

Baroque Art and Architecture in Slovenia: Migrations, Transfers, Contacts, and Networks



LJUBLJANA & BREŽICE, 13-15 OCTOBER 2025

Ljubljana, National Gallery of Slovenia
Brežice, Posavje Museum Brežice

BOOK OF ABSTRACTS





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09:00 Opening Speech**Barbara Jaki** (National Gallery of Slovenia)**Matej Klemenčič** (Faculty of Arts, University of Ljubljana)**09:30–10:45 – Session I – Chair: Matej Klemenčič****Nina Kudiš**, The Former High Altarpiece of the Ljubljana Capuchin Church: Authorship, Style, Context of Execution and New Proposals**Luka Ručigaj**, The Frescoes in the Grand Hall of the Auersperg Princely Palace in Ljubljana**Cristiano Guarneri**, The Auersperg Album of Architectural Prints: From Classical Rome through Renaissance Antiquarianism to Baroque Carniola**10:45 Coffee break****11:15–12:15 – Session II – Chair: Sara Turk Marolt****Katra Meke**, Franciscus Illouscheg pictor. Painter and his Secular Commissions**Enrico Lucchese**, Dalla Serenissima all’Arcadia: i rapporti dei Dolničar con l’Italia**Poster presentation: Tjaša Šimunić**, Aleš Žiga Dolničar (Alexius Sigismundus Thalnitscher von Thalberg): *De vita agresti beata / Encomium vitae agrestis***12:15 Exhibition visit: Baroque in Slovenia, National Gallery****13:45 Lunch break****14:45–15:30 Keynote Lecture****Friedrich Polleroß**, *Lauter große Prinzen, Grafen und Herren welche die Magnificence des kaiserlichen Hofes sehr vermehren*. Die „stellvertretende Repräsentation“ der Habsburger durch ihre Höflinge**15:30–16:20 – Session III – Chair: Ingeborg Schemper Sparholz****Dubravka Botica**, Emperor on the Road: Migrations and Transformations of Festive Architecture in the Habsburg Monarchy in the Long 18th Century in Present-Day Croatia**Neža Lukančič**, Local Pride, Imperial Presence: The Image of Graz in the Visual Reception of the Hereditary Tribute to Charles VI in 1728

16:20 Coffee break**16:50–18:10 – Session IV – Chair: Dubravka Botica**

Frančiška Oražem, Journeyman Mobility between Centers and Peripheries: Jernej Pluemberger and the Education of Sculptors in 17th-Century Inner Austria and the German-Speaking Lands

Jure Donša, Patrons and the Saint: Stone Sculptures of St John of Nepomuk in Styria

Iva Jazbec Tomaić, French Masterpiece in Gold and Silk for the Church of St. Francis Xavier in Radmirje

18:10 Light Dinner (for conference speakers and organisers)**19:30 Closing Ceremony of the Year of Heritage**

The 2024/25 academic year at the Faculty of Arts, University of Ljubljana, was dedicated to heritage through lectures, discussions, and visits. The ceremony will feature a **musical performance by Izidor Erazem Grafenauer**.

09:30 Opening Speeches

Ivan Molan (Mayor of the Municipality of Brežice)

Alenka Černelič Krošelj, Managing Baroque Heritage in the 21st Century: the Brežice Castle and the Knight's Hall

10:00–10:50 – Session V – Chair: Ajda Mladenovič

Rado Zoubek, Presentation of the Comprehensive Conservation–Restoration Project of the Painted Ceiling of the Knights' Hall in Brežice Castle

Exhibition presentation: Eva Koren, Viktorija Peternel, Michelle Vidovič, Frančišek Karel Remb – Technological Study of the Ceiling Frescoes Detail

10:50 Coffee break**11:20–12:40 – Session VI – Chair: Alenka Černelič Krošelj**

Matjaž Grahornik, Remp and His Close Relatives in Archival Sources

Renata Komić Marn, The Oeuvre of Franz Carl Remp in the Light of Provenance Research

Stefan Albl – Camilla Anselmi, Remp *pasticheur*

12:40 visit to the Posavje Museum Brežice**13:20 Lunch break****14:30–15:20 – Session VII – Chair: Renata Komić Marn**

Lucija Burić, Valentin Metzinger in Rijeka and the Northern Adriatic

Petra Batelja Majić, A New Wall Painting in Hrvatsko zagorje by Anton Joseph Lerchinger?

15:20 Coffee break**15:50–17:10 – Session VIII – Chair: Stefan Albl**

Alice Fornasiero, Humprecht Jan Černín and His Network of Painters in Seventeenth-Century Venice

Boris Hajdinjak, Ignaz Maria I. Attems and His Wife Maria Regina, née Wurmbrand

Edgar Lein, Von der Mahler Kunst – Ein Manuskript aus dem Besitz des Malers Johann Cyriak Hackhofer

17:30 Light Dinner (for conference speakers and organisers)

09:00–10:15 – Session IX – Chair: Tina Košak

Helena Seražin – Minka Osojnik, Lombard Masters in Gorizia: New Findings Concerning the Monastery Church at Kostanjevica near Nova Gorica

Metoda Kemperl, Transformations of the Interior of Ljubljana Cathedral: from Desire to Reality

Sylvia Stegbauer, Artworks and Networks of the Marian Congregations of the Jesuits in the Austrian Province of the Order

10:15 Coffee break**10:45–12:00 – Session X – Chair: Frančiška Oražem**

Martina Ožanić, Innovations and Innovators: The Development of Altar Designs in the 17th and 18th Century Croatia and the Neighbouring Lands

Maja Žvorc, From the Holy Land to Croatian Zagorje: The Miraculous Thumbelina-Sized Statue at the Heart of Trški Vrh's Pilgrimage Church

Julia Strobl, On the Biography of Johann Gottlieb Cronawetter: Mattielli, Winckelmann and the Dresden Antiquities

12:00 Exhibition visit: Baroque in Slovenia. Architecture and Applied Arts, National Museum of Slovenia**13:30 Lunch break****14:45–16:00 – Session XI – Chair: Nina Kudiš**

Sara Turk Marolt, Architect, Stonemason, and Intermediary: Alessandro Tremignon and his Work for Koper

Damir Tulić, The Groppelli Brothers and Venetian Sculpture of the 18th Century between the Serenissima and the Holy Roman Empire

Mario Pintarić, Marble Across Borders: Networks Between Two Venetians – Altar Builder Pietro Fadiga and Sculptor Gaetano Susali in Littorale Austriaco

16:00 Coffee break**16:30–17:30 – Session XII – Chair: Damir Tulić**

Vlasta Zajec, Wood Carved Altars in Istria and Slovenia – Examples of Artisans and Models Migrations

Mateja Jerman, Venetian Baroque Goldsmith's Works in the Church Treasuries of Western Istria

17:30 Final Discussion

ABSTRACTS

STEFAN ALBL, CAMILLA ANSELMINI

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Remp *pasticheur*

La relazione persegue un duplice obiettivo. Da un lato, offre una panoramica delle opere di Franz Carl Remp nella Alte Galerie di Graz con descrizioni e analisi sintetiche. Dall'altro, presenta un caso di studio in cui, a quanto pare, Remp agisce come restauratore di un dipinto del pittore barocco veneziano Francesco Maffei. La *Conversione di Saulo* di Francesco Maffei, custodita nel deposito della Alte Galerie di Graz e proveniente dalla collezione Attems, rappresenta un'opera di forte impatto che riproduce il passo biblico sulla conversione di Saulo di Tarso. Saulo è raffigurato al centro nel momento in cui cade da cavallo accecato dalla luce di Cristo, mentre tutt'attorno soldati e cavalli si muovono impetuosamente. Il dipinto è stato ingrandito e la composizione è stata ulteriormente elaborata. Questi interventi, secondo l'ipotesi che potrebbe fornire nuove prospettive su un'attività finora poco conosciuta dell'artista per la famiglia Attems, sono stati eseguiti da Remp.

Stefan Albl è curatore di collezioni per il Rinascimento e il Barocco presso l'Alte Galerie di Graz. Ha studiato storia dell'arte a Vienna e Roma e nel 2014 ha scritto una tesi di dottorato su Pietro Testa come pittore. Dopo aver lavorato a Firenze (Fondazione Longhi), Roma (Istituto Storico Austriaco), Washington (Center for Advanced Study in the Visual Arts) e Vienna (Istituto di Storia dell'Arte dell'Università di Vienna), sta lavorando ora a Graz al catalogo della pittura italiana dell'Alte Galerie.

Camilla Anselmi si è laureata nel corso triennale di Beni Culturali presso l'Università di Trento. Presso la stessa università sta conseguendo la laurea magistrale in Storia dell'Arte e studi museali. Attualmente si trova a Graz presso gli uffici dell'Alte Galerie per ricerca tesi. I suoi principali interessi riguardano l'arte italiana dal Rinascimento all'arte moderna, con un focus particolare sull'arte veneziana del Seicento.

A New Wall Painting in Hrvatsko zagorje by Anton Joseph Lerchinger?

The Oršić family castle in Gornja Stubica, located in Hrvatsko Zagorje, was completed in 1756 for Krsto II Oršić (1718–1782) and his wife, Josipa Oršić, née Zichy de Zich et Vásonkeö (1723–1778). The central axis of the facade features a portal with two stone frames, with the keystone of the inner frame bearing the inscription “ANO 1756.” The pilasters of the outer architectural frame gently protrude into space, adorned with modeled rectangles of cut-off edges, fluted motifs, and flat volute capitals in the upper zone. Originally, until the mid-20th century, stone floral vases stood at the ends of the arch, and, according to the literature, a carved “bust of a Turk” was positioned at the apex of the arch. In the empty lunette space between the arches, there was a wall painting depicting the Oršić coat of arms, flanked by two angels holding a banderole with an inscription dedicated to Krsto Oršić of Slavetić, *Her Majesty’s chamberlain and colonel of the Kostajnica Regiment*: (C[OMES]. CHRIST[OPHORUS] AB O[RSSICH]. DE SZLA[VETICH]: S[ACRATISSIME] C[AESAREAE] R[EGIAEQUAE] M[AIESTATIS]. CAMER[ARII] I[MCLYTI] R[EGIMINIS] KOSZ[TAINICENSIS]. COL[ONELLUS]).

The painting has been highlighted as one of the few examples among castles and city palaces in Croatia that feature depictions of the coats of arms of former owners. Despite this recognition, it has not been researched in greater detail, nor has its possible attribution been discussed. After 1957, it was visible only in old preserved photographs from 1940 taken by Arthur Schneider, which have been published on several occasions.

Through stylistic analysis, this high-quality work can be attributed to the Slovenian late Baroque painter Anton Joseph (Jožef) Lerchinger (c. 1720–1787). Working alone or with the assistance of collaborators from his painting workshop, Lerchinger created numerous works for the Croatian nobility and the Catholic Church between the 1750s and 1780s, leaving a significant artistic legacy at sites in northwestern Croatia. He is also known for painting the chapel dedicated to Jesuit Francis Xavier inside the castle.

Considering Krsto's role as a lieutenant colonel (1750) and colonel of the Kostajnica and Glina regiments (from 1753), as well as the year of construction completion (inscribed as 1756), it is suggested that the painting was executed by Lerchinger between 1750 and 1756, or possibly later (1759–1762), alongside the paintings in the St. Francis Xavier chapel within the castle. This interpretation also contributes to understanding the strategies of self-presentation employed by noblemen in the Early Modern Period.

Petra Batelja Majić (born in 1988) graduated in Art History and Portuguese Language and Literature from the Faculty of Humanities and Social Sciences, University of Zagreb, in 2013. She defended her doctoral dissertation, titled “*Imago nobilis*”– Representation of the Oršić Family in The Triune Kingdom in the 18th century”, in 2021 at the University of Zagreb. Since January 2025, she has been employed as a senior assistant at the Institute of Art History, where she is part of the research team for the institutional project *Between Central Europe and the Mediterranean – the Artistic Heritage of Continental Croatia in the Middle Ages and the Early Modern Period*. She also participates in the HRZZ project *Patterns of Patronage: Commissioners, Artists and Audiences in Zagreb in the 17th and Long 18th Centuries*, conducted at the Faculty of Humanities and Social Sciences in Zagreb. Her research areas include Croatian noble families, wall paintings, early modern art, and Christian iconography.

Emperor on the Road: Migrations and transformations of festive architecture in the Habsburg monarchy in the long 18th century in present day Croatia

The journeys of rulers played an important role in the early modern period, as a means of confirming authority, connecting and strengthening the monarchy, and as emphasized in recent research, as a means of communication between rulers and subjects. The established ceremonies of the Habsburg rulers in the long 18th century were elaborated and expanded by decorations and ephemeral architecture in cities throughout the Monarchy. The paper will examine three journeys of the Habsburg emperors to present-day Croatia: the journey of Charles VI to Rijeka in 1728, the planned but never realized journey of Maria Theresa to Zagreb in 1756, and the journey of Emperor Francis I through Dalmatia and Croatia in 1818, with multi-day festivities in Zagreb. All journeys required elaborate preparations, as evidenced by numerous data in the city archives. The decorations and ephemeral architecture with symbols of authority were made according to templates designed in the center but adapted to the local context. The central element of festivities and ceremonies is the triumphal arch, which is erected at the entrance to the city. The decorations and ephemeral architecture show stylistic changes from late baroque to baroque classicism, which influences the development of architecture in the provinces. Alongside architecture, cities were also influenced by these ceremonies and decorations, because they provided a model a model for introducing new functions to the cities and for expanding the urban fabric, as will be shown with the examples of the cities of Rijeka and Zagreb. Thus, the travels of the ruler significantly contributed to the circulation and adoption of ideas, design, and style, as well as influencing the development of local art.

Dubravka Botica is a full professor at the Department of Art History at the Faculty of Humanities and Social Sciences, University of Zagreb. Her main research interests are Croatian art and architecture from the 16th to the 19th century in the Central European context, patrons and art collections, and topics from the history of art history. She has published several books, including *Baroque Four-leaf Churches in Northwest Croatia* (2015), *Baroque Architecture* (2019), and *Urbem Zagrabensem Adventus* (2025). She is the co-author of the exhibitions *Arte et Marte: Books on Architecture in Zriniana* (2012) and *Architecture and Performance: Prints from the Cabinet of Louis XIV. in the MUO holdings* (2015), and has participated in major exhibition projects on the Vranyczany family (2016) and *Ars et Virtus: Croatia-Hungary: 800 Years of Shared Cultural Heritage* (2021). Since the end of 2023, she has been the PI of the HRZZ project *Patterns of Patronage: Commissioners, Artists and Audiences in Zagreb in the 17th and Long 18th Centuries*. She initiated the research group for the 18th century in Croatian lands, IGOS (with T. Šek Brnardić) and is a member of the *Society for 18th Century Studies on South Eastern Europe* in Graz.

Valentin Metzinger in Rijeka and the Northern Adriatic

Valentin Metzinger (1699–1759), a painter of Lorraine origin active primarily in Ljubljana, occupies a central position in the development of Baroque painting in the southeastern Alpine region. After establishing residence in Ljubljana, Metzinger quickly gained recognition through commissions from patrons in Carniola and Styria, with a particularly strong connection to the Franciscan Croatian-Carniolan Province of the Holy Cross (founded in 1517, existing under the name *Provincia Croatico-Carniolica S. Crucis* from 1708 to 1784.). During the 18th century, the province encompassed Franciscan monasteries in Brežice, Novo Mesto, Kamnik, Ljubljana, Trsat, Samobor, Jastrebarsko, and Karlovac, which provided the setting for some of Metzinger's earliest commissions.

His sustained activity in the northern Adriatic began with commissions in Trsat and expanded both within the province and outside of it through complex networks of religious orders and individual ecclesiastical patrons. The Franciscan monastery at Trsat preserves Metzinger's altarpiece and a cycle of saints' portraits, which reveal the painter's early stylistic reliance on Italian Baroque prototypes – especially Carlo Maratta and late Roman tenebrism. The painter also executed an altarpiece for the southernmost center of the Province of the Holy Cross, the monastery of St. Francis in Senj, confirming his connection to the entire province. His subsequent works in Rijeka, altarpieces for the Jesuit Church of St. Vitus and the Collegiate Church of the Assumption of Mary, attest to his integration into local liturgical and devotional programs.

An important complement to these sacred commissions is a portrait of Bishop Giovanni Antonio Benzoni, preserved today in the Rijeka Episcopal Palace. The Pićan Cathedral preserves Metzinger's *Annunciation* which merges post-Tridentine iconography with regional devotional requirements. In Novi Vinodolski and Bakar Metzinger executed monumental altarpieces: *The Confession of St. John Nepomuk* and the highlight of his northern Adriatic oeuvre, *St. Margaret with St. Catherine and St. Barbara*, works which combine late Baroque expression with the balanced, lighter palette of Rococo classicism.

These commissions underline the complex dynamics of cultural transfer between Ljubljana and the northern Croatian coast, mediated through Franciscan and Jesuit networks as well as figures such as the Bishop of Pićan and Provost of Novo mesto, Giorgio Saverio Francesco de Marotti. They also highlight Metzinger's role in consolidating a Baroque style that, while indebted to Italian and Austrian models, maintained distinct stylistic features and a regional character.

Lucija Burić (1998) completed her MA in Art History and English Language and Literature at the Faculty of Humanities and Social Sciences, University of Zagreb, in 2022. From 2021 to 2024, she was a collaborator on the state-funded project Provenance Research on Artwork in Zagreb Collections. As part of this project, she defended her master's thesis, *The Donation of Ivan Ružić to the Strossmayer Gallery HAZU*, for which she received the Croatian Society of Art Historians' Award for Excellent Master's Thesis. Since 2024, she has been an external associate (assistant) at the Department of Art History, Faculty of Humanities and Social Sciences, University of Rijeka. As of 2025, she is employed as a research assistant at the Institute of Art History in Zagreb on the institutional project *Between Central Europe and the Mediterranean – the Artistic Heritage of Continental Croatia in the Middle Ages and the Early Modern Period*. Her areas of interest include Italian painting from the 16th to the 18th century and the history of patronage, collecting, and the art market.

ALENKA ČERNELIČ KROŠELJ

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Managing Baroque Heritage in the 21st Century: the Brežice Castle and the Knight's Hall

The Posavje Museum Brežice is a complex regional Slovenian museum in charge of the upkeep of two buildings / monuments: Brežice Castle and Brežice Water Tower.

Brežice Castle is a Renaissance building that was converted into a Baroque residence in the early 18th century. In 1694, Count Ignaz Maria von Attems I (1652–1732) bought the castle and the accompanying seigniory. Soon after, he undertook the transformation of the east-facing section – he had a large ceremonial hall, called the Knight's Hall, designed from two storeys. He also remodelled the double staircase and the chapel. All three spaces are part of Slovenia's most important Baroque monuments, while the castle itself, owned by the Municipality of Brežice, has been declared a monument of national importance.

Since 1949, the castle has been managed by the Posavje Museum Brežice; in fact, the upkeep of the one-of-a-kind Knight's Hall was one of the reasons that contributed to Brežice being chosen as the location for the regional museum.

The management of immovable heritage, hand in hand with the mission pursued by the authorised regional museum, is a constant challenge at the intersection of safeguarding / preservation / accessibility and use. One of the most important responsibilities is the effective care of the Knight's Hall, which is a task shared with the Institute for the Protection of Cultural Heritage and the Restoration Centre in charge of this area, and above all with the castle's owner, the Municipality of Brežice.

In addition to high-quality maintenance, another thing that is of crucial importance is use. Be it use as a Baroque gallery or an appealing venue for various activities aimed at a wide audience, and also as a space that can be “monetised”. Up until 1990, the castle was one of the most attractive filming locations. Moreover, the hall provided the venue for temporary exhibitions, such as the first exhibition on peasant revolts in 1957, the exhibition titled Fruits and Flowers, which was on view in 1985, etc. Safeguarding and caring for Baroque heritage, while ensuring accessibility and enjoyment of it, is an ever-evolving field, which is related to the renovation and restoration of frescoes, among others.

The Baroque heritage, in particular the Knight’s Hall, is the heart of the castle, which gives life to the museum’s work in all areas. This paper will present some key efforts and programmes that are recognised both by experts and by funders and users.

Alenka Černelič Krošelj (1972) studied at the Faculty of Arts, University of Ljubljana. After graduating in history of art, ethnology and cultural anthropology, she worked in different institutions and was involved in several projects financed with EU funds. Since 2014, she has been the managing director of the Posavje Museum Brežice (Slovenia). She is involved in different strategic and development groups and boards, organisations and societies focused on developing society through and with cultural heritage. She is a lecturer at the Faculty of Tourism, Chair of Slovenian Museum Association and Chair of RA ICOM SEE (2019–2025).

Patrons and the Saint: Stone Sculptures of St John of Nepomuk in Styria

The widespread expansion of the cult of St. John of Nepomuk played a crucial role in the history of the Habsburg monarchy. Following his beatification (1721) and an unusually rapid canonisation in 1729, the saint became one of the most widely represented figures in Baroque art. His canonisation was largely driven by Emperor Charles VI, who promoted the cult of St John of Nepomuk as a symbol of Catholic piety and dynastic devotion, as well as a political instrument. His influence set a precedent that was eagerly followed by nobles, ecclesiastical authorities, and urban communities in the Habsburg lands.

St. John of Nepomuk became the most frequently represented saint in the public space of 18th century Styria. Towns, monastic orders, and noble families commissioned such statues and placed them at bridges, squares, and in gardens. There, they could serve as symbols of faith and social status, as well as visual markers of political affiliation. This paper examines how some patrons adopted and adapted the imperial model of veneration, and thus contributed to the proliferation of St John of Nepomuk sculptures. By examining the placement, iconography, and commission contexts of some case studies, it provides insight on the cultural significance of these monuments in the context of the *Pietas Austriaca*.

This paper places some Styrian statues of St John of Nepomuk in the broader context of Central European Baroque art and patronage. It argues that these statues served both as devotional objects and active instruments of political and religious propaganda. Using an approach that combines art historical analyses with archival research, the study sheds light on the interplay between imperial influence, local patronage, and the development of a sacred landscape in 18th century Styria.

Jure Donša is a researcher at the France Stele Institute of Art History and a doctoral candidate at the University of Maribor. His doctoral thesis deals with Baroque public sculpture in Lower Styria, examining column monuments, calvaries and freestanding sculptures of saints. His broader research interests include various aspects of Early Modern art and the reception of Baroque artworks in the long 19th century. He has participated in the research project *Art and the Nobility in Times of Decline: Transformations, Translocations and Reinterpretations* and was a member of the organising committee for the *11th Early Researchers' Symposium: Common Problems of the Commons* in Ljubljana (November 2023).

ALICE FORNASIERO

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Humprecht Jan Černín and his network of painters in Seventeenth-Century Venice

Count Humprecht Jan Černín (Radenín, 1628 – Kosmonosy, 1682) deserves a place of honor among the collectors and patrons of seventeenth-century Venetian painting. Despite the breadth of his collection and the number of commissions assigned by the count to seventeenth-century painters active in the lagoon, only a few historians of Venetian art have taken an interest in his collection. Černín held the position of ambassador of Emperor Leopold I to the Republic of Venice from 1660 to 1663. Starting from the second year of his mandate, the count began to dedicate himself to assembling his collection, which included originals and copies of paintings by Raphael, Correggio, Andrea Sacchi, Guido Reni, Guercino, and many other painters of the sixteenth and seventeenth centuries. In addition to paintings by Giorgione, Titian, Palma the Elder, Veronese, and Tintoretto, Černín acquired and commissioned numerous works from painters active in Venice in the second half of the seventeenth century, including Pietro Della Vecchia, Pietro Bellotti, Pietro Negri, Pietro Liberi, Joseph Heintz the Younger, Girolamo Forabosco, Giuseppe Diamantini, Johann Carl Loth, Giovan Battista Langetti, and Antonio Zanchi.

Černín did not limit himself to purchasing paintings from dealers and intermediaries, but he personally oversaw the acquisitions, commissioning painters, giving precise instructions on the subjects to be painted, and reviewing sketches and models.

At the end of his mandate, his collection, which counted almost three hundred paintings, was transferred to the count's residence in Prague and was gradually dispersed, starting from his death in 1682, into various museums and private collections.

The count's correspondence, the inventories, and the *Imagines Galeriae* (a drawing inventory of the collection) allow us to reconstruct the contents of the Černín collection.

Through archival documents and the correspondence between Černín, his agents and painters, this presentation aims to illustrate the collecting and patronage activity of Count Černín within the art market and patronage dynamics of foreign residents in Venice. Furthermore, the contribution will present still unpublished results of a project of identification and attribution through cross-referencing the *Imagines Galeriae*, the inventories and the correspondence, of seventeenth-century Venetian school paintings that were part of the count's collection.

New insights emerge from the reconstruction and study of this extraordinary collection, which will allow for a deeper understanding of the complex and still underestimated seventeenth-century Venetian painting production.

Alice Fornasiero is a lecturer and researcher in Modern Art History at the Faculty of Arts, Literature and Communication at the University of Rennes2. After obtaining a master's degree in Modern Art History from the Ca' Foscari University of Venice, she earned a PhD in Modern Art History from the Charles University in Prague. She was the lead researcher for the postdoctoral project titled *Collecting in 17th Century Bohemian Kingdom. From Kunstkammer to Picture Gallery*, funded by Charles University in Prague. She published a monograph titled *From Studiolo to Gallery. Spaces for Collections in the Lands of the Bohemian Crown at the Threshold of the Early Modern Era*, Prague 2021. She is the author of articles on the patronage of Rudolf II and on artistic exchanges between Italian courts and Bohemia. Since her PhD, she has worked on the Černín collection, focusing in particular on 17th-century Venetian painters.

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Remp and his close relatives in archival sources

Franz Carl Remp was born by October 14, 1675, in Radovljica to Johann Georg and Catharina. His father, Johann Georg Remp (1648/50–1716), was a recognized local painter who passed his knowledge on to his son.

Before he turned 19, Franz Carl went abroad to further his painting skills. In 1694, his father petitioned the Carniolan provincial estates for his son's scholarship. Two years later, he again sought support for his son, who was then in Rome. Franz Carl Remp was appointed painter for Ignaz Maria Count Attems in 1702 or 1703. By March 1704, he had frescoed the ceremonial hall of Brežice Castle before moving to Graz, where he continued working for Count Attems.

By 1707, Remp had married Maria Ludovica, as their daughter, Maria Francisca, was baptized in Graz on December 3 that year. During his time in Graz, Remp contributed to the decoration of the newly built Attems Palace on Sackstraße and created altarpieces for churches in Graz, Stainz, and Voitsberg. He resided in Graz at least until 1710.

By 1711, he had relocated with his family to Vienna, where he worked as an independent painter. In 1712 and 1713, he received several commissions for the newly founded Benedictine monastery in Kremsmünster. From 1713 until his death in 1718, he worked for the Augustinian monastery of Sankt Florian.

His wife, Maria Ludovica, passed away before December 11, 1717, after a prolonged illness at the age of 29. Remp followed her before September 22, 1718. The family lived on what was then Riemerstraße. Their orphaned daughters, Maria Francisca and Maria Victoria, were initially placed under the guardianship of their uncle, lawyer Dr. Joseph Anton Remp. After his untimely death (by January 2, 1719), their guardian became another uncle, priest Ignaz Johann Remp, who was mentioned in 1719 as a chaplain in Leopoldstadt and later served as a parish priest in Senning, Gastern, and finally in Kühnring, Lower Austria.

Little is known about Remp's descendants. No information is available about his daughter Maria Francisca, while Maria Victoria married Ignaz Schossek, an imperial guard, shortly after February 18, 1729.

Remp was active as a painter for about 15 years. His probate inventory from 1719 offers valuable insights into his living conditions. This paper will shed new light on the life of Franz Carl Remp, with a detailed analysis of his probate inventory in the context of comparable Styrian inventories of the period.

Matjaž Grahornik completed his PhD with a dissertation on the genealogy of the Herberstein family in 2021. His research focuses primarily on the land ownership and social structure of (Lower) Styria within the former Habsburg Monarchy during the early modern period. Recently, he has been focusing on studying the early modern nobility in Slovenia, particularly in the territory of the Duchy of Styria. He is the author of several scientific articles and has also contributed to monographic editions of archival sources, especially probate or inheritance inventories. He is employed at the Milko Kos Historical Institute of the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU).

CRISTIANO GUARNERI

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The Auersperg Album of Architectural Prints: From Classical Rome through Renaissance Antiquarianism to Baroque Carniola

In their extensive library in Ljubljana, counts Auersperg kept for centuries a valuable collection of architectural prints. However, following the auction sales of the family Library in 1982 and 1983, this album is today preserved at the Getty Research Institute in Los Angeles. The paper revolves on this exceptional item and aims to present the results of a research project on it, which has been awarded with a Library Grant by the Getty and will take place in summer 2025.

The Auersperg Album of architectural prints is a scrapbook of more than seventy pages with a multitude of etchings pasted on. The subjects of the prints are predominantly buildings and remains of classical Rome, with a marked interest for the elements of the classical architectural language. The authors rank among the best European sixteenth-century draughtsmen, such as Antonio Labacco, Antonio Lafreri, Enea Vico, Antonio Salamanca, Jacques Androuet du Cerceau, Sebald Beham, Jan Vredeman de Vries and others. Wolfgang Engelbert Auersperg (1610–1673) signed the album in 1656, marking its accession in the family library.

Although collections of drawings and prints on the Roman antiquities were common among architects and artists, the presence of such an album in an aristocratic library looks quite exceptional. The Auersperg Album also stands out among similar items for the magnitude and the variety of the prints, encompassing important contributions in the field of antiquarianism by Italian, French, Spanish, German, and Dutch artists.

The research project purposes different objectives, which aim to shed new light on the album, its owner, and cultural context. In the first instance, the research intends to identify all the prints pasted in the album, their authors and the original works in which they first appeared. Then, it investigates the making of the album, tracing the process of arranging and composing the prints on its pages, and dating its creation. Finally, it aims to put the album in the context of Baroque Ljubljana, questioning how and why Wolf Auersperg commissioned and bought such a specialised work for his library, and what were his intentions and projects. As a result, the paper will provide insights into the transfer of significant architectural knowledge from classical Rome, through the mediation of Renaissance antiquarianism, to Baroque Carniola.

Cristiano Guarneri is architectural and urban historian. He received the PhD at the School for Advanced Studies in Venice (2010) with a dissertation on the Peter the Great's Kunstkamera in St Petersburg, under supervision of Howard Burns. He worked as pre-doctoral researcher at Fondazione Archivio del Moderno of the Academy of Architecture in Mendrisio (University of Italian Switzerland) in 2007, and was recipient of a Bourse pour Chercheur Débutant of the Swiss National Science Foundation in 2008 to work as visiting researcher in the State Hermitage Museum in St. Petersburg. Since 2010, he has held postdoctoral positions at the IUAV University in Venice, University of Padua, and Ca' Foscari within the ERC project AdrArchCult (GA n. 865863) "Architectural Culture of the Early Modern Eastern Adriatic". From August 2023 he works as researcher in the Department of Philosophy and Cultural Heritage at Ca' Foscari, within the project FARE2020 AdriContArch (ID R20KZKK4HX), "Architectural Culture of the Contact Regions in the Early Modern Adriatic".

BORIS HAJDINJAK

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Ignaz Maria I. Attems and his wife Maria Regina, née Wurmbrand

Ignaz Maria I (1652, Ljubljana – 1732, Graz) was born to Johann Friedrich, then a vidame of Carniola, of the Gorizia line of the Attems family and their branch named after the castle of Vipavski Križ, and his third wife Francisca Maria, from the Mantua branch of the famous Florence-based Strozzi family, who was thirty years his junior. Maria Regina (1659, Graz – 1715, Brežice) was born to Georg Andreas I of the Styrian line of Wurmbrands and his wife Maria Susanna, née Kronegg. Maria Regina's parents had a total of fourteen children, but only six of them lived to adult age: five sons, three of whom were priests, and Maria Regina as the only daughter. As a result of this, she had a substantial dowry when she married (in Graz, 1685) Ignaz Maria Attems, who shared his family's property with nine siblings. Her husband, who boasted great business acumen, used the dowry to buy his first seigniority in Podčetrtek in 1686. Before his marriage, Ignaz Maria, most likely owing to influential relatives, but certainly also due to his education and the aforementioned entrepreneurial spirit, he got a job in the economic field. In 1680, he became the Imperial-Royal chamberlain, and in 1683, the councillor of the Graz-based Inner Austrian chamber. Possibly the most important event of his career took place in 1688, when he was appointed senior provisioning master of the Slavonian Military Frontier. This position suited his personality very well and, due a long-lasting Great Turkish War (1683–1699), it also proved very profitable. This allowed him to buy new seigniories: Štatenberg (1688), where he built a mansion, and Brežice (1694). In 1696, he was awarded the title of the councillor of the Inner Austrian privy council in recognition of his work that contributed to the Turkish defeat. His spiritual reward, however, were the frescoes in the baronial halls of the Štatenberg and Brežice Castles, both of which depict the flourishing art and science in peacetime. The Brežice frescos were painted by Karel Frančišek Remb (1675, Radovljica – 1718, Vienna) in the 1702–1703 period right at the time when Ignaz Maria completed his military-related job of fifteen years and also turned fifty. Between 1686 and

1699, Ignaz Maria and Maria Regina had thirteen children, however, only five of them lived to adult age. Seven of them died immediately after birth or soon after. In light of this, the Remb's painting, portraying the Attems couple with six children, one of whom died before the painting was finished, is especially heartrending.

Boris Hajdinjak has been an external collaborator of the Centre for Jewish Cultural Heritage Synagogue Maribor since 2003 and its director since 2017. He is the author of articles and books on the medieval and early modern history of Slovenia, the history of Maribor in the first half of the 20th century, and the history of the Holocaust in Slovenia and the countries of the former Yugoslavia. As an author or co-author, he has participated in museum exhibitions in Brežice, Čakovec, Lendava, Ljubljana, Maribor, Murska Sobota, Nova Gorica, Ptuj, Rajhenburg, Ravne na Koroškem and Velenje. His most comprehensive exhibitions are on the Lords of Ptuj (co-authored with Polona Vidmar, 2008), Slovenian victims of Auschwitz (2020), the Knights of Rajhenburg (2022) and the Holocaust in Međimurje and Prekmurje (2023). He was the initiator and member of the program committee of events marking the 500th anniversary of the Slovenian Peasants' Revolt of 1515.

French masterpiece in gold and silk for the Church of St. Francis Xavier in Radmirje

The Church of St. Francis Xavier in Radmirje houses a very valuable collection of liturgical vestments, primarily donations from European royal family members of the 18th century. Among these, a particularly noteworthy set was donated in 1763 by Maria Josepha of Saxony (Dresden, 1731 – Palace of Versailles, 1767), daughter of Maria Josepha of Austria and Augustus III, Elector of Saxony, King of Poland, and Duke of Lithuania. Maria Josepha of Saxony was the wife of the French heir to the throne Louis Ferdinand (Palace of Versailles, 1729 – Château de Fontainebleau, 1765) and the mother of three future kings of France, including Louis XVI, the last king before the fall of the monarchy. The church inventory of 1764 already mentions her name as the donor and describes the set as being made *auf ganz goldenen Boden* (on completely golden ground).

This remarkable ensemble consists of three copes, two dalmatics, a chasuble, three stoles, three maniples, a vellum, and a bursa, all tailored from luxurious *cannelé lancé* silk with gold clinquant effect. The elaborate décor is executed in silk chenille and various types of gold threads adopting up to nine distinct embroidery techniques. In addition to the choice of silk and embroidery, the commission's value is further enhanced by the meticulously designed preparatory drawing, which is carefully adapted to each garment's cut. The use of expensive materials, advanced weaving and embroidery techniques, and precise tailoring suggest that this was a luxurious commission, produced according to the highest workshop standards, most likely French.

Maria Josepha's donation should be considered within the broader context of donations made by the Polish royal family to the church in Radmirje and their family ties to the Habsburgs. Therefore, this paper will, for the first time, explore the circumstances surrounding the commission and donation of this vestment set, and will propose its valorization within the European tradition of 18th-century silk and embroidery production. Furthermore, it will examine the transmission of political and religious ideas and their circulation between the Austrian, Polish, and French courts and how these ideas materialized through the commissioning and donation of luxury textiles. Finally, the paper will address the perception and reception of this work of art, which was sent from Paris but briefly halted in Vienna, where Empress Maria Theresa wanted to ensure its exceptional beauty before allowing it to continue to its final destination in Radmirje.

Iva Jazbec Tomaić is a teaching assistant at the Academy of Applied Arts at the University of Rijeka where she teaches courses History of Applied Art, History of Baroque Art and Academic Writing. In 2019, she earned her doctoral degree at the University of Zagreb, with a thesis entitled Historical textiles in the former Diocese of Poreč from the 15th to the end of the 18th century. She has received professional training at the Fondazione Arte della Seta Lisio in Florence and Centro Studi di Storia del Tessuto e del Costume in the Museo di Palazzo Mocenigo in Venice. She is the author of several chapters and papers published in domestic and international publications and has presented at numerous scientific conferences. Her research interests focus on textile culture and encompass historical textiles, especially Venetian late medieval and early modern silk and embroidery.

MATEJA JERMAN

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Venetian Baroque Goldsmith's Works in the Church Treasuries of Western Istria

The coastal towns of the Istrian peninsula, from Koper on the northwestern side through Piran, Novigrad, Poreč, and Rovinj along the western coast, all the way to Pula in the southwestern part, were under the rule of the Republic of Venice for several centuries. As part of the Venetian *Stato da Mar* from the 12th and 13th centuries and throughout the early modern period, these Istrian cities were directly influenced by Venetian culture, which is still recognisable today in their architectural heritage, as well as in the paintings and sculptures that embellish the interiors of public and private palaces and churches. The preserved liturgical items in the church treasuries of these towns are no exception; some examples are representative works of Venetian Baroque goldsmithing.

Church treasuries hide valuable works of art made by skilled goldsmiths in the renowned workshops of Venice. The most impressive objects are certainly the sculpture of St. George on horseback slaying a dragon in front of a princess from the treasury of the parish church of St. George in Piran and the silver antependium on the main altar of the parish church of St. Euphemia in Rovinj. However, the treasuries of the western Istrian cities conceal several other important pieces of goldsmithing that merit analysis and interpretation.

The paper will discuss this important segment of cultural heritage that is not fully accessible to the general public and remains insufficiently researched. Considering the preserved collection of similar works in Venice, this paper will highlight the importance of these pieces within Venetian goldsmithing during the 17th and 18th centuries. Since the decorative vocabulary of Baroque Art in goldsmithing was retained even after the fall of the Republic of Venice, works created in the early 19th century will also be analysed.

Based on the study of the circumstances of the commission of the selected works, an attempt will be made to reconstruct the functioning of the market for Venetian goldsmiths' items, that is, the value of the work of artisans and materials, as well as the methods of contracting their work. The artistic influences and templates used by the authors of these works will be determined, all in order to valorise these goldsmiths' works within the Slovenian and Croatian history of art.

Mateja Jerman received a doctorate in Art History from the University of Zadar in 2020 with the thesis titled *Liturgical Objects Made of Precious Metals from 1400 to 1800 in the Former Pula Diocese*. Since 2012, she has been a scientific associate in the Early Modern Art Section projects at the Department of Art History of the Faculty of Humanities and Social Sciences in Rijeka. Since 2017, she has worked as a senior expert consultant-conservator for cultural heritage at the Conservation Department in Rijeka, part of the Ministry of Culture and Media of the Republic of Croatia. She was the winner of the *École française de Rome* scholarship in 2019. Her expertise lies in the applied arts, particularly goldsmithing during the early modern period. She concentrates on works produced in Venice and the artistic centres of the former Holy Roman Empire, examining the cultural circles that influenced the eastern coast of the Adriatic. She co-founded the Society for the Study of Decorative Arts and Silversmithing (Belgrade), an international group of art historians researching goldsmithing.

Transformations of the Interior of Ljubljana Cathedral: from Desire to Reality

Although Ljubljana Cathedral is a key masterpiece of Slovenian Baroque, we still do not know exactly what its interior walls looked like at the time of its consecration in 1707. Some art historians argue that the interior walls had a Venetian character, as indicated by the grey pilasters and entablature, while others claim that it had more Roman impression. The only certainty is that it acquired its current "Roman" appearance in 1859, when the pilasters were marbled, and the capitals and other decorations were gilded. This paper, based on stylistic analysis and previously unexamined archival sources, proposes that the original appearance (at least of the presbytery) was Northern Italian, while the cathedral took on a more Roman character as early as 1755, when the capitals and some other architectural elements were gilded.

Metoda Kemperl is a full professor of art history at the Department of Art Education at the Faculty of Education, University of Ljubljana. She is a member of the research programme Slovenian Art and Art of Central Europe and the Adriatic and President of the Slovenian Society for 18th Century Studies. Her research focuses on Baroque architecture and art, pilgrimages and pilgrimage churches, museum education and didactics of art history. She is the author of over seventy scientific articles and essays as well as six scientific books: *Corpus of Late Baroque Sacred Architecture in Slovenian Styria*, *Matej Vrečer: Priest, Mathematician, Clockmaker*, *Pilgrimages and Pilgrimage Churches of the 17th and 18th Centuries in Slovenia: Upper Carniola with Ljubljana*, *Architectural Typology of Pilgrimage Churches in 17th- and 18th-Century Slovenia*, *The Baroque in Slovenia: Sacred Spaces* (co-author) and *Zois Palace in Ljubljana*. She is a two-time winner of the Izidor Cankar Prize for outstanding achievements in art history, awarded by the Slovenian Society for Art History. From 2012 to 2020, she was also chair of the national committee for the general final examination in art history.

RENATA KOMIĆ MARN

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The Oeuvre of Franz Carl Remp in the Light of Provenance Research

In the second half of the 2010s, interest in Ignaz Maria I Count of Attems and his art commissions in Graz and Lower Styria visibly increased. However, there have been few new insights into the oil paintings of his court painter Franz Carl Remp in the scholarly literature of recent years. On the basis of new findings resulting from the author's archival research into the history and provenance of the painting and other collections of the Counts of Attems, the paper aims to supplement and partially reassess the oeuvre of Franz Carl Remp. On the one hand, the focus is on the paintings that served as supraports in the Palais Attems in Graz and other residences of the Counts of Attems, while on the other, certain attributions to the painter are questioned.

Renata Komić Marn is a Research Associate at the Research Centre of the Slovenian Academy of Sciences and Arts ZRC SAZU (France Stele Institute of Art History) in Ljubljana, Slovenia. Her doctoral dissertation on the art and cultural-historical collections of the noble Strahl family (2016) was awarded best doctoral thesis in humanities by University of Ljubljana, Faculty of Arts. Her research has been widely recognized for its depth and impact in areas such as art provenance and the history of Central European noble and bourgeois art collections. Her current research focuses on the history of art collections, provenance research, the art market, and portrait painting. In addition to these areas, she has published on public monuments, art patronage, and iconography. She is editor-in-chief of the journal "Acta historiae artis Slovenica" (AHAS).

EVA KOREN, VIKTORIJA PETERNEL, MICHELLE VIDOVIČ

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František Karel Remb – Technological Study of the Ceiling Frescoes Detail in the Knights' Hall of Brežice Castle (1700–1703)

On the 350th anniversary of the birth of Slovenian Baroque painter František Karel Remb, the Restoration Department at the Academy of Fine Arts and Design, University of Ljubljana, joined the research of his paintings at the initiative of the Posavje Museum Brežice by creating technological studies of the ceiling frescoes in the Knights' Hall of Brežice Castle. In the production of these technological studies, we received invaluable help from Rado Zoubek, MA, who had previously led conservation-restoration interventions on this ceiling and was well familiar with the technique, also having undertaken similar studies in the past. In addition to him, we were advised by Martina Lesar Kikelj, MA, Ajda Mladenovič, PhD, and Jelka Kuret, MA, from the Conservation Centre, as well as Roza Šantej, who had created a copy of an ancient wall painting as part of her master's thesis.

After studying the technology of the ceiling frescoes in the Knights' Hall of Brežice Castle, the first challenge was to find suitable wooden boards and to gather and peel the reeds. To start with, the prepared reeds were attached to the front side of the stacked and nailed boards with wire. Over the reeds, coarse mortar was first applied, followed by fine mortar made from slaked lime and calcite sand. The motif was divided into smaller segments, which were then printed on paper, assembled into a whole and then applied to the surface of the prepared base. After searching for suitable colours, reviewing literature and documentation from the Posavje Museum Brežice, it was decided only the first layer of paint on the copy would be applied using the fresco technique (on fresh plaster) and to continue on dry plaster with gouache. Where white highlights were needed, slaked lime was used.

On the copy, the unfinished parts of previous layers that illustrate the processes of our work were left, i.e. the support made of wooden boards, reeds and coarse plaster, while the middle part was divided into three bands. The lower band shows a layer of fine mortar with a transferred motif, the middle band has a base colour and the upper one is a completed painting.

Eva Koren graduated with Bachelor's degree in Conservation-Restoration of Fine Art in 2023. During her studies, she focused on the treatment of polychrome wooden artifacts. She is now pursuing her Master's studies, specializing in the conservation and restoration of stone, wall paintings, mosaics, and stucco. During this time, she has gained practical experience both in the studio and on-site.

Viktorija Peternel graduated from the Academy of Fine Arts and Design at the University of Ljubljana in 2023, with the thesis Conservation and restoration of plaster cast of antique Aphrodite's head from the National Gallery, where she explored the history and conservation of plaster casts. Her work has primarily focused on the restoration of stone sculptures, stucco, and wall paintings, but she is also interested in the restoration of other materials, as well as research and analysis in the field of cultural heritage. She is currently completing her Master's degree in the conservation and restoration of inorganic materials.

Michelle Vidovič completed her Bachelor's degree in Conservation-Restoration of Fine Art in 2022, with a thesis focused on stone conservation and restoration. Following her studies, she gained practical experience, primarily in wall paintings, through fieldwork. She continued her studies in the conservation and restoration of inorganic materials and is currently writing her Master's thesis on the conservation and restoration of outdoor bronze sculptures.

The Former High Altarpiece of the Ljubljana Capuchin Church: Authorship, Style, Context of Execution and New Proposals

The altarpiece for the high altar of the Capuchin Church of St. John the Evangelist was procured in Venice by the bishop of Ljubljana, Tomaž Hren, from an unnamed local painter. He paid for this commission in two instalments: firstly 150 gold coins in 1607 – 1608 and then 200 gold coins in 1610. The church was solemnly consecrated on August 31, 1608, by which time the painting had already certainly been placed on the high altar. The work was attributed to Palma il Giovane (Venice, 1548/50–1628) already by Janez Weikhard von Valvasor (1689) and then by Janez Gregor Dolničar (c. 1715), indicating that this altarpiece was associated with the name of the greatest Venetian late Renaissance painter at an early stage—most likely due to its exceptional quality. Based on this information, some Slovenian as well as international researchers accepted this attribution without reservation. More cautious scholars, such as Stefania Mason (1984) and Federico Zeri together with Ksenija Rozman (1993), attributed it to Palma's workshop. However, a much more convincing attribution is to Matteo Ponzone (Venice, 1583–between 1663 and 1675), a suggestion briefly put forward by Giorgio Fossaluzza in 2013, proposing that the painting belongs to the early phase of the painter's career, when he was under the strong influence of his teacher Sante Peranda (Venice, 1566–1638). More recently, the present author has proposed that the work should be attributed to both Sante Peranda and Matteo Ponzone. The presentation will attempt to substantiate this attribution in the context of both artists' career developments, life trajectories, and oeuvres, while also proposing new works by both Peranda and Ponzone.

Nina Kudiš graduated in Art History and English Language and Literature from the University of Zagreb, where she also got her PhD degree. She has been teaching at the Faculty of Humanities and Social Sciences, University of Rijeka/Croatia since 1987. In 2016, she obtained the title of tenured art history professor. She was the first Head of the newly established Department of Art History at the University of Rijeka from May 2003 to March 2006. She has mentored and co-mentored doctoral dissertations at the doctoral studies at the Universities of Zadar, Zagreb and Ljubljana. She has been a project leader and a collaborator of several national and international research projects. Nina Kudiš has won several awards for her scholarly work and she is a member of the Editorial Board of the Slovenian scholarly journal *Zbornik za umetnostno zgodovino*. Her area of scholarly interest is Venetian painting dating from the end of the 16th to the beginning of the 18th century. Her works and achievements are available on the following websites: <https://uniri.academia.edu/NinaKudis> and <https://www.croris.hr/osobe/profil/12789>

Von der Mahler Kunst – Ein Manuskript aus dem Besitz des Malers Johann Cyriak Hackhofer

Das Kunsthistorische Institut der Karl-Franzens-Universität Graz bewahrt ein in Leder gebundenes Manuskript auf Papier, das am 16. Juli 1907 in Leipzig antiquarisch erworben wurde. Auf der ersten Seite befindet sich oben der Hinweis auf den Maler Johann Cyriak Hackhofer und unten rechts ein Klebezettel mit dem handschriftlichen Vermerk „Johann Hackhofer Maller gehörig 1699.“

Das Traktat wird bereits 1883 von Josef Wastler im „Steirischen Künstler-Lexikon“ beschrieben, dort aber fälschlich als „Commentar“ zu dem berühmten Lehrgedicht „De arte graphica“ von Charles Alphonse du Fresnoy bezeichnet. Auch in der von Christine Weeber [heute Rabensteiner] 1987 vollendeten Dissertation über den Vorauer Stiftsmaler Johann Cyriak Hackhofer: 1675–1731 wird das Manuskript erwähnt, aber nicht weiter untersucht.

Der Text geht auf die von Charles Alphonse du Fresnoy in Italien verfasste Abhandlung über die grafischen Künste „De Arte Graphica“ (Paris 1668) zurück. Diese Abhandlung wurde noch im selben Jahr von Roger de Piles ins Französische übersetzt und ebenfalls in Paris gedruckt. Die Grazer Handschrift folgt aber weitgehend der deutschen Übersetzung, die 1699 unter dem Titel „Von der Mahler Kunst“ als Teil der Abhandlung „Kurtzer Begriff der theoretischen Mahler-Kunst“ von Samuel Theodor Gericke in Berlin gedruckt wurde. Ein Vergleich zwischen dem gedruckten Text und dem Manuskript zeigt aber, dass es sich nicht um eine wortgetreue Abschrift handelt.

Das Traktat enthält insgesamt 71 Kapitel, in denen von dem Schönen und von Theorie und Praxis gehandelt wird, aber vor allem praktische Anleitungen zur Malerei gegeben werden, die zu einer Verbesserung der von den Künstlern zu schaffenden Gemälde beitragen sollen. Gewürdigt werden auch die berühmtesten antiken Statuen und die Künstler des Cinquecento, insbesondere Michelangelo, Raffael, Tizian und Annibale Carracci als Vorbilder für das Studium der Kunst.

Die Abschrift des Traktats aus dem Besitz des in Graz tätigen Malers Johann Cyriak Hackhofer ein Beweis dafür, dass auch die innerösterreichischen Künstler zum Ende des 17. Jahrhunderts an kunsttheoretischen Fragen interessiert waren und das in Italien, Frankreich und Deutschland verbreitete Wissen über die Malerei teilten.

Im Rahmen meines Vortrags sollen Herkunft und Inhalt der Abschrift vorgestellt und eingehender untersucht werden.

Edgar Lein. After studying art history, Edgar Lein was a research assistant at the University of Frankfurt am Main from 1987 to 1992, and in 1993 at the Liebieghaus-Museum for sculpture. From 1994 to 1996 he was scholar of the Deutsche Forschungsgemeinschaft (DFG). After finishing his habilitation on bronze sculpture in 2000 and worked as a university teacher in Frankfurt, Würzburg, Kiel, Kassel and Graz. From 2008 up to 2019 Edgar Lein was Professor for Art History at Karl-Franzens-University in Graz, Austria. Among the publications edited by Edgar Lein, the conference proceedings on „Auftraggeber als Träger der Landesidentität. Kunst in der Steiermark vom Mittelalter bis 1918“, edited together with David Hobelleitner, Graz 2016 and the conference proceedings on „Franz Carl Remp and painting in the Habsburg Hereditary Lands around 1700“, edited with Polona Vidmar, in: Acta historiae artis Slovenica 26,2, 2021, are particularly noteworthy.

ENRICO LUCCHESI

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Dalla Serenissima all'Arcadia: i rapporti dei Dolničar con l'Italia

Conclusa la cronaca del secondo anno della nuova fabbrica della cattedrale di Lubiana, l'8 febbraio 1703 Janez Gregor Dolničar (Thalnitscher von Thalberg) decise di partire con il figlio diciottenne Aleš Žiga da Gorizia, dove quest'ultimo aveva appena discusso la sua prima disputa filosofica al collegio gesuitico, alla volta di Venezia per il carnevale, ospitati dal cognato Alessandro Zanetti, e di Padova per "divotione al Santo", come preannunciato dalla lettera di accompagnamento del decano Janez Anton Dolničar, "fabricae Directori" del duomo lubianese nelle parole del fratello. I manoscritti *Descriptio Nobilissimae Urbis Venetiae* e *Descriptio Patavij* di Aleš Žiga si rivelano preziose testimonianze documentarie di quel soggiorno compiuto anche in funzione dell'impresa artistica in patria che vedeva la loro famiglia fortemente coinvolta. Accanto all'analisi di quelle fonti, con una serie di collegamenti con quanto s'era fatto e si doveva fare in quel frangente nel duomo di Lubiana, il presente intervento vuole fare luce anche sui rapporti dei Dolničar con l'Arcadia a Roma e sulla sepoltura napoletana di Aleš Žiga.

Enrico Lucchese è ricercatore di Storia dell'arte contemporanea all'Università degli Studi della Campania Luigi Vanvitelli, dopo aver avuto contratti di ricerca o docenza alle università di Lubiana, Udine, IULM Milano e Trieste. Specialista di pittura e disegno veneziani del Settecento, è autore del catalogo (2015) delle caricature dell'Album Zanetti della Fondazione Giorgio Cini di Venezia (2015) e della monografia (2018) *Nicola Grassi (1682-1748)*. Nel 2022 ha curato con Matej Klemenčič il volume miscellaneo *Patrons, Intermediaries, Venetian Artists in Vienna & Imperial Domains (1650-1750)*.

Local Pride, Imperial Presence: The Image of Graz in the Visual Reception of the Hereditary Tribute to Charles VI in 1728

This study primarily focuses on the visual documentation of the hereditary tribute (Erbhuldigung) to Emperor Charles VI, emphasizing the sketches and copperplate engravings that reflect Habsburg power, Estates' representation and the evolving urban landscape. Central to this analysis are the works of Franz Ignaz Flurer, an Augsburg-born painter who created 16 designs for copper engravings, later executed by Johann Heinrich Störcklin. The hereditary tribute, which took place between July and October 1728 in Inner Austrian cities such as Graz, Klagenfurt, Ljubljana, Gorizia, Trieste, and Rijeka, was a grand ceremonial act that symbolized the Estates' pledge of loyalty to the sovereign. However, this research shifts the focus from the political significance of the event to its artistic and cultural representation.

Flurer's oil sketches, characterized by rapid brushstrokes, impasto dabs of colour, and delicate grey nuances, not only captured the ceremonial scenes but also provided detailed depictions of Graz's architectural landmarks and public spaces. These sketches were later transformed into copper engravings by Störcklin, who skillfully translated Flurer's dynamic visual narrative into precise lines and shading techniques. The engravings depict key moments such as the emperor's arrival, the procession through the streets of Graz, and the ceremonial oath, while simultaneously showcasing the city's urban fabric and ephemeral decorations.

The visual representations also reflect the transformation of the cityscape during the preparation for the imperial visit. The commissioning of temporary structures, triumphal arches, and decorative elements for the event not only altered the visual identity of Graz but also influenced subsequent architectural projects. The collaboration between local artists, patrons, and craftsmen reveals a dynamic network that contributed to the evolving artistic and urban character of the city. Notably, the integration of ephemeral decorations and architectural modifications became a lasting feature in the visual memory of Graz, influencing future urban developments and public celebrations.

The study employs a cultural-historical approach to analyse these works, highlighting their role as both artistic masterpieces and historical documents. The prints, commissioned as visual supplements to Johann Jakob von Deyerlsperg's celebratory text, immortalize not only the grandeur of the tribute but also the visual identity of Graz as a city closely tied to Habsburg power and tradition. The attention to detail in the engravings captures the aesthetic and social dynamics of the city during this period, serving as valuable historical records for future urban studies.

Neža Lukančič (1995) is a historian and art historian, currently working as a research assistant at the Faculty of Arts, University of Ljubljana, and the National Museum of Slovenia. Her research primarily focuses on the early modern period, with particular attention to the culture of the Estates and the commissioning system. In her bachelor's and master's theses, she explored the Carniolan Estates and the architectural history of the Ljubljana Landhaus, which served as the foundation for her scientific monograph *Lontovž. Od deželne hiše do sedeža SAZU*, published in 2023 at the Slovene Academy of Sciences and Arts. That same year, she began her doctoral studies, where she examines the Inner Austrian *Erbhuldigung* (hereditary tribute) to Emperor Charles VI in 1728 as an example of Habsburg power representation and the development of urban spaces associated with it. Her research has taken her to leading philosophical faculties and archival institutions in Prague, Brno, Graz, Rijeka, and Vienna.

Franciscus Illouscheg pictor. Painter and his Secular Commissions

Franc Jelovšek (1700–1764) is regarded as the foremost Baroque fresco painter in Carniola. His artistic language was shaped by the tradition of local ceiling painting and by Baroque illusionism, introduced to the region by the Lombard painter Giulio Quaglio (1668–1751) in connection with the construction of the new Ljubljana Cathedral (1701–1706). Although recent discoveries (Šenčur near Kranj, Karlovac...) have expanded the known corpus of Jelovšek's work, the principal scholarly overview remains doctoral dissertation of Stane Mikuž, partly published in *Zbornik za umetnostno zgodovino* (1939/40) and in *Dom in svet* (1942), later complemented by Anica Cevc and her study of the artist's drawings (1951).

Several key questions regarding Jelovšek's oeuvre, however, remain unanswered: his presumed training under the painter Mihael Reinwaldt (1669–1740), the extent of Quaglio's direct or indirect influence, the artist's potential study trip to Italy, the determination of his graphic production, his collaborations with other artists, as well as the identification of his patrons and the interconnections among specific commissions.

This paper will focus on Jelovšek's secular commissions, in particular the fresco decorations of aristocratic residences – such as the manor Zalog near Moravče, the palace at Breg 18 (Pri Vitezu), and the manor Goričane – and on the social background of their commissioners, drawn from the old nobility, the newly ennobled, and the high ecclesiastical elite.

Katra Meke is a curator at the National Gallery of Slovenia and a research assistant at the Department of Art History, Faculty of Arts, University of Ljubljana. She graduated in Spanish and Art History from the University of Ljubljana in 2011 and completed her PhD at the same faculty in 2018 as a young researcher. Her dissertation, *Venetian Baroque Painting in Carniola and Styria: Patrons and Collectors*, received the Faculty of Arts Prize for the best doctoral dissertation of 2017/2018. From 2017 to 2019 she participated in the international Creative Europe project *Tracing the Art of the Straub Family*. Her current work focuses on Baroque art, with particular emphasis on patronage, collecting, and artistic exchange in Inner Austria. In addition to research, she has co-curated several major exhibitions, including *The Masterpieces of the Prague Castle Picture Gallery* (2020/2021), the Fortunat Bergant monographic exhibition (2021, Izidor Cankar Award 2023), and *Baroque in Slovenia. Sculpture and Painting* (2025).

Journeyman Mobility between Centers and Peripheries: Jernej Plumberger and the Education of Sculptors in 17th-Century Inner Austria and the German-Speaking Lands

Journeyman travel was a mandatory part of training for painters and sculptors in the 17th century, required to attain the title of master. During these years of travel, artisans sought work with various masters in both large and small towns within the linguistic and religious boundaries familiar to them. These migrations facilitated the exchange of artistic ideas and the establishment of new professional connections.

This article focuses on the case of Jernej Plumberger, a sculptor born in Ljubljana in 1645. He returned from his journeyman travels in 1667 and in the following years became an important sculptor in Carniola with his workshop in Ljubljana. Some of his work shows stylistic similarities to the work of Thomas Schwanthaler, the leading sculptor in Upper Austria, based in Ried im Innkreis, which raises the question of whether Plumberger could have encountered Schwanthaler's work during his journeyman travels.

Plumberger presumably left Ljubljana in the late 1670s and, in 1680, settled in Eibiswald, a small Styrian town near Graz, where he established a successful sculpture workshop. Information about his workshop comes from Franz Ferdinand Ertinger, a journeyman from Immenstadt in Bavaria, who stayed there for three months along with another traveling assistant, David Zürn. Before reaching Plumberger, Ertinger had sought work in Graz, spending only two weeks in the workshop of Johann Baptist Fischer before continuing his journey even further south to Eibiswald. It is possible that Plumberger's workshop was added to the list of potential employment places by chance or that it was known for its work in Graz, despite its average quality, leading Ertinger to seek temporary work there.

This mention, therefore, provides an interesting insight into how even a small workshop on the outskirts of an artistically significant city like Graz played a role in the artistic formation of sculptors from the Central European region and highlights that the education of sculptors in the 17th century was not limited to the largest workshops in major cultural centers but also took place in peripheral areas.

Frančiška Oražem is an art historian employed in the family restoration company Restavradorstvo Kavčič d. o. o. She complements this work as a research assistant at the Department of Art History, Faculty of Arts, University of Ljubljana. Since 2023, she has been a member of the Working Group for the Protection and Preservation of Wooden Furnishing at the Institute for the Protection of Cultural Heritage of Slovenia. Her research focuses on 17th- and 18th-century sculpture and altar architecture in Carniola, a subject she also explored in her doctoral dissertation *Altar Architecture and Sculpture of the 17th Century in Carniola* (2024).

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Innovations and Innovators: The Development of Altar Designs in the 17th and 18th Century Croatia and the Neighbouring Lands

Following the introduction and widespread adoption of architectural type of retable (aedicule, triumphal arch) in the early 16th century, altar constructions in the 17th century underwent crucial transformations. It can be observed that, aside from the typical, conventional altarpieces that followed the traditional patterns of altar architecture with only minor modifications, a number of architectural altar designs revealed a revolutionary approach to composition that began to reshape the existing canon. These new artistic impulses spread from Rome, the epicentre of Baroque ideas, and particularly Gian Lorenzo Bernini's workshop, which remained an inexhaustible source for multiple generations of artists. Many compositional themes and typological designs from Bernini's altar legacy became influential prototypes with far reaching consequences for the development of altarpieces from the second half of the 17th century across Central Europe. This presentation will thus explore how these influences manifested in Croatia and neighbouring Habsburg lands, which share similar altar designs originating from the same source and models. The migration of ideas transcended not only geographical, but also material boundaries, as seen, for example, in the type of retables built with clouds, rays and figures. Their conceptual and formal characteristics were closely connected with ephemeral scenography used in festivities and processions transforming temporary designs into permanent altar constructions.

At the same time, the circulation of artists in search of commissions throughout the Habsburg Empire facilitated an intensive artistic exchange with local workshops. Notable sculptors and carpenters from Styria, Tyrol and other regions who worked or settled in continental Croatia introduced new aesthetic sensibilities and stylistic innovations that had a powerful impact on local artists and patrons alike. Names such as Johannes Komersteiner, Joseph Holzinger or the members of the Straub family readily come to mind. However, it remains unclear who was the author of altar designs – the sculptor, carpenter, architect or maybe even a painter? This becomes particularly interesting when similar altar designs appear in different contexts. Archival records like contracts, letters or receipts are far too scarce to provide a definitive answer, but the preserved ones do suggest considerable regional variations in collaborative practices.

Martina Ožanić defended her doctoral thesis under the title *Atektonsko građeni retabli XVIII. stoljeća na području sjeverozapadne Hrvatske* (“Atectonic” retables in the 18th century North West Croatia) at the Department of Art History at the Faculty of Humanities and Social Sciences, University of Zagreb in 2017. Since 2004, she has been employed at Conservation Department in Zagreb, where she works as a senior consultant-conservator for movable cultural property. She actively participates in both the work of professional associations and the organization of scientific and professional conferences, and was a member of the *Tracing the Art of the Straub Family* international project from 2017 to 2019. She has authored scientific and professional papers focusing on Art of continental Croatia in the 17th and 18th centuries, with particular emphasis on sculpture and altar architecture, as well as the protection and preservation of cultural heritage, specifically movable property and wall paintings.

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Marble Across Borders: Networks Between Two Venetians - Altar Builder Pietro Fadiga and Sculptor Gaetano Susali in *Littorale Austriaco*

The Venetian altar builder Pietro Fadiga appears in Rijeka for the first time in the sixth decade of the 18th century, when he erected the marble altars of Saints Vincent of Ferrer and Anthony of Padua in the Collegiate Church. The master and his workshop were primarily specialized in carving high-quality altars, and Fadiga procured marble statues from his collaborator, the sculptor Marco Chiereghini. The commissions for the Collegiate Church provided an opportunity for Fadiga to work for new local patrons in the area known as the *Littorale Austriaco*, which from 1749 included Aquileia, Trieste, Rijeka, Bakar, Kraljevica, Senj and Karlobag. Thus, Fadiga's bottega – active between Rijeka and Venice – furnished the Cathedral in Senj with three new marble altars. Especially significant is the altar of St. Joseph from 1761, funded by the will of the Senj canon Anton Vahtar. During this commission Fadiga did not hire his close collaborator Chiereghini, but instead he ordered the marble sculptures from Gaetano Susali in Venice. He was trained under the sculptor Antonio Tarsia and established his own workshop around the 1721. In the capital of the *Serenissima*, Susali furnished the church of San Marcuola with marble statues in the 1730s, and during this period, the stone statue of Prudence was completed and set on the facade of the Gesuati church in 1736. In the early 1750s, Susali is also mentioned as a “marcante da pietre”, so it is possible that contacts between the altar builder and the sculptor began due to the procurement of stone and marble.

This paper will reconstruct the process of erecting the altar of Saint Joseph in Senj Cathedral, based on previously unpublished archival documents, as well as attempt to explore the unrecorded connections between the Venetians Fadiga and Susali. Finally, the paper will present several previously unknown works by the sculptor Susali in Italy.

Mario Pintarić is Senior Assistant at the Department of Early Modern Art, Faculty of Humanities and Social Sciences, University of Rijeka. In October 2022, he received his doctorate (summa cum laude) at the University of Zadar. He has published a dozen scholarly papers in Croatia, Slovenia and Italy and he actively participates in national and international scientific conferences. In 2021, he received the Rijeka Faculty of Humanities and Social Sciences award for excellence in scientific research of junior scholars. His area of interest includes altars and Venetian marble sculpture of the 17th and 18th centuries, as well as patrons and donors on the eastern Adriatic coast.

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Lauter große Prinzen, Grafen und Herren welche die Magnificence des kaiserlichen Hofes sehr vermehren. Die „stellvertretende Repräsentation“ der Habsburger durch ihre Höflinge

The representation of sovereigns by the elites is by no means limited to Central Europe, and affects not only the nobility but also the estates as a whole, the monasteries and convents, as well as the cities and citizens (as the following lectures will show). However, the weakening of fiscal policy and the Habsburg ideology of pietas instead of magnificence led to a partly deliberate shift of imperial representation to ministers and other courtiers around 1700.

In my lecture, I would like to illustrate this phenomenon using three examples:

1. The architectural embellishment of the imperial capital Vienna: With the expansion of the Hofburg Palace in 1659, the emperor not only gave the green light for the baroque transformation of his residence, but also for a conscious urban renewal. The construction of “elegant” buildings was promoted through tax exemptions for many years.

2. in the thesis writings “sub auspiciis imperatoris”: The ritual of these annual academic celebrations was not based on the student's performance, but was linked to their aristocratic birth or function as an imperial page. This client relationship was expressed through “proxy portraits”: at the ceremony, the ruler was represented by his portrait under the canopy and by a minister and the thesis print was presented to the ruler or his representative. The student was awarded a portrait medal and/or a gold chain.

3. The institution of court artistry also thrived on the duality of the emperor and the court nobility. This is because the court position, which sometimes consisted only of a title, usually guaranteed a secure basic income and pension and insurance protection, while the large additional income was earned on the free market. The dual function of court portraitists is illustrated by the example of three of them – Frans Luycx von Leuxenstein, Frans van Stampart, and Martin van Meytens.

Friedrich Polleroß. Born 1958 in Lower Austria, studied history of art and history at the University of Vienna, dissertation 1986, till 2023 member of the scientific staff of the Institute of Art History in Vienna, vicepresident of the "Institut für die Erforschung der Frühen Neuzeit" in Vienna, cooperation with projects by the European Science Foundation and the Centre de Recherche du Château de Versailles; publications about baroque art in Central Europe, the representation of the Habsburgs and Johann Bernhard Fischer von Erlach. Books: *Die Kunst der Diplomatie. Auf den Spuren des kaiserlichen Botschafters Leopold Joseph Graf von Lamberg (1653-1706)*, Petersberg 2010; *Die Repräsentation der Habsburger (1493-1806)*, Petersberg 2023.

The Frescoes in the Grand Hall of the Auersperg Princely Palace in Ljubljana

In 1660, Wolf Engelbert Auersperg (1610–1673) began the construction of the main wing of the Princely Palace of Auersperg in Ljubljana, a grand renovation that was completed in 1673, the year of his death. This wing of the palace situated on what is now Gosposka ulica, severely damaged and destroyed after an earthquake 1895, contained the Grand Hall that was entirely decorated with frescos. The walls were adorned with illusionistic architecture that transitioned into a vaulted ceiling featuring a depiction of the Fall of Phaethon based on an engraving by Abraham Aubry. This scene depicts the moment when Phaethon is struck by Jupiter's lightning and falls from his chariot, providing an intense visual representation of mythological tragedy. The central scene on the ceiling has been linked by Barbara Murovec and Igor Weigl to the political life of Johann Weikhard Auersperg (1615–1677) at the imperial court, specifically to his expulsion from Vienna. Phaethon served as a cautionary tale against overestimating one's abilities and position, recommending instead a middle path. In this case, it advised future generations of the Auersperg family to embrace moderation and prudence.

However, the identity of the artist responsible for the Grand Hall fresco has not yet been determined, as it was destroyed. Traditionally, the frescoes were attributed to Almanach, until Barbara Murovec hypothetically linked them with Johann Georg Remb (c. 1648–1716). Georg Matthias Lechner also agreed with the possibility that Remb may have painted this particular fresco, but other authors generally avoided the question of authorship. Therefore, this remains a subject of ongoing debate among Slovenian art historians.

This presentation aims to explore the various invoices preserved in the princely Auersperg archive at the HHStA in Vienna. These documents provide valuable insights into the construction phases of the Grand Hall. Through the analysis of these archival documents, the presentation will seek to establish links between the fresco and other works produced in Carniola during the second half of the 17th century, as well as attempting to attribute the fresco to a particular artist.

Luka Ručigaj was born in Ljubljana in 1990 and completed a Master's degree in Art History in 2017 with a thesis titled "The Grand Hall in the Princely Palace of Auersperg in Ljubljana and Seventeenth-Century Imagery of the Fall of Phaethon". Since 2017, he has been enrolled in a doctoral programme at the University of Vienna, focusing on a dissertation titled "Wolfgang Engelbert, Count of Auersperg (1610–1673)". Patron of the Arts in the Periphery of the Habsburg Empire and his European Networks'. As of 2021, he is employed at a private gallery in Vienna.

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Lombard Masters in Gorizia: New Findings Concerning the Monastery Church at Kostanjevica near Nova Gorica

The origins of Baroque architectural workshops in Gorizia and Gradisca trace back to the seventeenth century. Following the Venetian-Gradiscan War (1615–1617) and the arrival of new monastic orders during the Counter-Reformation, the region attracted numerous itinerant architects and master builders. While earlier craftsmen typically came from Lombardy and Ticino via Graz, the seventeenth century saw a shift toward direct migration through neighboring Friuli. Some settled permanently, laying the foundations for a regional artistic center in Gorizia by the late seventeenth and early eighteenth centuries. Notable among these were the Torre and Gianni families, known for their architectural and stonemasonry work.

However, the early Baroque character of Gorizia was shaped by earlier figures. Felice Lorenzo Maitti of Bergamo is credited with designing the Capuchin church of St. Anthony of Padua (1658) and the Gorizia Cathedral (1682). Builders from Ticino were responsible for the pilgrimage church on Kostanjevica Hill near Nova Gorica. Multiple legends surround the founding of the Kostanjevica sanctuary, all centered on a miraculous image of the Virgin Mary discovered in a chestnut forest. In response, Count Matthias Thurn built a small chapel on the site in 1623, known as the Capella due to its modest size, and added a hospice for pilgrims. In 1649, he entrusted the chapel and surrounding estate to the Discalced Carmelites of Gorizia, who had settled near the Church of St. Roch in 1645 and remained on Kostanjevica until the monastery's dissolution in 1785.

Recent restoration work on the church, conducted in eight phases between 2017 and 2025, revealed that the original Capella likely forms the

core of the present structure and predates 1639. That year, the nave was decorated with stucco by Francesco Rosina de Sala from the Lugano area. Giovanni Andrea Larduzzi de Bengiace is also mentioned among the builders who contributed to the church's gradual expansion. This study presents new findings that refine our understanding of the church's architectural history, highlighting its significance as one of Slovenia's lesser-known yet important Baroque monuments of the seventeenth century.

Helena Seražin, PhD, is a Lead Research Associate and Deputy Head of the France Stele Institute of Art History at the Research Centre of the Slovenian Academy of Sciences and Arts in Ljubljana. Her scholarly career began with the study of Renaissance and Baroque architecture and sculpture in the Gorizia and Vipava regions, particularly in relation to the Republic of Venice. Through her leadership and participation in various research projects, her interests have expanded to include modernist architecture and gender studies in architecture and design. She currently leads the research programme 'IMAGE – WORD – KNOWLEDGE: The Life of Ideas in the Space between the Eastern Alps and the Northern Adriatic, 1400–1800', and heads the nationally significant project Art Topography of Slovenia. For her academic monographs and broader scholarly contributions, she has received two Izidor Cankar Awards.

Minka Osojnik is an art historian and graduate in cultural sociology. Since 2011, she has served as the lead conservator for sacred heritage at the Institute for the Protection of Cultural Heritage of Slovenia (ZVKDS), Regional Unit Nova Gorica. Over the past thirteen years, she has overseen numerous comprehensive restorations of sacred architecture, including post-earthquake reconstruction in the Soča Valley, medieval church interiors with a focus on wall paintings, and complex stone roof renovations. Between 2017 and 2024, she led the restoration of the interior of the Church of the Annunciation on Kostanjevica Hill in Nova Gorica. Her work emphasizes heritage outreach, collaboration with educational institutions, and knowledge transfer through workshops, lectures, and international schools. With a distinctly interdisciplinary approach, she advocates for engaged conservation and community involvement in heritage management. For her efforts in preserving stone roofing in the Karst region, she received the prestigious Stele Award.

Artworks and Networks of the Marian Congregations of the Jesuits in the Austrian Province of the Order

The congregations were intentionally established by the order to promote its beliefs. Most of these congregations have a Marian patronage. Congregations gathered in their own rooms, carried out processions, cared for sick sodalists, organised funerals and determined the religious life and devotional practices of their members with daily prayers, regular mass celebrations and indulgences. The Jesuit-led Marian congregations and sodalities commissioned works of art. Some of their altars and rooms still exist today.

There was a total of seven congregations in Graz. The congregation *Santo Spirito* used the chapel of the same name in the Convent. The frescoes (1770/71) in this chapel are attributed to Eustachius Gabriel, who also worked for the Jesuits in Ljubljana and at Smlednik Castle. The Mausoleum in Graz served as a meeting place for the student congregation *Annuntiatio Mariae*. It was previously assumed that the altar of the *Agonia Christi* sodality in the former Jesuit church had not survived. However, a comparison between a print and the altar in the Chapel of the Cross shows that it must be the same altar. The altar of the *Assumptio Mariae* congregation in the Jesuit Church of St Jacob in Ljubljana has been preserved. The cross altar of the *Agonia Christi* sodality in Gorizia, which was commissioned by Nicolò Strassoldo in 1764, has survived. From 1683, the members of the *Maria Dolorosa* congregation in Rijeka gathered in the Maria Dolorosa Chapel of St Vitus Church.

The altar of the Seven Sorrows of Mary has been preserved, which is probably connected to the congregation. The *Agonia Christi* sodality was closely linked to the altar of the Holy Cross in this church. The *Assumptio Mariae* congregation in Klagenfurt collected 600 florins from members' donations for the decoration of their chapel. The oratory of the Latin student congregation *Annuntiatio Mariae* in Varaždin was initially located in a classroom of the school with its own altar. In 1750, work began on building a separate oratory for the Croatian civic congregation *Praesentatio Mariae*. The *Agonia Christi* sodality had its own Chapel of the Holy Cross in the Jesuit Church, where regular devotions were held. The altar is still preserved today.

The paper will analyse the network of congregations and the altars of the congregations and sodalities in the former Jesuit churches that are still preserved today, focusing on the circulation of ideas, the works of art and artists involved.

Sylvia Stegbauer MA MA, studied at the University of Applied Arts Vienna and History of Art at the University of Vienna. From 2019–2020, she worked at the Vienna Center for the History of Collecting. From 2020 to 2024, she was a research associate at the Austrian Academy of Sciences in the Research Unit History of Art. She investigated Jesuit colleges of the Austrian Province of the Order and studied the piety practices of Jesuit-led congregations in Vienna. Her dissertation project focuses on the Jesuit settlement in Graz. She is currently working as a research associate at the Belvedere Research Center in Vienna.

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On the Biography of Johann Gottlieb Cronawetter: Mattielli, Winckelmann and the Dresden Antiquities

A collective biographical or multiple career-line analysis of the vast family and professional network of Court Sculptor Lorenzo Mattielli (1686–1748), a network stretching from the Veneto to Vienna and finally Dresden, produced several new insights, as well as up to now unknown family members, among them a promising name for further investigation: Johann Gottlieb Cronawetter. While Mattielli was the first inspector of the Dresden antiquities since 1743, Cronawetter was appointed vice inspector of the gallery in 1745. He held this position for at least until 1757, the last year the Saxon Court Calendar went into print during the Seven Years' War. In 1762, Johann Friedrich Wacker (1730–1795) took over. The whereabouts of Cronawetter became a mystery (no death record has been found yet), which might have played a part in turning him into a marginal figure in the history of the Dresden antiquities, barely mentioned by research.

Previously undiscovered were Cronawetter's origins in Vienna, where he was born in 1716 as the younger brother of Mattielli's wife Magdalena, his philosophical and law studies at the Viennese university, and his employment as a minor court official at the *Obersthofmarschallamt*. In 1739, he was honourably discharged to pursue a career at the Polish-Saxon court in Dresden, thus following the footsteps of his brother-in-law Mattielli. Later, after gaining a position, he married Mattielli's daughter Maria Josepha (deriving from the latter's first marriage and not related by blood). Court engraver Lorenzo Zucchi was his best man. The church records of the following years reveal that the family was well-integrated and respected among the Dresden court artists and officials. Maria Josepha Cronawetter, née Mattielli, was known as the queen's goddaughter.

When Johann Joachim Winckelmann arrived in Dresden, working on the text of the *Gedanken über die Nachahmung der griechischen Werke* (first edition 1755), a key work of both archaeology and art history, he was living at court painter Adam Friedrich Oeser's house. The Austrian Oeser, a former pupil of Georg Raphael Donner, who had an immense influence on Winckelmann's artistic taste, had arrived in Dresden at the same time as Cronawetter and Mattielli. Within the text, we note Winckelmann's emphasis on the famous *Herculaneum Women* in the Dresden collection and his appreciation of the late court sculptor Mattielli, quoting Algarotti in proclaiming Mattielli true heir of the Ancient Greek sculptors Polyklet and Phidias. Regarding Winckelmann's letters from Rome in 1756, the scholar not only met Vice-Inspector Cronawetter while visiting the antiquities, but he also included him in the current publishing and translation projects of his famous *Nachahmungen*. With this in mind, Johann Gottlieb Cronawetter's role in history deserves some re-evaluation.

Julia Strobl. Born in Vienna in 1965. Architectural studies at the TU Vienna (1985–1989), graduation in art history at the University of Vienna in 2016, currently Doctoral School, Department of Art History, University of Vienna (doctoral thesis: The Sculptor Family Straub and Messerschmidt. An Artists' Network in 18th Century Europe). 2017–2019 Creative Europe Project – Tracing the Art of the Straub Family; Current research project (together with Ingeborg Schemper-Sparholz): Lorenzo Mattielli (1686–1748). Court sculptor in Vienna and Dresden. Main areas of research: Late 17th and early 18th-century baroque sculpture in Central Europe; court artists and the Academy of Fine Arts under Emperor Charles VI; social and cultural history of artists (networks, migration, formation).

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Aleš Žiga Dolničar (Alexius Sigismundus Thalnitscher von Thalberg): *De vita agresti beata* / *Encomium vitae agrestis*

In his *Bibliotheca Labacensis publica Collegii Carolini Nobilium*, Janez Gregor Dolničar writes that his son, Aleš Žiga Dolničar, wrote a literary work titled *Encomium vitae agrestis*, which was published posthumously in Venice in 1713 and is his only published work. It has been presumed lost until 2024, when it was discovered that a manuscript kept in Rome in the archives of the *Accademia dell'Arcadia* contains a section titled *De vita agresti beata* bearing his name.

The text is written in cursive on 15 pages. An introductory page, written in a different hand, adds information on the author and publication.

De vita agresti beata is dated June 20, 1708. It is a rhetorical exercise, a description of an ideal countryside villa, perfect for a village retreat of an educated baroque nobleman, that offers respite from the worries of life in the city and provides a space where a visitor can spend time with the Muses. Dolničar added allusions to and quotations from ancient authors, which give insight into his library, education and aspirations.

While the text itself is a rhetorical exercise, it provides a valuable insight into how educated noblemen at the turn of the 18th century viewed their countryside retreats. *De vita agresti beata* is also an important part of the central European literary heritage and deepens our understanding of Aleš Žiga Dolničar, his life, work, and literary achievements. With the manuscript in hand, we were able to locate the published version of the text, which offers insight into the preparation of the text for printing and sheds new light on a part of history previously considered lost to time.

The author is preparing a publication of the text of *De vita agresti beata*, complete with an introduction, commentary and a Slovene translation.

Tjaša Šimunić is a Latin philologist and historian, currently finishing her master's on Piccolomini's *Historia Austriacalis* at the Faculty of Arts, University of Ljubljana. Her research interest lies in Medieval and Early Modern Latin literary works that are important as historical sources, primarily in historiographical works. She has helped organise a symposium on Piccolomini (*Enej Silvij Piccolomini: renesančni papež med dvema svetovoma*, 27th May 2024, ZRC SAZU), co-edited a monography with contributions from the symposium (Marinčič and Šimunić, ed. *Enej Silvij Piccolomini: renesančni papež med dvema svetovoma*. Ljubljana: Založba Univerze, 2025), and is currently working on the literary legacy of Aleš Žiga Dolničar.

The Groppelli Brothers and Venetian Sculpture of the 18th Century between the Serenissima and the Holy Roman Empire

The Capital of Carniola – Ljubljana has long been renowned for its exquisite 18th-century marble sculptures, culminating in the works of the naturalized Venetian master Francesco Robba (Venice, 1698 – Zagreb, 1757). However, it was only a quarter of a century ago that art historical research revealed that some of the finest sculptures from the first quarter of the 18th century were carved by the brothers Giuseppe (Venice, 1675 – 1731) and Paolo (Venice, 1677 – 1751) Groppelli. They are the authors of two large marble angels from 1710, which stand in place of columns on the retable of the chapel of St. Francis Xavier in the Jesuit Church of St. James in Ljubljana. Around the same time, the altar builder Pasquale Lazzarini commissioned from them two magnificent angels for the altar of the Holy Trinity, now housed in the transept altar of St. Nicholas' Cathedral. These works rank among the most significant yet relatively early examples of Venetian sculpture imported into the heart of Carniola.

While the presence of the Groppelli brothers' works within the territory of the Holy Roman Empire may seem somewhat "exotic," their sculptural ensembles are notably well represented along the coastal region of Slovenian Istria and the broader Dalmatian area, both formerly under the rule of the Serenissima. In Istria, their most important documented works are in the Parish Church of St. George in Piran, with additional attributions in Koper, Izola, and the village of Krkavče near Piran. Just as their activity is recorded in the Venetian center of Istria – Koper – so too are their sculptures documented in the capital of Dalmatia – Zadar. There, around 1713, Giuseppe independently signed several sculptures for the now-lost high altar of the Church of St. Donatus. However, these are not the only works that can be linked to the Groppelli workshop in Zadar and the wider Dalmatian region.

This presentation aims to highlight the concentric expansion of the Gropelli brothers' artistic influence from Venice toward the Veneto, Carniola, Istria, and Dalmatia, emphasizing their significance among Venetian sculptors of the early 18th century. Additionally, it will explore the circulation of artistic ideas, the relationship of their sculptures to altar design, and enrich their oeuvre with new attributions on the former territories of the Most Serene Republic.

Damir Tulić, PhD, is a full professor at the Department of Art History at the Faculty of Humanities and Social Sciences, University of Rijeka. He earned his degree in art history and history from the University of Zadar in 2005 and obtained his doctorate from the University of Zagreb in 2012. Since 2006, he has been teaching at the Faculty of Humanities and Social Sciences in Rijeka, where gives lectures on the topics of early modern art. He was awarded the Rector's Prize of the University of Zadar in 2004 and the annual prize of the Croatian Society of Art Historians, the "Radovan Ivančević" Award, in 2014 for the book *The Abbatial Treasury, Cathedral, and Churches of the City of Korčula*. He has published several books and book chapters, along with over fifty scholarly articles in Croatian and international journals, and has participated in more than fifty academic conferences in Croatia and abroad. His research focuses on art from the 16th to the 19th century, with a particular emphasis on sculpture, altar design, painting, applied arts, archival studies, and especially Venetian sculptors of the 17th and 18th centuries.

Architect, Stonemason, and Intermediary: Alessandro Tremignon and his works for Koper

Venetian architect Alessandro Tremignon (1635–1711) is primarily known for the facade of San Moisè in Venice, but little is known about his life and his other architectural and artistic commissions. Archival documents confirm that he was employed as proto of the Venetian Arsenal from 1677 onwards, a highly responsible position that reflects his prominent standing within Venice's architectural circles. He also had his own workshop in Venice, where he worked together with his son Paolo Tremignon, who appears in numerous documents, particularly from the 1690s onwards. The workshop produced a large number of altars destined for churches in the Veneto region, Dalmatia, and Istria, and was also engaged in secular commissions, mostly in Venice and its surroundings.

The surviving documents indicate that Tremignon's workshop was well-organized, providing architectural components to various locations. In particular, the documents concerning his commissions in Koper emphasize his role as an intermediary, coordinating between patrons and painters. This paper examines the evidence of Tremignon's activity in Koper (Istria), focusing on the preserved documents related to his commissions for Koper Cathedral and the Dominican church, and questions whether he may also have acted as an intermediary in the commissioning of Venetian paintings for his other altars, especially those in Dalmatia.

Sara Turk Marolt is a researcher at the University of Ljubljana, Faculty of Arts, Department of Art History. She received her PhD in Art History in 2024 from the University of Ljubljana, with a dissertation on mural painting in the first half of the 14th century in the Patriarchate of Aquileia, co-supervised by Prof. Cristina Guarnieri (University of Padua). Her work explores medieval painting, especially in Friuli and Istria, as well as Venetian Baroque altars in Istria, with a focus on their provenance. She has participated in international training programs in Italy and contributed to several projects funded by the Slovenian Research and Innovation Agency. Her research has been published in peer-reviewed journals, book chapters, and digital catalogues, and she has presented her findings at both national and international conferences.

Wood Carved Altars in Istria – Examples of Artisans and Models Migrations

The study focuses on several wood carved altars from the 17th and the first half of the 18th century in Istria as well as in the Dolenjska region. Their features show considerable typological and morphological similarities, so far not noticed or studied in more detail. Two groups of altars will be examined. The first group comprises of altars created predominantly under the influence of the “Southern”, Italian tradition. Typologically and, to some extent, morphologically similar examples can be found in northwestern parts of Istria, within the area of the formerly Venetian rule. Examples of altars from north Istria (several churches in Buzet and Oprtalj regions) will be compared with some examples in the coastal area (Izola, Church of St Catherine), as well as from the hinterland (Koštabona, Church of Saint Cosmas and Damian; Pomjan, Church of the Nativity of the Blessed Virgin Mary). The second group consists of works with more pronounced Central European influences. The research will focus on a group of altars in central and southern parts of Istria (Boljunsko Polje, Church of the Blessed Virgin Mary of Mount Carmel; Valtura, The Parish church of the Assumption of the Virgin Mary; Premantura, The Parish church of St Lawrence). Similarities with some examples in the Dolenjska region (Mali Vrh, Church of St Matthew, the altar of St Barbara; Stranska Vas near Žužemberk, Church of St Roch, altar of St Roch; Dolenje Kamence near Novo Mesto, Church of St John the Evangelist, altar of St John the Evangelist, etc.) will be analyzed, with a special emphasis on examples with a quatrefoil and trefoil niche in the upper part in which the sculptural scene of the Coronation of the Virgin Mary is most often placed. The first group of altars can be attributed, at least partially, to the work of the same masters or workshops, while the second group exemplifies local tradition, as well as the migration of similar models.

Vlasta Zajec is employed at the Institute of Art History as a research associate. She obtained her master's degree with the topic of Drveni oltari 17. stoljeća u Istri (17th Century Wooden Altars in Istria), and her doctorate with the thesis on Drvena skulptura 17. stoljeća u Istri (17th Century Wooden Sculpture in Istria). She published a book about selected examples and aspects of this material under the title Studije o drvenim oltarima i skulpturi 17. stoljeća u Istri (Studies on wooden altars and sculpture of the 17th century in Istria). In addition to wooden altars and sculpture of the 17th century in Istria, her other fields of interests are Baroque altars and sculpture in the northern Croatia. In 2016, she designed the project Zaboravljena baština: drveni oltari u Istri (Forgotten Heritage: Wooden Altars in Istria), which is realized in partnership with the Institute of Art History, Croatian Conservation Institute and the Historical and Maritime Museum of Istria.

Presentation of the Comprehensive Conservation-Restoration Project of the Painted Ceiling of the Knights' Hall in Brežice Castle

The Restoration Centre of the Institute for the Protection of Cultural Heritage of Slovenia launched the comprehensive conservation-restoration project of the painted ceiling in the Knights' Hall of Brežice Castle in December 2010 and successfully completed it in September 2011. The Knights' Hall is the largest secular Baroque painted interior in Slovenia. The mirror ceiling, supported by a wooden substructure over 300 years old and bearing a lime-reed rendering with a wall painting executed by Frančišek Karl Remb, had suffered characteristic damage due to differential expansion and contraction between layers caused by fluctuations in temperature and humidity. Cracks and deterioration were present not only in the plaster and paint layers but also in the wooden structural elements.

As part of the preparatory phase, terrestrial laser scanning was carried out on both the upper (attic) and lower (interior) sides of the ceiling. The results, processed using specialised software, provided an "X-ray-like" view through all layers of the ceiling structure and enabled exceptionally precise mapping of the planned interventions.

In addition to standard material analyses and detailed documentation of damage to the wooden substructure, plaster, and painted surfaces, the project focused on identifying the underlying causes of deterioration and, within the constraints of a very limited timeframe, implementing appropriate conservation-restoration measures to the fullest extent possible. A particular technological challenge arose in the south-eastern section of the ceiling, where part of the wooden framework had completely disintegrated due to prolonged water ingress and insect infestation. This section had to be innovatively reconstructed with a new, structurally compatible replacement.

The entire process was continuously monitored in real time using the IceSpy5 wireless system for measuring relative humidity and temperature. This system also controlled a specially developed ventilation and heating unit integrated into the scaffolding platform, which ensured stable environmental conditions for the conservation team throughout the year.

Rado Zoubek, MA, academic painter (b. 1952), graduated in painting and conservation-restoration from the Academy of Fine Arts in Ljubljana. After completing his studies, he worked for several years as an art teacher. In 1988, he joined the Restoration Centre of the Slovenian Institute for the Protection of Cultural Heritage in Ljubljana, where he led numerous demanding national and international projects in the field of wall painting conservation-restoration until his retirement in 2019. Among his most notable achievements are the four-year restoration of Quaglio's ceiling paintings in the Ljubljana Cathedral (2002–2006), the successful implementation of research and restoration work on the ceiling of the Knights' Hall in Brežice (2010–2011), and the nearly two-decade-long project of detaching and reinstalling the 6-metre-high and 4-metre-wide fresco of St. Christopher from Vrzdenc. For his outstanding work in the field of conservation-restoration, he received the Stele Recognition in 2004, and in 2012 the Mirko Šubic Award for lifetime achievement and his contributions to the research, documentation, conservation, and restoration of wall paintings.

From the Holy Land to Croatian Zagorje: The Miraculous Thumbelina-Sized Statue at the Heart of Trški Vrh's Pilgrimage Church

The pilgrimage Church of Our Lady of Jerusalem at Trški Vrh, Croatian Zagorje is a votive church of the townspeople of Krapina, which has emerged over time as one of the most significant Marian shrines in continental Croatia. The church was constructed to enshrine a diminutive statue of the Virgin and Child, measuring approximately a dozen centimetres in height. The statue is believed to have been brought from the Holy Land in 1669 by the Franciscan friar Stjepan Balagović, who gifted it to his brother Nikola upon his return home. Soon after, the statue began to be venerated as miraculous, credited with providing protection against diseases and disasters. Through the efforts of parish priest Nikola Gorup and the people of Krapina, the church was constructed and fully adorned within a relatively short time for that period, from 1750 to 1777. Its architectural design and interior decoration are inextricably linked to Styria. With a quatrefoil plan, it is a notable example of late-Baroque central churches built from 1730 to the end of the 18th century in Styria and northwestern Croatia, and its design has been linked to Josef Hoffer and Johann Georg Stengg. The main altar (1759) featuring the miraculous statue was created by Philipp Jakob Straub, whereas the side altars and pulpit (1758–1760) were executed by Anton Mersi. The crowning feature of the church's interior are the frescoes (before 1777) painted by Anton Jožef Lerchinger, which were pivotal in defining the artist's oeuvre. By this stage in his career, Lerchinger had already established himself as a skilled painter capable of executing an intricate iconographic programme focused on the veneration of the Virgin Mary. A portion of this presentation will examine the phenomenon exemplified at Trški Vrh, wherein sacred artworks originating from the Holy Land became objects of veneration or even pilgrimage destinations.

The second part will focus on the iconographic programme of the main altar and its extension into the surrounding frescoes. These elements, conceived in the manner of a Gesamtkunstwerk, form a unified and coherent artistic ensemble with the miraculous statue of the Virgin and Child as its centrepiece.

Maja Žvorc (Čakovec, 1987) is a senior assistant at the Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb. She earned her master's degree in art history and English language and literature from the same faculty, where she also completed her doctoral dissertation on early modern period funerary sculpture in continental Croatia. Her research interests centre on Renaissance and Baroque visual arts, with a particular focus on secular sculpture, ceiling painting, and artistic patronage.

