deux cycles iconographiques consacrés à Élisabeth de Thuringe vers 1450.**



POMFYOVÁ, Bibiana – SAMUEL, Marián – ŽAŽOVÁ, Henrieta. **Stredoveká Bíňa : archeológia – história – architektúra.** [Medieval Bíňa : Archaeology – History – Architecture] FO Art, Bratislava 2014, 232 p. ISBN 978-80-89664-22-1

The monograph focuses on the medieval settlement and history of the important polycultural site. Interdisciplinary work summarizes the knowledge of the art-historical, archaeological and historical research. The publication fundamentally completes, revises, or rebuts up-to-date interpretations and hypothesis. In large measure the authors base their findings on archive research and on unknown and up-to-now unpublished archive materials. **Through the examples of the sacral buildings from Bíňa** the problematic fields are analyzed related to the Early Medieval monasteries and monastery architecture: existence of a specific order (Premonstratensian) architecture, claustral scheme, so-called stock monasteries, so-called monastic families of churches. The topics concern, among others, the liturgical and social contexts of the monastic architecture. At the time these subject areas are only randomly or not at all reflected in the local research.



ARS

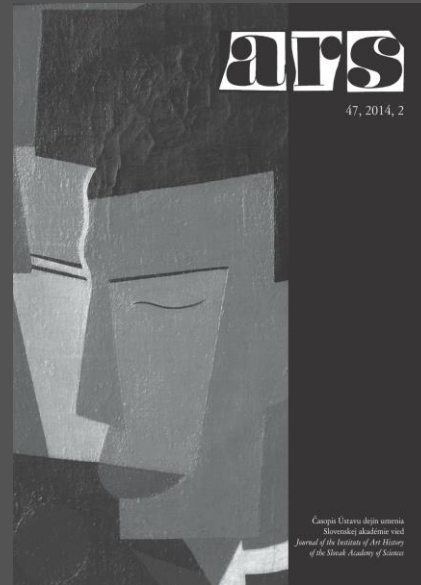
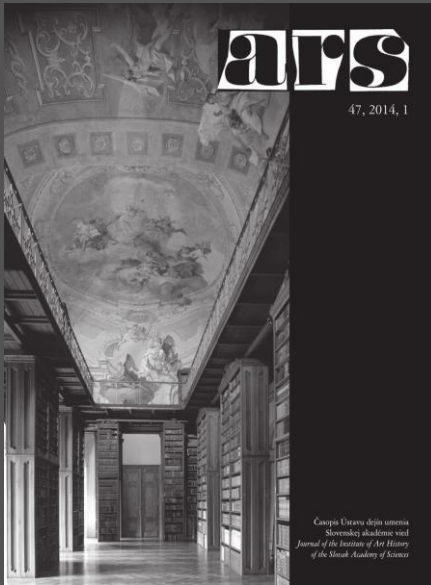
Journal of the Institute of Art History of SAS

Published by the IAH of SAS since 1967

Editor in Chief 2012 – 2015 prof. Ján Bakoš

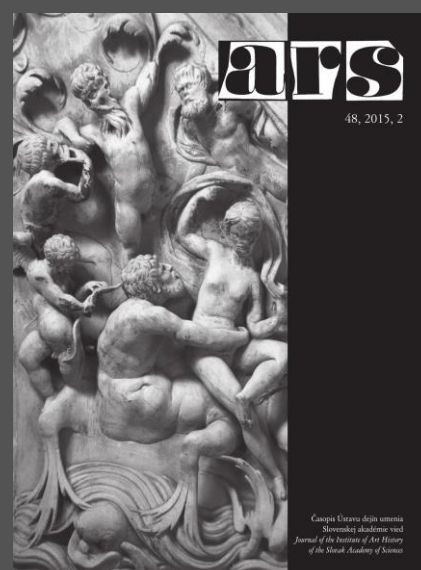
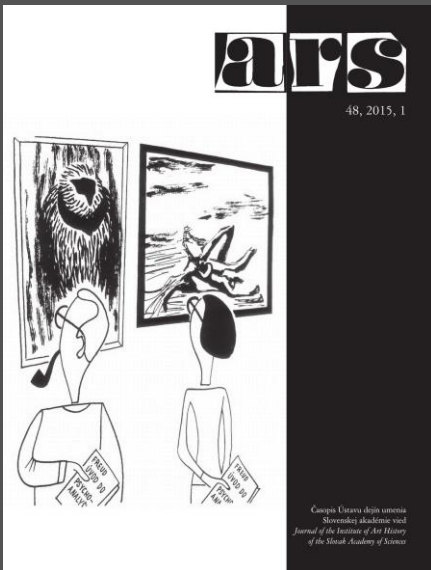
The Ars journal:

- is devoted to the history of the visual arts and architecture in Central Europe and their European context from the early Middle Ages to the present
- provides a forum for articles that focus on the theory, methodology and the history of art history
- presents papers in Slovak or in English, German and French with summaries in Slovak
- is published twice a year



The Ars journal

- is published twice a year
- is indexed in Avery Index to Architectural Periodicals, Bibliography of the History of Art, EBSCO, ERIH, Ulrich's Periodicals Directory, Central European Journal of Social Sciences and Humanities (CEJSH)
- distributed in more than 100 scholarly libraries



- 2012, vol. 45, nr. 1
guest editors: Steven Mansbach – Victor A. Friedman – Janis Kreslins
- 2012, vol. 45, nr. 2
guest editor: Katarzyna Murawska-Muthesius
- 2013, vol. 46, nr. 1
- 2013, vol. 46, nr. 2
guest editor: Katarína Chmelinová
- 2014, vol. 47, nr. 1
editor: Barbara Balážová
- 2014, vol. 47, nr. 2
guest editor: Vojtěch Lahoda
- 2015, vol. 48, nr. 1
- 2015, vol. 48, nr. 2
guest editors: Marina Dmitrieva – Antje Kempe

Les migrations fauves

*La diffusion du fauvisme et des expressionnismes
en Europe centrale et orientale*

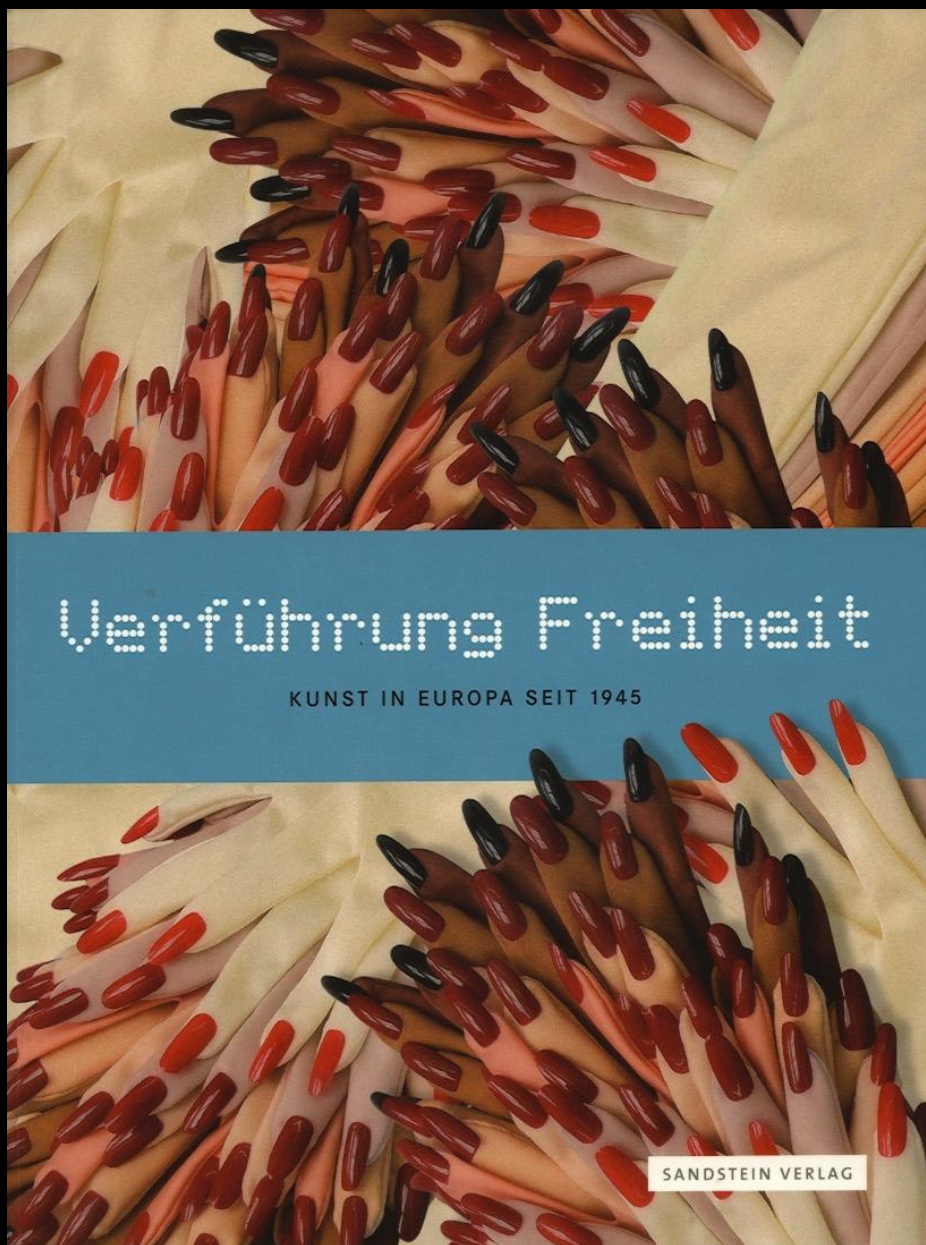
*Sous la direction de Sophie Barthélémy
et Valérie Dupont*



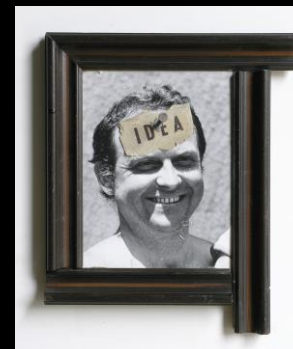
BARTOŠOVÁ, Zuzana: **Le fauvisme et l'expressionnisme slovaque: un cas presque inconnu. [Slovak fauvism and expressionism – an obscure case.]** In: *Les migrations fauves : la diffusion du fauvisme et des expressionnismes en Europe centrale et orientale. [Migrating Fauvists: Diffusion of Fauvism and Expressionism in Central and Eastern Europe.]*- Dijon : Universitaires de Dijon, 2012, s. 77-82. ISBN 978-2-36441-032-9.

The first reminder addressed to the European art history deals with the uniqueness of expressionist and fauvist tendency in the inter-war Slovak painting, trying to put it into a broader international context of that time.

A summarising study completed on the basis of a thorough knowledge of both relevant literature on the given subject and gallery and museum collections.



BARTOŠOVÁ, Zuzana. Mária Bartussová; Juraj Meliš. In: Verführung Freiheit, Kunst in Europa seit 1945 : XXX. Europaratsausstellung. - Berlin : Sandstein Verlag, 2012, elektronischer Katalog. ISBN 978-3-942422-98-7.



Art historical essays on specific works by crucial Slovak artists of the latter half of the 20th centuries, written by Zuzana Bartošová, an expert at the given subject, in collaboration with the Deutsches Historisches Museum; the essays were published in electronic version of the exhibition catalogue (Berlin 2012).

17. Oktober 2012 – 10. Februar 2013
Deutsches Historisches Museum, Berlin

15. März – 2. Juni 2013
Palazzo Reale, Mailand

28. Juni – 29. September 2013
Eesti Kunstimuseum – Kumu Kunstimuseum, Tallinn

18. Oktober 2013 – 26. Januar 2014
Muzeum Sztuki Współczesnej MOCAK, Krakau

Zuzana Bartošová,
Institute of Art History, Slovak Academy of Sciences

INTERWAR KOSICE AS THE CENTRE OF ARTISTIC EVENTS

Historic events at the time of establishment of the first Czechoslovak Republic represent a separate chapter of modern history of Kosice. The First World War, establishment of the Slovak Soviet Republic in Presov, occupation of the town by the army of the Hungarian Soviet Republic and its expulsion from the territory of a young state apparently disrupted a calm life of Kosice inhabitants more than anything that they experienced before.⁵² During the aforementioned turbulent events many Hungarian citizens of a formerly Hungarian state decided to leave Kosice.⁵³

⁵² For more details on a political situation in Kosice at the time of establishment of the first Czechoslovak Republic see Dušan Kováč, 'Spoločensko-politická situácia' [Social and Political Situation], in Zsófia Kiss-Szemán, Lena Lešková (eds.), *Košická moderna. Umenie Košíc dvadsiaty rok 20. storočia / Kosice modernism. Kosice Art in the Nineteen-Twenties*, Kosice, Východoslovenská galéria, 2013, pp. 32–45.

⁵³ Among them, for instance, Elemir Köszeghy-Winkler, director of the Upper Hungarian Rákóczi Museum (predecessor of the Východoslovenské múzeum), who "left for Budapest towards the end of 1918, taking the most valuable part of the collection with him." See Magda Veselská, 'Josef Polák a Košická moderna' [Josef Polák and Kosice Modernism], in Zsófia Kiss-Szemán, Lena Lešková (eds.), *Košická moderna. Umenie Košíc dvadsiaty rok 20. storočia / Kosice modernism. Kosice Art in the Nineteen-Twenties*, Kosice, Východoslovenská galéria, 2013, pp. 126–137 (128).

In the 1920s political relations in Kosice radically changed: establishment of a new state with a capital Prague brought about changes in the routes of economic and cultural influences as well as in legislative and administrative frameworks. Within a new citizenship, a new regional mentality shaped in relation to ethnic question that eventually covered the original.⁵⁴

Košice at the time of establishment of the first Czechoslovak Republic

Based on post-war political pacts, territorial conditions in Europe radically changed. Europe saw the emergence of new states: the Czechoslovak Republic was declared on 28 October

⁵⁴ The importance of the "horizon of relationships" was pointed out by a Swiss historian of architecture André Corboz. See André Corboz, 'Le territoire comme palimpseste', in *Diogenes* 121, janvier-mars 1983, pp. 14–35.

BARTOŠOVÁ, Zuzana. Interwar Kosice as the Centre of Artistic Events. In: Bartošová, Z.; Lešková, L. (eds.). *Košice Modernism and its Wider Context*. Košice: Východoslovenská galéria, 2013. pp. 46-97. ISBN 978-80-85745-68-9

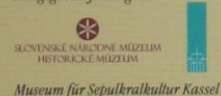
The research paper summarises and re-interprets, in an innovative manner, the issue of fine art and artistic life in Košice in the 1920s. It underlines the importance of a cultural framework and its personalities for the oeuvre of particular artists.

- Exhibition *Košice Modernism and its Wider Context*, East Slovakian Gallery, Košice, 2013/2014
- Exhibition *Košice Modernism and its Wider Context*, Slovak National Gallery, 2014/2015
- Public lecture on the subject at the Slovak National Gallery, 2015
- Presentation of the subject at the congress UTOPIA (EAM – European Network for Avant-garde and Modernism Studies), Helsinki, 2014

EHRUNG DER OPFER

*Soldatenfriedhöfe
des Architekten Dušan Jurkovič*

*In Kooperation mit dem Slowakischen Nationalmuseum –
Historischen Museum in Bratislava
Mit freundlicher Unterstützung des Volksbundes Deutscher
Kriegsgräberfürsorge e.V.*



Museum für Sepulkralkultur Kassel



*Die Ausstellung findet unter der Schirmherrschaft
des Kulturministers der Slowakischen Republik
Marek Madarič statt.*

Die Ausstellung dauert bis zum 19. Oktober 2014

*Autorin der Ausstellung: Doz. PhDr. Dana Bořutová, PhD.
Kurator der Ausstellung: Mgr. Branislav Panis
Design und Realisierung der Ausstellung: D&D Studio, GmbH
www.ddstudio.sk*

Organisatoren der Ausstellung:

*Museum für Sepulkralkultur Kassel
Slowakisches Nationalmuseum – Historisches Museum
in Bratislava
Botschaft der Slowakischen Republik
in der Bundesrepublik Deutschland
Slowakisches Institut in Berlin
Verband der Architekten der Slowakei in Bratislava*

Exponate für die Ausstellung wurden verliehen von:

*Slowakische Nationalgalerie in Bratislava
Slowakisches Nationalarchiv in Bratislava*



Dana BOŘUTOVÁ

Author of the concept and scenario of the exhibition in Kassel (D)

EHRUNG DER OPFER. Soldatenfriedhöfe des Architekten Dušan Jurkovič / POCTA OBETIAM. Vojenské cintoríny architekta Dušana Jurkoviča.

Museum f. Sepulkralkultur Kassel, **9. 8. – 19. 10. 2014**

Organizers : Museum f. Sepulkralkultur Kassel, Slovak National Archives, Slovak National Museum, Slovak National Gallery, Ministry of Foreign Affairs SR, Embassy of the Slovak Republic in Germany, Slovak Institute Berlin)

The exhibition was initiated by the Embassy of the Slovak Republic in Germany as the Slovak contribution to the European cultural events devoted to 100th anniversary of the Great War

2015 – reinstallation of the exhibition in Cracow (PL)

CZEŚĆ POLEGŁYM – cmentarze wojenne architekta Dušana Jurkoviča / POCTA OBETIAM. Vojenské cintoríny architekta Dušana Jurkoviča.

Muzeum Archeologiczne w Krakowie, **16. 4. – 15. 7. 2015**

Organizers: Archeological Museum in Cracow / Muzeum Archeologiczne w Krakowie, Slovak National Museum, Ministry of Culture of the Slovak Republic, General Consulate of the Slovak republic in Cracow)

