"G. Oprescu" Institute of Art History



THE INTERNATIONAL CONFERENCE

Rhetorics of War in the Arts

A Century of War (1917-2017)

- Abstracts -

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Virginia Barbu

Soldiers, Peasants and other Heroes in the Work of Painter Ion Theodorescu-Sion

A strong personality of the interwar Romanian art, Ion Theodorescu-Sion (1882-1939) was one of the exponents of the "national style" in painting, part of the generation of artists that evolved under the spectrum of the First World War. He painted portraits, landscapes, still lifes, allegorical compositions, monumental decorations, in various techniques exaltating the liniarity which was compassing a vault from the symbolist moment of the beginning of the 20th century, to the European return to classicism in painting of the 1920s. Participant at the Bulgarian Campaign in 1913, fighter in Dobrogea, at Cernavodă and Brăila in 1916, he made several portraits of the soldiers retreating next year in Moldova, at Hlincea (Iași). Excellent drawer, Theodorescu-Sion depicted some scenes with soldiers in moments of wakeful states or in recovery, remarkable for the sharp and clear outline, the sobriety of the physiognomies, the compositions evoking the static and desolate atmosphere. The graphic illustration from the battlefields, together with his self-portraits, are to be discussed and analyzed in comparison with his later painted works, representing portraits of peasants, shepherds or legendary folk figures.

Virginia Barbu is a researcher at the Modern Art Department of the Institute of Art History "G. Oprescu" of the Romanian Academy since 2007. Graduated from the National University of Arts Bucharest, she is in the present a Ph. D. Candidate at the Art History and Theory Department of the same university with the thesis "Barbu Brezianu and the context of Romanian historiography of art and Brancusian studies in 1960s-1990s". Co-author of the "Dicţionarul sculptorilor din România" (Dictionary of Sculptors in Romania), coordinated by Ioana Vlasiu, Romanian Academy Publishing House (vol. I-II, 2011-2012), editor (with Corina Teacă) of the volume "Mărturiile toamnei. Corespondență Ionel Jianu-Barbu Brezianu" ("Autumn Testimonies....), UNArte Publishing House, 2016. She published studies and art chronicles in Revue Roumaine d'Histoire de l'Art, Studii şi Cercetări de Istoria Artei, and literary magazines as Convorbiri literare, Familia, Viața Românească, Ziua literară. She worked as lecturer at the "Ion Mincu" University of Architecture and Urbanism Bucharest.

Elena-Cristina Brăgea

Romania's Neutrality during First World War in the Cartoons of the Magazine Furnica

The First World War was an event with multiple and profound implications on human history, both in terms of international relations and in the general development of various states around the globe, especially in Europe. Between August 1914 and August 1916, Romania was in active neutrality, period during which the diplomatic, military and social preparations were made in order to enter the war in convenient conditions. In the background of the neutrality and the dynamic of the military events beyond its borders, Romanian public opinion was marked by two dominant trends: 1. an increase in sympathy towards the Allies; 2. the push for political unity of all Romanians, in a single country.

An important factor in shaping ideas in Romanian society during those years was the press. A research of the satire press would bring to light an undiscovered facet of Romania's history during the First World War. The present project aims at pursuing mentalities during Romania's active neutrality by analyzing the color cartoons in the journal *Furnica*. This was the most important humor magazine of the first half of the 20th century. Written for the most part by its two founders, George Ranete (pseudonym George Ranetti, 1875-1927) and Nae Dumitrescu (pseudonym Nae D. Taranu, 1872-1933), it contained cartoons, verses, maxims, thoughts, epigrams and jokes. The cartoons were signed by painters like Any Murnu, Francis Şirato, Camil Ressu, Tojo, Joseph Iser or Mantu.

The temporal frame of the research is July 24, 1914 (No. 47/1914) and August 8, 1916 (No. 51/1916), a total of 108 numbers and 1296 pages. Beyond the general aspects regarding the press run, the paper quality or the magazine readers, we propose a classification of the color cartoons by categories (war/death, daily life during neutrality, image of belligerent countries, etc.). Secondly, we plan on performing a wider analysis of caricatures about neutrality and the possibilities of entering the war allied with the Entente or the Central Powers. Last but not least, the project aims at analyzing the relationship between the magazine and the public, in order to identify the interdependencies between them.

Elena-Cristina Brăgea. Studies of history and political science at the University of Bucharest, Sorbona IV and Ecole des Hautes Études de Sciences Sociales (Paris). Ph.D. student at the Faculty of History (University of Bucharest)/L'École Doctorale francophone en Sciences Sociales. Fields of interest: inter-confessional relations in post-communist Romania, cultural and memorial policies in Europe, urban anthropology studies - protesters artistic forms.

Ramona Caramelea

Images of War in Romanian Children's Magazines (1939-1945)

The two world wars that dominated the 20th century did not limit to military confrontations. A war culture, mobilizing intellectual and material resources, addressing both adults and children preceded and accompanied the two conflicts. Joining the school, children's publications maintained this war culture aiming to sensitize young people to military values (Zunino, 2014). The paper aims to analyze the images of war in the illustrated magazines for children between 1939 and 1945. For the mentioned purpose, I will use discursive and iconographic analysis. Magazines engage children in conflict in various ways: through propaganda that valorizes a heroic discourse about war, through evocation of military events and through stories that, although seemingly unrelated to war, promote values necessary for the contemporary context (the idea of sacrifice, generosity). The illustrations of children's magazines also take on an educational function and support the message conveyed by the narrative. The political iconography of the moment consists of portraits of political figures and leaders from the period, and mingles with snapshots from the front. Also, the comic strips promoted a war culture in a playful manner (comics with children - war heroes, drawings referring to the war or inspired by military realities – such as, the siege).

Ramona Caramelea. Researcher at "G. Oprescu" Institute of Art History, the Department of Modern and Contemporary Art and Architecture. She studied History at the University of Bucharest and completed a Ph.D. with a dissertation on school architecture in 19th century Romania at the National University of Arts Bucharest. Her research interests revolve around history of education, history of architecture and cultural history in Modern Romania (19th-20th centuries), on which she has published several studies and attended conferences in Romania and abroad. She is currently working on a project that involves children's material culture.





Simion Câlția

Heroism and Propaganda. Romanian War Decorations, 22 June 1941 - 23 August 1944

This paper aims to analyse how military decorations are used in a propagandistic way by Romanian authorities to support the war effort, between June 1941 and August 1944. In the first part of the research we will explain the changes in military decoration system in comparison to the system used in previous wars. Then we will investigate how decorated persons and their deeds are presented in official press. Another aspect analysed refers to the way in which political leaders of the time attempted to associate themselves with the image of decorated army officers, and how these politicians want to be seen rewarding the merit.

Simion Câlția, associate professor at the Faculty of History of the University of Bucharest. Specialist in urban history, with a doctoral thesis at the École des hautes études en sciences sociales, Paris. He published studies and delivered papers on urban food and supply, urban life rules, modernization projects of infrastructure, etc., focusing especially on the last decades of the 19th century and the first decades of the 20th century. The second area of interest is the history of decorations (orders and medals) seen as a political tools and social phenomenon. In his papers and presentations he analyses the political discourse of decorations, cultural influences and the contribution of models to the evolution of decorations, as well as the role of decorations in military history. He gives lectures on the history of European and Romanian systems of decoration.



Manuela Cernat

Historical Truth Distorted by Censorship and Propaganda

After 1945, the communist regimes, installed by force in the Eastern half of Europe, brainwashed the new generations by rewriting History according to party propaganda patterns. Reshaping the events, simply erasing entire chapters of the recent past, the newly installed power could better control the present. Therefore, Romanian war movies produced before the Russian Red Army occupied our country were brutally destroyed and even their memory banned up to 1990. After the bolshevization of the country, the main lines of domestic film production strictly followed the political agenda. War movies could not bring on screen many glorious deeds of the Romanian Army which did not fit the new *politically correctness* – such as the 1919 smashing of the Béla Kun Hungarian Bolshevic Revolution, fatal blow to Lenin's plan of spreading the red revolution to Central and Western Europe. In the same way, censorship did not allow filmmakers to speak about the unpleasant side of the military cooperation with the Russian Army on the Western Front after August 1944.

Manuela Cernat, Ph.D., film historian and writer, journalist and essayist, author of books and scripts for documentary films, she is member of the Romanian Writers Union, of the Romanian Filmmakers Union, of the Scientific Council of the History of Art Institute of the Romanian Academy, Vice-President of *Société Européenne de Culture* (Venice), as well as founder and Honorary President of S.E.E.C.S. (South Eastern European Cinema Schools). She served as jury member for over 200 national and international film festivals such as Cannes, Berlin, Venice, San Sebastian, Bergamo, Valladolid, Bilbao, Locarno, New Delhi etc. She held master classes in Japan, Mexico, Portugal, Spain, Turkey and Greece. Former Vice-rector of the National University for Theater and Cinema "I.L. Caragiale" (2008-2012), former head of its Audiovisual Communication Department and Ph.D. coach since 1994, presently she is associate professor and Ph.D. coach. Former scientific director of the Institute for History of Art of the Romanian Academy, where presently she is a senior researcher.

She was awarded the "Romanian Cultural Merit" Order (Commander), the "Italian Solidarity Star" (Cavalier), the Diploma of the Japanese Imperial Court.

Alin Ciupală

Feminine Speech about War in Romania between 1914-1918

The paper intends to analyse the manner in which a feminine speech was built as far as the First World War is concerned and also Romania's participation to WWI. We are interested the reasons for which Romanian society's women supported the idea of the country's involvment and also to which extent the feminine attitude was different from the masculine one or, on the contrary coincided with it. Beyond these similarities and differences we consider remarkable the involvment of ladies and young women in matters that at a first glance belonged exclusively to men.

Alin Ciupală, Ph.D., professor at the Faculty of History, University of Bucharest, scientific secretary of the Romanian Academy's "G. Oprescu" Institute of Art History. Areas of interest: gender studies, 19th century social history and art history, history of collectors. The most recent published book: *Bătălia lor. Femeile din România în Primul Război Mondial*, Iaşi, Editura Polirom, 2017.



Mihai Dohot

The Two World Wars in Photographic Testimonies

Modern armed conflicts are accompanied by extensive informational propaganda concretized through images designed to strengthen or discourage the spirit of soldiers and the civilian population. The photographic testimonies that remained to us both from the WWI and WWII in Bessarabia were not systematically analyzed and valued so that so far there have been enough white spots in the history of this period that requires a coherent and correct interpretation. The liberation of the Prut-Dniester area from the Tsarist occupation, the Great Union, the annexation of Bessarabia, Bucovina and Herţa territories in 1940 and then the liberation of these territories by the Romanian Army, in parallel with the destruction of the infrastructure by the withdrawing Bolsheviks, remain taboo subjects for both Romanian as well as Russian historiography (Soviet in the past). The tendentious interpretation of photographic documents or their lack in the informational public space has so far caused unpredictable situations in contemporary society.

We will try to explain the problems faced by the research of photographic documents in the first half of the 20th century and to outline some of the solutions that would solve the situations caused by the lack of adequate information in the field.

Mihail Dohot is a Ph.D. student at Valahia University in Târgovişte, Romania. The subject of the doctoral thesis is related to the study of old photographic images - source of knowledge of the Bessarabian society between years when the art of photography penetrate into Prut – Dniester space and to the Soviet occupation. He is doing his research at the National Archive of Republic of Moldova, the National Museum of History of Moldova, as well as to the National Museum of Ethnography and Natural History of Moldova which have the largest collections of images in this region. He also consulted the information found in libraries, museums, and archives of Romania, Russian Federation and other European countries holding collections of old Bessarabian photographs.

Andrea Domesle

Recent European Art on World War I: Under its Own Commission – the Anti-War Artist

This presentation approaches the past by underscoring the way we deal with it in the present. Historical documents are interpreted differently in relation to the respective social and temporal contexts. The art works show the extent to which contemporary art- situated between construction, reference and imaging - is in a position to broaden and correct cultural memory, and even to contribute to the definition of historical reality, if not formulate modified images of history or such that are not yet socially approved.

The artists pursue the extent to which it is possible for contemporary art - between construct, reference and depiction - to expand the cultural memory, to correct or even contribute to finding the historical facts. At the same time, the art works show altered rather than socially compliant images of history, highlighting differences between national narratives about the war and cultures of commemorating it.

Around 40 artists from countries that were involved in the most various ways with the "ur-catastrophe of the 20th century" had been analyzed and reflected its present-day influence in their works. Many artworks inspire questions concerning memory, the representation of history, and individual responsibility. Artists also enjoy addressing art history. The result is polyphony of historical interpretations, of individual and national attitudes. Their *goal* could be to incite the public to learn from history, to sensitize people to socio-political issues, in order to be able to find courses of action for today and tomorrow.

Dr. Andrea Domesle, MAS, lives in Basel and nearby Vienna, studied Art History, Old and New German Literature, Philosophy and Cultural Management in Munich, Paris, Freiburg and Vienna. After having worked as an assistant and curator in museums (Mannheim, Basel, Berlin, Salzburg) and as the chief redactor and co-editor of the photo magazine *Eikon* in Vienna and as the artistic director of the arts society Brotfabrik Galerie, Berlin, or as artistic director for Kunsthalle Palazzo Liestal/Basel she is now a freelance curator, art critic and lecturer. Her main interest focuses on relevant socio-political themes and she has a focus on video and photography. In addition, she is teaching about art history and curatorial studies at academies and universities in Usti nad Labem, Strasbourg, Basel, Zurich and Freiburg. Since 2004 she initiates touring exhibitions often in collaboration with other curators. With the artist Martin Krenn she curated *On Tectonics of History*, a reflection on the Nazi period on todays, for Forum Stadtpark Graz, A, and the Centre for Contemporary Central European Art, Usti nad Labem, CZ, in 2005-2006, WYSPA Art Foundation, Gdansk, and ISCP in 2005-2009.

Adriana Dumitran

The Awaited War: Reflecting the Great War in Romanian Press during Neutrality Years (1914-1916)

The paper aims to analyze the manner in which the Romanian press reflected the European war during the years of neutrality (1914-1916). During these two years, while respecting the limits imposed by the neutrality, the press reflected the reality of war through images, photographs and illustrations, taken largely from the European illustrated press. Images of the battlefields and the war destructions caused were familiar to the Romanian public. These images were consistently published on the occasion of the two Balkan Wars. Two visual discourses were used during the neutrality years with which the public was already accustomed: portraits of the of the leaders of the belligerent armies, political figures of the moment and war scenes from all the military conflict zones, destroyed cities and monuments, the wounded and refugees dramas. The illustrated press managed to publish a significantly larger number of images than the daily press even when procuring the printing materials was difficult.

Adriana Dumitran studied history at Bucharest University. Since 2008 she is a librarian at the National Library of Romania, Special Collection Department, Photography Cabinet. She curated many photography exhibitions and authored articles on Romanian history of photography. Currently working on a Ph.D. thesis on press photography in Romania (1860 – 1919).



Adrian-Silvan Ionescu

Cartoons in Occupied Bucharest (1917-1918)

The Central Powers occupied the Romanian capital by the end of 1916 and by 1917-1918 the satirical cartoons ripened in the popular magazines of Bucharest. On one hand it was the army magazine "Rumänien Feldpost" that published cartoons keeping certain decorum. Or "Rumänien in Wort und Bild" and "Săptămâna ilustrată" (A Week in Images) that rallied to the propaganda of the Central Powers and aimed to the educated local elite by poking fun at the roots and causes of the WWI that in their (the Central Powers occupied forces') view were France, England, Russia and their allies. On the other hand there were cartoons that took stock of the local circumstances and characters, satirizing profiteers, ad hoc sale men, food shortages, new found leisure activities, even Romanian political characters that brought the country to its knees. These satirical drawings were aimed to cheer up the soldiers that experienced Bucharest and the occupied south Romanian territory first hand.

Witty and playful, the cartoons published under the occupation by the Central Powers in WWI represent an important landmark in the development of the Romanian satirical drawing.

Adrian-Silvan Ionescu, director of the "G. Oprescu" Institute of Art History and Associate Professor at the National University of Arts in Bucharest, Romania. Trained as an art historian he used to be curator at the National Museum of Art and, afterwards, at the Museum of the City of Bucharest. He eventually became the deputy director of the lastmentioned museum (1990-1993) before turning towards a researching and teaching career in 1995. He got his Ph.D. in 1997. His research is focused on history of Romanian photography, 19th century fine arts and urban civilization, history of civil and military costume. He authored thirteen books and edited four others. His most recent publications are Regina Maria și America (Queen Marie and America), 2009, Silvan. Portretistul/ The Portrait Artist, 2011 and The Great War. Photography from the Romanian front 1916-1919, 2014. He is a member of the International Council of Museums, of the London Press Club, of The European Society for the History of Photography, Vienna, and of Société Française de Photographie, Paris. He is chevalier of Cultural Merit Order (2004), King Mihai I Medal for Loyalty (2010), knight commander with star of the Saint Lazarus of Jerusalem Order (2013) and chevalier of the Crown of Romania Order (2015). Doctor Honoris Causa of the Academy of Music, Theater and Fine Arts of the Republic of Moldova (2016).

Nikolay Iordanov

The War and the Rigid Theatre Imagination

My paper will be focused on the changes in the Bulgarian drama caused by the wars in the second decade of 20th century – The Balkan wars and the WWI. Actually the wars terminated the Bulgarian modern drama from the beginning of the century and replaced it with a return of romantic experience of life. Several examples will be discussed; among them the most indicative – the drama of Konstantin Moutafov *The Prisoner of War from Trikeri* (1917). It is a typical melodrama which refers to the thematic area "The cult of hero and the war as trauma". The same tendency could be seen during the years of WWII. The Bulgarian drama returned to the romantic models and some old-fashioned manners of theatre writing were reborn. Again one melodrama "Kalin the Eagle" (1941) from Nikola Ikonomov became the most popular text among the Bulgarian theatregoers.

However, the war years were also time for transformation of values and under the neoromantic experience new radical modernist feelings came to light. Modernisms of completely new types appeared after the world wars in 20th century. The paper will discuss this conflict between the rigid and the radical consciousness on the examples of dramatic texts.

Prof. Nikolay Iordanov is a theatrologist, a research fellow at the Institute for Art Studies within the Bulgarian Academy of Science (from 1995) and a lecturer at the National Academy for Theatre and Film Arts (from 1991). His publications include three books, participations in projects like *Encyclopedia of Bulgarian Theatre*, *History of Bulgarian Theatre between the world wars of XX-th century* as well as many studies and articles on the theatre theory and theatre practice. He was awarded "Icarus" of the Union of Bulgarian Actors for his books – in 2003, 2011 and 2017. Editor in chief of "Homo Ludens" magazine - specialized edition for theatre theory and criticism; member of the editorial board of the Yearbook of NATFA (National Academy of Theatre & Film Arts). He is also curator of the international theatre festival *Varna Summer* and of the platform *World Theatre in Sofia*.

He has organized and participated in a number of national and international scientific conferences and critical discussions.

Bogdan Iorga

The Great War Reloaded

The Great War. Now, we can conclude that armed conflict has changed the world. It collapsed the empires, destroyed the power of the Kaiser and, both, of the Tsar, and inaugurated the era of chemical weapons, tank battles and aerial bombardments. The last witnesses of this terrible conflagration have discreetly disappeared. But some of their stories were passed to their children and to their grandchildren.

The Great War is the first war that was mapped by the photography and the cinematography. The initiative, as a common denominator, was the same at all armies involved in this conflict. From the rich photographic material left behind by those who made that detailed war radiography, we can read the destiny of the soldier through the jungle of the trenches, through fog of gas, through deadly hail of shrapnel... We look at the images that a century separates us from the level of comfort that tomorrow's certainty gives us. But a history reloaded can offer an interesting perspective on the past and, importantly, an understanding of the present.

Bogdan-Gheorghe Iorga is a visual artist. He graduated the National University of Arts in Bucharest (2002) and obtained a MA (2004). Since 2016 he is a Ph.D. student at the University of Arts in Bucharest. Since 1997 he participated to various exhibitions, such as: Postmodern Family Album – Galateca Gallery (2002); – the "National Art Museum (NCAM's) purchases exhibition" (2003); 3/4 Gallery, Artexpo, and "The Discrete Charm of Amnesia" – Gad Gallery, (NCAM); the Opening of Olympic Games: "Ephemeral interventions" – at House of Romania, Beijing (2008); "Postmodern Family Album" – Bed Bar, Beijing. He is the recipient of the "SMB9 mixed-media Award" 2015.



Adrian Leonte

The Point of View in the Great War Cinema

During the Great War, many types of films have been produced: battlefield cinema newsreels, documentaries, feature films, animation films etc. Some of those productions represented the cinema's answer to the population's need to receive undistorted news about current events. Others are edited movies made by joining news flashes with featured parts of real events in plausible narrations. A distinct group is that of feature films inspired by the battlefield experience of their makers. The authors of this cultural treasure are pioneers of a specialty with no background in those days, the cinema reporter, and a few craftsmen of the first generations of filmmakers. Both have carried in their kitbag professional knowledge from before the war: the reporters – most of them selected from among press photographers – knew how to summarize an entire situation in one glance, the filmmakers – brought about their habit of reading reality through their own eyes.

All this has lead to us having an intense activation of certain resorts, either transitive or emotional, a diversity of methods of relating the war, from a heterodiegetic point of view to the homodiegetic one, each with its own features and charm.

Adrian Leonte, Ph.D., studied Philology at Alexander Ioan Cuza University of Iasi (1974-1978). He holds a Ph.D. in philology with the thesis *The language structure of communication within the Romanian Films* at the Alexandru Ioan Cuza University of Iasi (1999). Since 1991 he is editor at the Army Cinema Studio where he has made more than 100 short films. Member of the Romanian Guild of Filmmakers (UCIN).

He has attended various professional congress meetings, scientific sessions of information, international conferences, such as "Romanian Military Cinema Centennial" (Library of the Romanian Academy, 2016).



Celina Lunsford

Fashion Photography Reflecting Crisis & Hope: Louise Dahl-Wolfe & The Harper's Bazaar Years During WWII And the Beginning of the Cold War

As a staff photographer for Harper's Bazaar, America's oldest running fashion magazine, Louise Dahl-Wolfe worked during the Great Depression and throughout World War II. Her career spanned the economic boom and the global expansion of American ideologies in the late 1940s and through the 1950s. She photographed 22 years with one of the most innovative creative teams in the magazine industry, allowing her artistic viewpoint and photographic expertise to influence public opinion and how women perceived themselves. Taking these public interests and social developments into account the recently appointed editorial team at Harper's Bazaar, consisting of Carmel Snow (Editor-in-Chief), Alexey Brodovitch (Art Director) and Diane Vreeland (Fashion Editor) began their impact on modernizing the representation of fashion. Each had immigrated to the United States - Snow and Vreeland as children - Brodovitch as an already accomplished graphic designer, in 1930. Louise Dahl-Wolfe as well as later colleagues Irving Penn and Richard Avedon embraced the chance of steering the magazine in a new direction and giving it a worldly look.

War related spreads, fashion and journalistic, were common in womens' magazines. Remnants of the devastation of war in Europe were also used as backdrops for photoshootings. As the aftermath of war slowly began to recede positive, wealthier and traditional role-models of women in fashion emerged. Politics and developing world events continually influenced the choice of locations. An intriguing reminder of this is how Spain was used as a backdrop for an extensive photo journey in 1953. Spain would become a tactical partner for the United States in the near future, as the Cold War set in. The fashion photographers working for the magazine industry during the 1930s throughout the 1950s were in many ways responsible for more than just selling fashion. They gave guidance in forming personality and they promoted sentiment for world affairs.

As a curator **Celina Lunsford**'s exhibitions of photography are acclaimed in Europe and abroad. Most of these were created for the Fotografie Forum Frankfurt, where she is the Artistic Director. Lunsford has written about photography worldwide including publications on Icelandic, Korean or Indonesian photography. Her book *Imogen Cunningham*, Tf Editores/Kehrer Verlag listed as "Best Books of 2013" by "American Photo Magazine". In 2011 she curated for the Łódź Fotofestival and in 2007 for the Lianzhou International Photography Festival. As a co-founder for RAY 2018 a triennial in Frankfurt/RheinMain her curatorial eye is focused on extraordinary interdisciplinary photographic themes and artists.

Marian Lupașcu

The Soldiering in Romanian Folklore

Soldiering, as an exclusive manly activity, like shepherding, cribbing, wheeling, mining, smithery, etc. has been an important step in the life of Romanian young men for a very long time. The military service transitioned the young bachelor to a man ready to take on responsibilities for the family and household.

Various historical sources state that people from Transylvania, Bucovina, and Banat have been mobilized in the Austro-Hungarian army and participated in the WWI. We will refer to the young men enrolled in the army for long periods of time, away from home, usually in Vienna. On one hand, they were forced to follow army discipline, and on the other, they tried to keep their cultural and ethnic identity in a foreign and most of the times hostile environment. Most of them being illiterate, the folklore was the only way they could express this identity.

Our work refers to several folkloric categories, from heartbreaking tunes containing curses for the leaders, to actual songs, marches, etc. For the first time, the musical and text transcriptions we will show on the screen will be accompanied by the original sound recordings, digitalized.

Marian Lupaşcu, Ph.D. of the National University of Music in Bucharest, with experience in teaching, folklore musical training, fieldwork, and editorial work. He is a musicologist at the "G. Oprescu" Institute of Art History of the Romanian Academy. Since 1977 he has been studying the Romanian, Aromanian and Gypsy musical tradition, both inside and outside the current borders of Romania. The research is focused on the rural folk music and urban contemporary popular music (rites and ceremonials, genres, repertoires, instruments, bands, performers), and the area of theoretical interests includes topics of methodology, of musical structure (rhythm, pitch, architectonic systems) and transcription. Since 1995 he has elaborated sets of criteria, techniques, methodologies and professional tools for sound digitization and computer assisted restoration of historical audio documents (recordings on Edison cylinders, Shellac discs, and tapes). The results were published in studies, articles, and in a number of different CDs and CD ROMs, which include recordings, pictures, movies and other documents from the Romanian archives, part of the European cultural heritage.

Cătălina Macovei

Drawings from the Great War by Emil Damian

Emil Damian was a classmate of Constantin Brâncuşi at the Fine Arts School in Bucharest. After 1902 we meet him in Paris, where his studio is. He is still close to Brâncuşi and to other Romanian artists who either study in Paris or visit its many museums.

The Library of the Romanian Academy has several drawings by this artist, unjustly ignored both by the critics and by the collectors. Portraits, landscapes and several battlefront sketches, which present particular interest since the artist actually fought in the WWI, all constitute a statement of the painters remarkable talent. The hardships of war weakend his health, eventually leading to his death in 1918. Emil Damian was known to his contemporaries as an accomplished colorist, endowed with great strength and simplicity of means. His drawings poignantly portray the human face, capturing in just a few lines the gist of a particular action and the free movement of his subjects. Although he was friends with some of the artists who would end up being the main figures of the Interbellum, to the scientific reader, Damian's own creation and especially his wartime sketches are revealed here for the first time.

Cătălina Macovei, graduate of the Faculty of History, Bucharest University (1972). She was a museologist at the Museum of History and Art of the City of Bucharest (1975-1977), senior museologist at the Office for National Patrimony of the City of Bucharest (1977-1991) and since 1991 she is head of the Prints and Drawings Department of the Romanian Academy Library. Ph.D. candidate with the thesis: *Courtly Ceremonies in J. Callot's school*. She organized many exhibitions of graphic arts and coordinated catalogues. She also contributed with many studies and papers in art history magazines and volumes with the proceedings of various conferences. Her most important books are as follows: *Peisajul în stampa franceză din secolul XIX* (The Landscape in 19th Century French Etchings), 1987; *Nicolae Grigorescu*, 1999; *The Romanian World in Images:* 15th -19th Centuries, 2011 (in cooperation with Irina Spirescu).

Kamelia Nikolova

Images of War in Close-up: "No Man's Land" at the Sofia National Theatre

The paper analyzes war images in the Sofia National Theatre's performance "No Man's Land" created by the stage director Stoyan Radev on the script of Bosnian author and director Danis Tanović for his famous film with the same title from 2001. The award-winning movie about a military conflict between Bosnians Muslims and Bosnian Serbs (during the war in former Yugoslavia) presents a broad and multi-dimensional view on the collision through one particular story of three soldiers from the both sides, as its main strategy is to confront the various images of war which were shaped by medias, propaganda rhetoric of warring countries and footages of real military actions. In his original theatre version from 2017 the Bulgarian director converts the large-scale film tape into an intimate dramatic experience for both the actors and the audience. He makes the performance in the small space of the National Theatre's Chamber Hall and focuses solely on the personal stories of the three soldiers who are stand directly face-to-face with the viewers.

The aim of the text is by comparing different war images in the film from 2001 and in the theatre show from 2017 to comment on how the Bulgarian performance today leaves the historical and geopolitical determination and creates another universal image of the war in general which build by the story about losses, desperation and death of the individual human being.

Prof. D.Sc. Kamelia Nikolova is a research fellow at the Institute of Art Studies, Bulgarian Academy of Sciences, head of the Theatre Studies Department and professor of European Theatre in the National Academy for Theatre and Film Arts in Sofia, as well as a visiting lecturer in the National Academy of Fine Arts, New Bulgarian University and abroad. She published nine books including *The Other Name of Modern Theatre: Stage Director* (1995), Expressionist Theatre and Body Language (2000), Theatre on the Border of 20th and 21st Century (2007), History of Bulgarian Theatre. Volume 4: Bulgarian Theatre between two World Wars (2011, in a research team), Bulgarian Theatre after 1989 and New British Drama (2013), Theatre in the beginning of the 21st Century (2015) and a number of studies and articles published in over ten languages.

Olivia Niţiş

Traces of War in Contemporary Art

The paper will focus on a few relevant contemporary artists in Romania and abroad that have been mainly influenced by war related issues. Seen from an activist perspective, as well as from a post-traumatic history and memory that needs to be dealt with war is constantly approached in various ways by contemporary artists as it remains either in the past or present a trace of human behavior.

The paper will address mainly works from artists that relate to war and conflict by the use of artistic tools such as performance, video performance, public space interventions and installation.

Olivia Niţiş, Ph.D., is a researcher at the Institute of Art History "G. Oprescu" of the Romanian Academy and an independent curator. She is vice-president of Experimental Project Association, organizer of the International Experimental Engraving Biennial, member of the International Art Critics Association since 2009 and regional coordinator for The Feminist Art Project (Rutgers University, New Jersey) since 2008. As a researcher she has been interested in the various aspects of gender discourse in the Romanian historiography of art with contributions related to women artists and gender representation in modern and contemporary art. She is author, editor and co-editor of several articles and contemporary art publications. She has organized several national and international projects, such as Perspective 2008, Anaid Art Gallery, Bucharest, 2008, Statement: I Advocate Feminism, ArtPoint, Kulturkontakt, Viena, The Poetics of Politics, Propaganda Gallery, Warsaw, 2012, Good Girls. Memory, Desire, Power (together with Bojana Pejić), National Museum of Contemporary Art, 2013, Circumstances Favorable to Natural Selection, Victoria Art Center within IEEB6, 2014-2015, MonuMental Histories, Gabroveni Arcub 2016. She has a Ph.D. in visual arts and is the author of Istorii marginale ale artei feministe (Marginal Histories of Feminist Art), Vellant, Bucharest, 2014. She is currently working on a book dedicated to the conceptual work of Decebal Scriba during 1970s and 1980s and on the comprehensive exhibition dedicated to the work of Ana Golici in Romania and USA beginning with the 1980s that will be presented in 2018 in MNAC, Bucharest. She is also developing an international project dedicated to Migration for The New York Foundation for the Arts, New York in 2019.

Petter Österlund

In the Eyes of the War: A Collection of First World War Stereo Photos.

Photography was born in the mid 19th century. Photos from the Crimean War in the 1850s were in the best of cases blurry. From the American Civil War we have extensive photographic material, but again the technics of the time did not allow any action what so ever. There are some after-battle pictures, "corps of the unknown" in Gettysburg and other battlefields and then of course a lot of studio-photos, small prints and pictures of people, made before they entered the great slaughter.

When we come to the WWI, the technical development did not just count on armoire, but as well on photography. The film and plates were faster, enabling live shots. The negatives and prints where better fixated and more stabile. But foremost, the machinery behind the photo, the camera was smaller, easy to carry and easy to handle. This makes the WWI in some aspects the first war of photography.

Verascope Richard was a French company founded by Jules Richard, that during the whole war was providing the "home front" with stereo pictures from the Great War. In the beginning of the war officers often brought their own cameras and took "shots" in a very blunt way of course to show the horrors of the war. Soon almost all states forbade their soldiers/officers to bring on cameras. Companies such as Verascope Richard were the only ones to cover the war. Sort of Imbedded, as it would be called today. Less horror, less dead, less misery. My collection of 100 Verascope photos is probably an outtake, made soon after the end of the war. A sort of last sale. Among the 100 photos there are pictures from the Balkans, France, from 15 to 18, jolly photos and sad and horrible ones. Soldiers, Men that trough the photos and the 3D effect come so close in time and vision.

Petter Österlund has taught Art History at Mid Sweden University (1997-1999). Curator and director of the Photo Museum Sundsvall Sweden (1999 - 2010). Since 2002 guest professor of the Photo Journalism Department at Mid Sweden University. Since 2003 on the board of directors of the association of documentary photography of Sweden. Curator and editor of book and exhibition Emil Heilborn (1900 - 2002). Has curated various exhibitions and festivals of photography.

Carmen Popa

Deeply Impacting Echoes of the Two World Wars in Romanian Music

This ethical and aesthetic survey traces the process through which the two characteristics that make the Romanian history impressive – tragic vicissitudes and heroism – have come to generate powerful, ample vibrations in the lofty art of sounds, which resound disturbingly over time and space. Brave and dignified Romanians have always fought defensively, safeguarding wholeheartedly their land, nation, and faith, "... with strong arms, ... steeled wills,/ with bright minds, big hearts", forming up into the living wall in answer to the drill command "They shall not pass!" The Romanian soldiers' unwavering spirit and heroism are echoed in songs, marches and anthems like "Drum bun" (Fare You Well), "Pui de lei" (Lion Cubs), "Imnul eroilor" (Heroes Anthem), "Deşteaptă-te române" (Wake Up, Romanian), and many others. They are also evoked in representative contemporary classical works related to the rhetoric of the two world wars, such as Aurel Stroe's "Chipul păcii" (Face of Peace) – chamber cantata for mezzo-soprano, mixed choir and small orchestra, on lyrics by Paul Eduard, Felicia Donceanu's "La piatra de hotar" (At the Border Stone) – ballad for string orchestra and narrator, and culminating with Corneliu Cezar's choral suite "Flăcări şi roți" (Flames and Wheels), on lyrics by Eugen Jebeleanu named "Rugăciune" ("Prayer").

Carmen Popa, Ph.D., senior researcher at the Institute of Art History "G. Oprescu" of the Romanian Academy. Her main field of research is modern and contemporary music. She is teacher of music theory, music history, harmony, musical forms, musical criticism, aesthetics, piano at National College of Art "Dinu Lipatti" Bucureşti. She is a musicologist and a musical critic; also member of the Union of Composers and Musicologists in Romania. She has published studies, articles, reviews in *Actualitatea muzicală, Muzica, Studii și Cercetări de Istoria Artei. Teatru, Muzică, Cinematografie (SCIA.TMC), România literară.* She has published the book "Determinations and Stylistic Interferences in Adalbert Winkler's Creation"- Bucharest 2006. She has done the chapters on music - volumes IX and X in "The History of the Romanians" - works published in the Encyclopaedics Publishing House, under the aegis of Academy, acad. Dinu C. Giurescu. She is expert in Musicology of the Romanian Society for Quality Assurance, member of the audit team for the certification of the Quality Management System at the Bucharest National Theater Operetta.

Bogdan Popa

War Trauma and Book Market in Interwar Romania

The issue of the WWI trauma as survived, interiorised and presented by the Romanian writers is well known and analysed. This contribution aims to go beyond the debates surrounding the (literary) quality and (historical) truth behind the war literature and to investigate a topic rather ignored by the Romanian historical writing: the impact of the war on the interwar the book market. As quantitative surveys have shown, novel writing and publishing exploded in Romania after the military, political, and social events of 1916-1918. Contemporary voices argued that the growth of a genre less favoured before 1916 was a direct consequence of both personal and collective war experience. A similar phenomenon was noticed after the Second Balkan War of 1913, which triggered a sub-genre in itself (as pointed out by Nicolae Iorga). Yet, this was rather limited to war memorials and overshadowed by the Great War. This paper analyses the ways and means employed by the publishers in order to sell their writers, given the obvious need of a small, yet growing, public to read about an unprecedented collective and individual trauma.

Bogdan Popa, researcher at "Nicolae Iorga" Institute of the Romanian Academy, is a member of the editorial team of the documentary collection "Foreign Travellers on the Romanian Lands during the 19th Century". Recent publication: *Comerțul cu carte în România: proiect național și proiect economic (a doua jumătate a secolului al XIX-lea – începutul secolului al XX-lea)*, Cluj-Napoca, Academia Română, Centrul de Studii Transilvane, 2015.

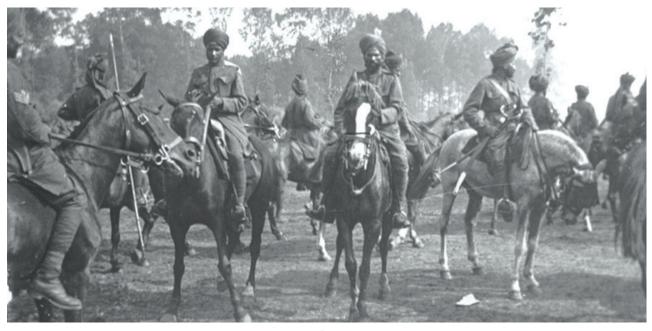


Silvana Rachieru

The Ottoman War Hero: The Memory of Mehmetçik in Turkey and Romania

WWI in the Ottoman Empire and later in Turkey was an event which, among the political and diplomatic effects, had also as a result the creation of a symbol of the war, *Mehmetçik /Little Mehmed*, the unknown soldier who sacrificed himself for the Country (*Vatan*). Due to the transformations of the state, as well as the visible symbolism and cult around Europe for the heroes of the war, *Mehmetçik* received extensive interest from Turkish art, literature and, of course, political discourse. The presentation will investigate several examples of art representations of *Little Mehmed* from different perspectives such as localization, impact in the region, integration of the concept of *lieux de memoire*, etc. The last part of the talk will focus on the places of commemoration for the Ottoman soldier in Romania and their impact on the life of the community.

Silvana Rachieru, Assistant professor at the Faculty of History, University of Bucharest. Ph.D. in History (2010, University of Bucharest) with the thesis *Romanian-Ottoman Relations between 1878-1908*. MA in History (1998, Central European University Budapest). Nine years experience in cultural diplomacy and cultural management at the Romanian Cultural Institute Istanbul, as director (2011-2015), deputy director (2007-2011) and project coordinator (2006-2007). Specialist on social and diplomatic history of the Ottoman Empire and Romanian-Ottoman relations during "the long 19th century". She has over 30 published articles in Romanian, English and French on the Romanian-Ottoman diplomatic relations after 1878, the Ottoman perspective with regards to the modernization of the Old Kingdom of Romania and on modern gender history in Romania. Lectures at over 50 international conferences and congresses and public speeches at Bilkent University (Ankara), Sabanci University (Istanbul), the French Institute for Anatolian Studies Istanbul, etc. She has carried out research in Turkey, France, Greece and Hungary.



Corina Teacă

History and the Art Practice

The contribution aims to outline the making of historical scene during the 19th and 20th century focussing equally on individual historical portraits and elaborated complex scenes. The analysis concerns mainly the Romanian painting of 19th and 20th century.

Corina Teacă, Ph.D. studied at the National University of Arts, Bucharest. Since 2002 she published various articles and studies regarding Romanian modern art (19th and 20th century). She is interested in European Modernism and Italian Mannerist painting and sculpture.



Raluca Tomi

Italian Testimonies about the Romanian Drama during the Great War

Among the immigrants who contributed to the modernization of the Romanian state are also the Italians. Settled in the Danubian ports after 1829, but also in the main cities of the Romanian state, the Italians contributed to the intensification of trade, to the construction of railways and roads, to the building of important edifices, to the foundation of some publications that marked the history of the press, and through the work of illustrious university professors they have contributed to the consolidation of Latin spirituality.

Artists, writers, publicists, construction engineers, Italians established temporarily in Romania have left testimonies about the dramatic years that marked the generation of the Great War.

Based on the press, on the unpublished correspondence, on the memoirs, the paper intends to present the experiences of Benedetto de Luca (publicist, founder of some Romanian-Italian cultural associations, press attaché of the Italian legation during the War), Ramiro Ortiz (famous university professor, translator, first director of the Italian Cultural Institute in Bucharest), Cesare Fantoli (renowned builder) and other members of the Italian community, personalities who surprised the Romanian realities and were involved in the propaganda or of the Red Cross' organization during the war.

Raluca Tomi Ph.D., senior researcher at "Nicolae Iorga" Institute of the Romanian Academy. Topics of interest: the Romanian Italian relations during the Risorgimento; foreign travellers, the Italian emigration in Romanian Principalities, the Abolition movement; recent works: L'abolizionismo nel dibattito dei leader italiani e romeni nella prima metà dell'Ottocento, în "Transylvanian Review", vol. XXV, no.1, spring 2016, pp. 42-55; O viziune critică asupra societății românești: relatarea de călătorie a lui Giuseppe Grabinski (1888) în "Studii și materiale de istorie modernă", vol. XXIX, 2016, p. 112-127; An intellectual during the Neutrality Period: C.I. Istrati, în World War I The Other Face of the War, edited by Ioan Bolovan, Rudolf Graf, Haralrd Heppner, Oana Mihaela Tămaș, Romanian Academy-Center for Transylvanian Studies, Cluj University Press, Cluj-Napoca, 2016, p. 19-33; Experiența frontului românesc oglindită în relatările de călătorie și lucrările artistice ale unor militari francezi, in Adrian Silvan Ionescu, Marian Țuțui (editors), Pădurea spânzuraților oglindă a Marelui Război: 50 de ani de la premieră, 100 de ani de la subiect, București, Oscar Print Publishing House, 2017.

Marian Ţuţui

Svetozar Botorić and his Films

In 2003, in the collection of Ignaz Rheintahler from the Austrian Film Archive, filmologists Aleksandar Erdeljanović and Nikolaus Wostry found two thirds of the rich production of films of Svetozar Botorić, the first local film producer in the Balkans. Svetozar Botorić (1857-1916) was a typical Serbian businessman driven both by patriotic impulses, technical novelties and the possibility of gaining money. From his production there have been found *Karadjordje* (1911, d. Ilija Stanojevic-Cica), the first Serbian fiction film, as well as 18 documentaries among which most are related to the Balkan wars.

Marian Țuțui holds a Ph.D. on Balkan cinema at UNATC (National University of Theatre and Cinema). Between 1993-2013 he was the curator of the Romanian Cinematheque. Currently he is a researcher at the "G. Oprescu" Institute of Art History and professor of film history at Hyperion University. He is a member of FIPRESCI (2008) and author of four scripts for documentary films. He is also author of several books on cinema among which A Short History of Romanian Cinema (2005, 2011, in Romanian and English), Manakia Bros or the Image of the Balkans (2005, 2009 in Romanian and English) and Orient Express. Romanian and Balkan Cinema (2008, 2011 in Romanian and English, awarded with Prize of the Romanian Film Critics Association). Since 1995 he has collaborated with film criticism to magazines in Romania, USA, UK, Sweden, Russia, Hungary, Bulgaria, Moldova, Macedonia and Albania.



Steve Yates

Inventing Modern Photomontage to Guernica: Artistic Actions from World Wars

War is a catalyst to prototypes of modern innovation and invention in the arts. From Cubism to Futurism, Expressionism, Constructivism and Suprematism, events beginning a century ago in the World Wars posed an emerging window of new technologies, methodologies of interpretation, subjects, and vision. Breaking from past conventions, new forms of photographic expression and art, including some of the first inventions of modern photomontage in 1918, combined inspirations associated with military sources and references. Artists and photographers exploited a wide scope of multidisciplinary approaches. Expressing another future with themes of conflict, original styles, and avant-garde advances. Expanding modern vision from the studio to the chemical darkroom, while reaching wider masses in global audiences from the published pages of the printing press. Photographers began constructing ideas beyond images simply based and captured by the camera.

Setting precedents in proto modern photography throughout the 20th century that led into the new era of digital technologies. Interrelationships of warfare, modern and anti-art forms influenced transdisciplinary directions into the next century.

Steve Yates Ph.D., Three-time Fulbright Scholar to the USSR, Russia, Ukraine, Lithuania, Latvia, Belarus in 1991, Russia 1995 and 2007. Founding Curator of Photography at the Museum of New Mexico in Santa Fe establishing the fine arts photography collection of over ten thousand works with international research awards, traveling exhibitions and multilingual catalogs including thematic retrospectives worldwide. Installation artist with photographic works in art museums and private collections globally, author and editor of multilingual publications, essays, research and lecturing in the history of early modern photography and art in over 28 countries. Doctoral Master of Fine Arts and Master of Arts degrees at the University of New Mexico, Bachelor of Fine Arts degree from the University of Nebraska, United States of America.

Magdalena Ziółkowska

An (Un)Orthodox Monograph

'Painter of a tragic generation', a 'young barbarian', a 'painter of pain', the 'Brecht of painters' and 'Spectator vitae' - this is how Wróblewski was described in the 1960s and in the beginning of the following decade by critics who emphasized his uncompromising devotion to ideas. This, in consequence, led to a growing sense of alienation and tension resulting from the rift between the creative act and the mundane reality of society, the structure of the academy, family, and the group of his artist-colleagues. Also perpetuated by the authorities of People's Poland, the myth of Andrzej Wróblewski grew – the myth of an artist torn between political involvement and artistic experiment, dealing with Nazi invaders on the covers of school-books in a way that leaves little room for speculation. Here is the victim – here is the executioner. The Execution series, and notably the Surrealist Execution, (Execution VIII), following the exhibition in Kraków's Palace of Art in 1958 where the canvas was first shown, gained the status of a valuable item in the package labelled 'national art' and intended for export. Beginning in 1959, in less than a decade Wróblewski's work travelled to surveys of Polish art from Geneva, Venice and Amsterdam, to Stockholm, Oslo, Bergen, Belgrade and Paris, visiting the latter twice. The plans to present it in Moscow (1958) and the United States (1964) were never realised. Wróblewski is an artist trapped in his own myth, a myth that is homeless and itinerant. A more nuanced translation of Wróblewski's work, a reading that would momentarily ignore the 'phantasmatic sphere of cultural universality,' towards which, the author argues, many art historians and curators are presently headed, would make it possible to free Wróblewski from his trap.

Magdalena Ziółkowska holds a Ph.D. in Art History. Curator and graduate of the Institute of Art History, University of Warsaw, School for Social Research in Warsaw, and Curatorial Training Programme (de Appel Arts Centre, Amsterdam, 2006/07). She worked as guest curator in Van Abbemuseum, Eindhoven (2006-2010) and curator in Muzeum Sztuki in Lodz (2008-2014) where she initiated and curated a number of projects and publications such as international platform for researching Central and Eastern European practices Art Always Has Its Consequences (2008-10), Working Title: Archive (2008-09), individual show by Sanja Iveković. Practice Makes the Master (2009), Eyes Looking for a Head to Inhabit (co-curator, 2011), Hüseyin Bahri Alptekin. Facts, Incidents, Accidents, Circumstances, Situations (co-curator, 2013-14). In 2012 she co-founded Andrzej Wróblewski Foundation – a NGO devoted to popularize the knowledge about life and work of one of the most inspiring and remarkable post-war Polish artist. Beyond the solo show Andrzej Wróblewski. Constantly Looking Ahead (National Museum, Krakow 2012-13), the Foundation co-published with Adam Mickiewicz Institute a bilingual monography Avoiding Intermediary States. Andrzej Wróblewski (1927-1957), worldwide distributed by Hatje Cantz. Since 2015 she is a director of Bunkier Sztuki Gallery of Contemporary Art in Krakow where she co-curated several exhibitions. Currently she is working on international conference "Exhibition as a medium of history" (31.03-1.04.2017) and upcoming solo exhibition of Ines Doujak (September 2017).







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Front cover: A heavy gun, Fortepan Archive

Back cover: Romanian troops in the Royal Palace courtyard after the Victory Parade, Bucharest, 1st

December 1918, Library of the Romanian Academy

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