

Embedded

The Military as a Patron of the Arts



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Vienna

Embedded: The Military as a Patron of the Arts

A workshop hosted by the Research Center for the History of Transformations and the Museum of Military History—Military History Institute in Vienna, and funded in part by FWF (Austrian Science Fund) grant M-3377 for Mischa Gabowitsch's research project "Soviet war memorials and global networks."

Venue:

Museum of Military History (Heeresgeschichtliches Museum), Arsenal 1, 1030 Wien

Friday, June 14

Session 1. Chair: Mischa Gabowitsch (Vienna)

- 09:00 – 09:25 Mischa Gabowitsch (Vienna): Introduction
- 09:25 – 10:00 Erwin A. Schmidl (Innsbruck): Keynote. Military—Arts—Military Art: Some Thoughts on the Connection Between Arts and the Military
- 10:00 – 10:15 *Coffee break*
- 10:15 – 11:00 Claudia Reichl-Ham (Vienna): A Life Between War and Art. Prince Eugene of Savoy as Patron, Collector, and Object of Art
- 11:00 – 11:45 Philipp Ther (Vienna): The Habsburg Empire as a Military State: Military Music in Postrevolutionary Austria
- 11:45 – 12:30 Marie Černá (Prague): Singing and Dancing. The Functioning and Propaganda Role of the Artistic Ensembles of the Central Group of Soviet Forces in Czechoslovakia
- 12:30 – 14:30 *Lunch break*

Session 2. Chair: Aleksandra Kolaković (Belgrade)

- 14:30 – 15:15 Maria Kardash (Izmaïl/Vienna): Performing the Army: Military Representation by Soviet Ensembles
- 15:15 – 15:30 *Coffee break*
- 15:30 – 16:15: David-Emil Wickström (Mannheim): "Not a Tank, but a Recreational Utility Vehicle." The Use of Popular Music by the Conflict Parties' Armies in the Ongoing Russian War on Ukraine
- 16:15 – 17:00 Kamil Ruszała (Kraków): Exhibiting Imperial Art in the Former Battlefield: Patronage and War Monuments on the Eastern Front of World War I

Saturday, June 15

Session 3. Chair: Kamil Ruszała (Kraków)

- 9:00 – 9:45 Stefan Kurz (Vienna): Wilhelm John and the collection of war art by the *k. u. k. Heeresmuseum* in the First World War
- 9:45 – 10:30 Christian Drobe (Berlin): The Patronage System of the WWI War Press Center as an Uncanny Foreshadowing of Interwar Modernism in Austria?
- 10:30 – 10:45 *Coffee break*
- 10:45 – 11:30 Aleksandra Kolaković (Belgrade) & Valentina Vuković (Novi Sad): The Serbian Army and War Painters (1912-1918)
- 11:30 – 12:15 Václav Šmidrkal (Prague): The Czech Way to and from the Military Art Studio
- 12:15 – 14:15 *Lunch break*

Session 4. Chair: Mischa Gabowitsch (Vienna)

- 14:15 – 15:00 Uroš Matić (Graz): Plundering of Art and the Art of Plundering: A View from Ancient Egypt
- 15:15 – 16:00 Mykola Homanyuk (Kherson): The Ideal Trophy: Russian Soldiers' Criteria for Selecting Artworks in Occupied Ukraine

Public evening event at the Central European University Auditorium, Quellenstraße 51:

- 18:00 Photographing the U.S. wars in Afghanistan and Iraq. American war photographer Ben Brody in conversation with Oksana Sarkisova. *In cooperation with the Visual Studies Program at CEU*
followed by a reception

VSP@CEU
Visual Studies Platform

Erwin A. Schmidl (Innsbruck)

Keynote. **Military—Arts—Military Art: Some Thoughts on the Connection Between Arts and the Military**

Being the keynote lecture, this contribution will be a *tour d'horizon*, exploring the various aspects of links between the military and arts. It will deal mainly with visual arts, but touch upon other forms of art as well, from music to design.

Erwin A. Schmidl was born in Vienna in 1956, and studied history, cultural anthropology, and history of art at the University of Vienna. He received his PhD in 1981 from the University of Vienna and his habilitation in 2001 from the University of Innsbruck. From 1981 until 2021 he worked in various positions in the Austrian Ministry of Defence. From 2012 until his retirement in 2021 he was director of the Institute for Strategy & Security Policy of the Austrian National Defence Academy. In between, he was seconded to the Austrian Ministry of Foreign affairs in 1991/92, saw service as an observer with the UN Observer Mission in South Africa in 1994, and was a Senior Fellow at the U.S. Institute of Peace in 1995/96. He is the president of the Austrian Commission of Military History and a member of the Board of the International Commission of Military History, as well as president of the Austrian Army Historical Association.

Claudia Reichl-Ham (Vienna)

A Life between War and Art. Prince Eugene of Savoy as Patron, Collector, and Object of Art

Prince Eugene of Savoy is regarded as one of the most important generals, statesmen, and diplomats of the Habsburg monarchy. His victories against the Ottomans and in the War of the Spanish Succession made him an identity-forming figure in the Austrian army. However, he was not only interested in the army, its troop movements, supplies, and logistics. He also indulged in his passion for the fine arts, scholarship, and science during his stays at the various theaters of war. This satisfied his need for diversion and served as a stimulus for his military undertakings. The fortune he acquired enabled him to act as a patron of the arts in Baroque Vienna. His rapid rise in the Austrian army and his numerous battlefield victories, as well as his activities as a diplomat and statesman, secured him endowments, privileges, and emoluments that financed his activities as a collector and patron and the commissioning of palaces.

For decades, he devoted himself to building up an extensive collection of paintings and engravings (now part of the Albertina Graphic Art Collection) as well as precious manuscripts and books, the *Bibliotheca Eugeniiana* (now part of the Austrian National Library).

By commissioning the construction of numerous palaces, he had a lasting influence on the history of art and culture in Austria. Highlights of his legacy include the Winter Palace and Belvedere in Vienna as well as Schloss Hof in the Marchfeld, which are among the most important buildings of the Austrian Baroque. They arose from Prince Eugene's longing for a magnificent display of power, served to impress foreign diplomats at receptions, and corresponded in every respect to the prince's ideas of representation. They were also the visible expression of his strong personality.

As a patron of the arts, Prince Eugene exerted great influence on his artists, whom he carefully selected. He also employed artists with a military background, such as Johann Lukas von Hildebrandt, who had served under him as a fortress builder in Italy. In Hildebrandt, he found the planner who was best able to realize his ideas. The prince took an active interest in the construction of his palaces, as shown by his extensive correspondence with master builders, artists, and craftsmen, sometimes written directly at the various theaters of war.

As to fine art, the prince preferred Italian painters for the decorative work at his palaces.

The iconography of the ceremonial halls of these palaces clearly shows Eugene's commission to depict his own heroic deeds. The glorification of his military victories is of particular importance, as the cycles of battle pieces by Jacques-Ignace Parrocel or Jan van Huchtenburgh prove. They

are typical examples of the prince's self-commissioned apotheosis, as are the series of copper engravings of battle scenes by Salomon Kleiner, the sculpture *Apotheosis of Prince Eugene* by Balthasar Permoser, and the numerous portraits depicting Eugene in various poses as a victorious general. The patron of the arts thus became an object of art himself.

This paper reviews Prince Eugene's contributions to the development of Vienna into a baroque city through his building activities. It also examines how his patronage and his passion for collecting promoted artists, drawing on a Europe-wide network of civil and military agents, and argues that his cultural and scientific legacy continues to have an impact to this day.

Claudia-Reichl Ham is a researcher at the Museum of Military History/Military History Institute Vienna, where she has been the head of the publications and library department since 1996 and deputy head of the research department since 2008. She holds master's degrees in translation and interpreting and in history as well as a PhD in history, all from the University of Vienna. She has extensive experience as a language teacher, tour guide, and exhibition curator, and has been a lecturer at the University of Vienna since 2010. Her research focuses on the 16th-19th centuries, with a special interest in military history, Habsburg-Ottoman relations, and military chaplains. She is the author or editor of ten books, has translated four books from English into German, and has published over 100 scholarly articles.

Philipp Ther (Vienna)

The Habsburg Empire as a Military State: Military Music in Postrevolutionary Austria

Due to its cultural productivity and legacy, the Habsburg Empire is mostly seen as a “cultural state.” However, like every empire it depended a lot on its military, which played a key role in keeping it together in existential crises like the Napoleonic Wars, the revolutionary wars of 1848-49, and the Italian and German wars of 1859 and 1866. The military was a major force of integration in times of peace.

The paper focuses on the rise of military music during the revolutions of 1848-49 and in the following decades. Military marches were a key tool for mobilizing the masses during the revolution, but were also utilized by the army to demonstrate its power, demobilize the masses, and popularize itself after the violent counterrevolution. This all worked quite well because of massive investments in military bands, which were present all over the empire, played mostly for free in public spaces, and developed new formats such as the so-called “monster concerts” (where more than 1,000 army musicians paraded on several occasions). The presentation includes musical sources, among them the Radetzky March, and shows how marches were used in battle. Military music remained highly popular until World War I, and might even be regarded as one of its deeper cultural causes, since it contributed to the militarization of society. Yet military bands also played increasingly popular dances and melodies and sometimes even classical pieces, and thus contributed to making the military culture more civilian.

Philipp Ther is professor of Central European History at the University of Vienna and the founder and director of the Research Center for the History of Transformations (RECET). Previously he was professor of comparative European history at the European University Institute in Florence. His books, which have won numerous prestigious awards and been translated into multiple languages, include *The Dark Side of Nation States: Ethnic Cleansing in Modern Europe* (2014), *Center Stage: Operatic Culture and Nation Building in 19th Century Central Europe* (2014), *Europe since 1989: A History* (2016), *The Outsiders: Refugees in Europe since 1492* (2019). In 2019 he was awarded the Wittgenstein Prize of the Austrian Research Fund, the highest recognition for researchers in Austria.

Marie Černá (Prague)

Singing and Dancing. The Functioning and Propaganda Role of the Artistic Ensembles of the Central Group of Soviet Forces in Czechoslovakia

After the invasion of Czechoslovakia by Warsaw Pact troops in August 1968, part of the Soviet army remained stationed in the country for more than twenty years as the Central Group of Forces. A song and dance ensemble was soon established at its headquarters. It was modelled on the famous Alexandrov Ensemble, from which it directly took some of its members, as well as on similar artistic bodies already existing in Soviet military units in other Central European countries. It proved to be a rather generous project, which grew significantly in a short period of time and served both the internal needs of the Soviet troops and, above all, their presentation to the Czechoslovak audience. The ensemble thus became an important protagonist and vehicle of official Czechoslovak-Soviet friendship, something that the political structures of the Central Group were supposed to cultivate in addition to their other tasks. Through a specific and thoughtful composition of its program, it sought from the beginning to gain the sympathy of the Czechoslovak audience, to perform in an artistic manner the basic ideas of desirable mutual relations, and to promote a positive image of the Soviet army, and hence of the Soviet Union as a whole. In doing so, it drew on the proven practices long used by Alexandrov's troupe. The ambitious performances of the main ensemble based at the headquarters were supplemented, on a local and less spectacular level, by smaller musical ensembles and bands operating at individual Soviet garrisons scattered around the country. These too were purposefully involved in events designed to win the hearts of the local population through singing and dancing. This paper focuses on the propaganda role that the troupes operating under the Central Group of Forces continuously fulfilled, as well as on the importance of emotions in the official friendship project.

Marie Černá is a researcher at the Institute of Contemporary History of the Czech Academy of Sciences in Prague, Czechia. She holds an MA and PhD in sociology from the Faculty of Social Sciences, Charles University, Prague. Her book publications, in Czech, include *The Soviet Army and Czech Society 1968-1991* (2021), the co-authored *The Concept and Promotion of Communist Education in Czechoslovakia 1948-1989* (2020), and the co-edited *Political screening and its place in the communist rule of Czechoslovakia 1948-1989* (2012). She is also the author or co-author of numerous journal articles and two historical video games.

Maria Kardash (Izmaïl/Vienna)

Performing The Army: Military Representation by Soviet Ensembles

Dance and the other performing arts are often overlooked as a political medium, yet they are capable of conveying ideological messages through stage spectacles. Moreover, the audience might extrapolate the athleticism of dancing bodies to the whole country behind the dance ensemble. But what happens when those powerful athletic bodies on stage clearly embody the structures of state power? The USSR's Moiseyev Folk Dance Ensemble and Alexandrov Red Army Song and Dance Ensemble are notable examples of cultural actors operating on behalf of a militaristic totalitarian state: the latter as a separate department of the Soviet armed forces, and the former presenting an array of numbers dedicated specifically to military formations (“Red Army Dance,” “Navy Suite,” “Draftees”). By analyzing the ensembles’ video materials and press coverage, this paper explores the ways in which these two state companies represented the military structures through choreographies, music, and costume choices, as well as the companies’ touring activities and foreign audiences’ reaction to their performances. Based on archival research on the Soviet dance politics in the Cold War era, this study also looks briefly into the two ensembles’ activities in present-day Russia and their take on Russia’s full-scale war in Ukraine.

Maria Kardash is an interdisciplinary performer and scholar in the field of dance and cultural anthropology working internationally at the intersection of arts and politics, combining an academic career with multicultural artistic and educational projects. Her research focuses on dance as an embodiment of politics, cultural representation, exoticism and orientalism, and othering and belonging. Originally from Izmaïl, Ukraine, she holds a BA in regional studies and international research and an MA in geopolitics and political geography, both from Taras Shevchenko National University in Kyiv, Ukraine, as well as an MA Choreomundus—International Master in Dance Knowledge, Practice, and Heritage awarded by a consortium of four universities in the UK, France, Norway, and Hungary.

David-Emil Wickström (Mannheim)

“Not a Tank, but a Recreational Utility Vehicle.” The Use of Popular Music by the Conflict Parties’ Armies in the Ongoing Russian War on Ukraine

The Russian war on Ukraine has highlighted how Russia and Ukraine not only employ weapons, but also instrumentalize (popular) music and musicians. Here the countries’ militaries play a role not only by organizing concerts for soldiers and employing (or conscripting) musicians as soldiers and spokespersons, but also by actively using music as a tool of propaganda, to garner support abroad as well as to soothe the local population. Some of these strategies are not novel and have been heard in past wars: the USO Camp Shows with musicians performing for soldiers; radio broadcasts aimed at the enemy; or soldiers/veterans performing for a general audience, instrumentalized again today by Russia in the form of *Putings*. Yet there is also a new dynamic: the use of videos from the battlefield with an added soundtrack and a focus on building public support abroad with short clips aided by social media’s speed of distribution.

Among these videos three overarching groups can be identified: (a) musicians performing, (b) battlefield achievements as well as showcasing military hardware, and (c) asking for foreign (military) aid. These categories employ different musical strategies, but what unites them is that the music is mainly used in a pragmatic way¹ to achieve political goals and that the music is deliberately chosen to create a specific mood and help convey a message. In other words, the armies’ patronage is not necessarily in commissioning specific tracks, but in curating preexisting music seen as fitting the message conveyed. In the videos asking for foreign military aid during the Ukrainian tank procurement campaign of 2022-23 the Ukrainian Ministry of Defense’s Twitter account posted numerous videos aimed at countries like Germany, France, Australia, and the United States. The soundtrack matched not only the videos’ intention (essentially asking for tanks in a humorous way), but also the country targeted, using recordings by artists from the respective countries being asked for support. A different musical strategy can be heard in videos showcasing battlefield achievements, where a preference for electronic dance music and heavy metal can be heard.

This paper focuses on these new dynamics and argues that not only have social media and short music videos become an important tool for the armed forces, but also popular music is deliberately chosen. Not only do the militaries in these cases not act as direct patrons of artists, but they

¹ Andrew Green and John Street, “Music and activism: from prefigurative to pragmatic politics,” *The Routledge Companion to Media And Activism*, edited by Graham Meikle. London, New York: Routledge, 2018, p. 171-78).

pragmatically pick what fits their aims, not even attributing the artists showcased.

David-Emil Wickström studied Scandinavian studies, musicology, and ethnomusicology at the Humboldt University of Berlin, Germany, the University of Bergen, Norway, and the University of Copenhagen, Denmark, where he obtained his PhD in musicology. His areas of research include the revival of Norwegian traditional vocal music, post-Soviet popular music, as well as power relations in higher music education, and he is the author or co-editor of six books on these topics as well as numerous articles. Currently employed as Professor of Popular Music History at the Popakademie Baden-Württemberg in Mannheim, Germany, he is also the program director for the artistic bachelor degree programs “Pop Music Design” and “World Music.” He is a member of the research group “Russian Space? Concepts, Practices, Representations” at the University of Tromsø—The Arctic University of Norway. In addition, he chairs the editorial board of the AEC (Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen) project “Power relations in Higher Music Education” and is a founding board member of IASPM D-A-CH, the German-speaking branch of the International Association for the Study of Popular Music.

Kamil Ruszała (Kraków)

Exhibiting Imperial Art in the Former Battlefield: Patronage and War Monuments on the Eastern Front of WWI

The First World War marked the end of the Belle Époque, characterized by imperial rivalries not only in politics and military affairs but also in the realm of creating royal/imperial collections, museums, and patronage of artists. Nonetheless, patronage persisted in the militarization of landscapes and societies during the war through the creation of war monuments, memorials, and cemeteries, as well as the production of various utilitarian artworks serving state purposes. These endeavors had numerous objectives, primarily propagandistic, such as shaping specific attitudes among citizens, including individual and mass mourning, and fostering collective mobilization through the creation of common commemorative works for fallen soldiers.

During wartime, the Habsburg Empire designated spaces for creating such sites, located just beyond the military frontline. While the situations on the Italian and Balkan fronts did not allow for such endeavors (due to the lack of military and propagandistic success for the Central Powers), significant progress was made on the Eastern Front from May 1915 onwards. This progress necessitated the utilization of former battlefields to construct a narrative of the greatness of the Habsburg Empire and its army and also of unity amidst wartime crises. Consequently, army command posts hosted diverse groups of artists including sketchers, painters, and photographers, along with institutions dedicated to the monumental task of creating war memorials. A group of artists and architects were enlisted for this purpose, many of whom were known for their artistic or architectural work even before 1914 in Vienna, Brno, or Munich. In addition to their conceptual work in the process of transforming former battlefields into landscapes of commemoration, as well as the creation of a collective humanitarian project for caring for soldier burials, these artists produced numerous artistic works like paintings, postcards, commemorative medals, or miniature models of war memorials. These were presented to a wider audience in traveling exhibitions such as the *Kriegsgräber-Ausstellung* in different places within the Habsburg monarchy and also in allied Germany.

This paper, firstly, explores the institutions within the Austro-Hungarian army on the Eastern Front (focusing on Galicia and the southern part of the Kingdom of Poland occupied by Austria from late 1915) responsible for producing these artistic objects in the form of war memorials (institutional agency). Secondly, it analyzes how wartime art influenced individuals as recipients of these products (human agency) by discussing how war art in the form of cemeteries and memorials shaped individual attitudes, values, and human emotions, militarizing landscapes and fostering pro-state

wartime patriotism just before the collapse of the Habsburg Empire. Finally, the paper considers whether this project allowed room for artistic pluralism in the multinational empire during the war.

Kamil Ruszała is an assistant professor in modern history at the Institute of History of the Jagiellonian University in Kraków, Poland. He studied at the Jagiellonian University, the University of Vienna, and Charles University in Prague, and holds a PhD in history from the Jagiellonian University. He is the author or editor of several books dealing with WWI: *Intellectuals and World War I. A Central European Perspective* (2018), *The Galician Exodus: Galician Refugees During World War I in the Habsburg Monarchy* (in Polish, 2020), *Postwar Continuity and New Challenges in Central Europe, 1918–1923: The War That Never Ended* (2022), *Art in Uniform: the Kraków War Graves Department 1915–1918* (2022; with B. Nykiel and A. Partridge), and *Refugees and Population Transfer Management in Europe 1914–1920s* (forthcoming). He is currently working on an edited volume titled *Architectures of Commemoration: First World War Monuments and Cemeteries in Europe*. Since 2023 he has served as managing editor of the project “1914-1918-online: International Encyclopedia of the First World War.”

Stefan Kurz (Vienna)

Wilhelm John and the collection of war art by the *k. u. k. Heeresmuseum* in the First World War

The production of art by war artists during the First World War is now a much-noticed and widely researched field. However, army museums have so far received little attention in this context. This type of museum, which emerged in numerous European countries in the second half of the 19th century, is primarily associated with the display of weapons, uniforms, and trophies in the period before the First World War. In some of these army museums, however, efforts were already being made around the turn of the century to raise the status of fine art in their own collections and exhibitions. With the permanent installation of a bust created by Melanie Horsetzky von Hornthal in 1898, the Vienna *Heeresmuseum* was probably the first Viennese museum to permanently exhibit a sculpture by a female artist. The director of the *Heeresmuseum* from 1903, Wilhelm John, also sought to establish a separate gallery of war paintings (*Kriegsbildergalerie*). Works of art with a military theme were therefore increasingly collected in the decade before the start of the war.

The First World War then offered the *Heeresmuseum*, under different circumstances, the opportunity to collect a large number of contemporary works of art related to the war. In August 1914, Wilhelm John was already assigned to the art group of the *k. u. k. Kriegspressequartier*, the army's propaganda office. This placed him at the center of official war art production and gave him an opportunity to establish contacts with numerous artists. From 1915 onwards, work began on creating a collection of war pictures of the World War. Works were commissioned by the war press headquarters, donated by artists or purchased. A well-funded *Kriegsbilderfond* (War Art Fund) made large-scale purchases possible. In this way more than 8,000 works of art by 347 artists were collected. Female artists were supported in part through direct commissions, but numerous male artists—such as Egon Schiele—were assigned to the *Heeresmuseum* itself as army members and thus had the opportunity and freedom to continue their artistic work.

Against this background, the paper discusses the genesis of the war art collection, analyzes the channels that were used to acquire the works of art, as well as contacts and networks with artists, and examines the structure of the works of art collected. Furthermore, it discusses Wilhelm John's role, which has so far received little attention, during his assignment to the *Kriegspressequartier* from August 1914 to April 1917, and, finally, forms of direct patronage of artists by the *Heeresmuseum*.

Stefan Kurz is a research assistant and provenance researcher at the Museum of Military History/Military History Institute Vienna. He holds

master's degrees in history and political science. Since 2013 he has curated or co-curated several exhibitions; since 2020 he has been a member of the Austrian Commission for Provenance Research and worked as a provenance researcher under the Austrian Art Restitution Act. Since 2017 he has been working on a dissertation at the University of Vienna on the history of the *k. u. k. Heeresmuseum* (Museum of Military History) during the First World War. His main research interests are the military history of the Habsburg Monarchy, especially in the long 19th century; military diplomacy; the history of the Armed Forces of the Austrian First Republic; and museum history.

Christian Drobe (Berlin)

The Patronage System of the WWI War Press Center as an Uncanny Foreshadowing of Interwar Modernism in Austria?

The *k. u. k. Kriegspressequartier* (KPQ) or War Press Center was the largest propaganda institution in Europe during the First World War. It employed over 500 artists, writers, and journalists, including over 250 painters. Although, according to the statutes, an utterly traditional aesthetic prevailed, with clear genre boundaries for landscape or figure painters and traditional styles, artists such as Albin Egger-Lienz, Anton Kolig, Oskar Kokoschka, Oskar Laske, and Fritz Schwarz-Waldegg found their livelihood there during the war. Not always in agreement with the conservative views and propaganda duties of the leadership, artists such as Ferdinand Andri, Anton Faistauer, and Karl Sterrer also created paintings. Despite countless exhibitions throughout Europe and many initiatives to control the production of paintings and adapt them to the circumstances, by 1918 there was increasingly strong criticism of the Center's artistic production, in line with the general war fatigue.

Contrary to previous research, this paper is not intended to revisit the general conditions of painting in the KPQ, but rather ask why, in a sense, it failed, and what this meant for the postwar period. The internal appeals to strengthen propaganda for the air combat troops, which have received little attention to date, and in particular the appeal of 1 November 1918 to continue the art troupe after the end of the war, show this state agency to be a somewhat progressive institution. But apart from the inhibiting effect of propaganda and commissioned works, what is the real reason for the failure? Was it the need for temporal distance to deal with such topics, or the fact that after the golden age of Klimt and Schiele, modernism found itself in a dead end in the collapsing Habsburg Empire, from which it could not recover? Even after 1918, many painters, such as Stephanie Hollenstein and Karl Sterrer, did not produce progressive works, but remained true to a moderate style. This was maybe also due to the lack of a critical reappraisal of the war and the KPQ's excessive influence on wartime artistic discourse.

Christian Drobe is an art historian based in Berlin, Germany, and was until recently Research Fellow at the Department of Art History at Masaryk University in Brno, Czechia. He is associated with the ERC Project *Continuity / Rupture: Art and Architecture in Central Europe, 1918-1939* (CRAACE). He studied art history, German literature, and history at the Martin Luther University Halle-Wittenberg, Germany. His dissertation on the reception of classicism in German modernism was published in 2022 (*Suspicious ambivalence. Classicism in modernism 1920-1960*, in German). His research focuses on figurative painting, New

Objectivity, art during the Nazi reign, and the conservative branches of modernism. He has published articles on Emil Nolde, Rudolf Schlichter, and Magic Realism. Most recently he has been interested in representations of youth, masculinity, and other strands of traditional imagery in Austrian, Hungarian, and Czech art. This encompasses his current research project “The Aftermath of the First World War. Masculinity in Central European Art after 1918.”

Aleksandra Kolaković (Belgrade) and Valentina Vuković (Novi Sad)
The Serbian Army and War Painters (1912-1918)

The most important Serbian painters of the early 20th century, such as Nadežda Petrović, Kosta Miličević, Mališa Glišić, Milan Milovanović, and Vasa Pomorišac—participated in war and served as war painters, creating some of the most significant works in their oeuvres in the process.

The many Serbs who volunteered for the Balkan wars (1912-13) and the First World War (1914-18) included intellectuals and students from universities across Europe. Among them were numerous painters who signed up as soldiers or nurses. When the documentary and propaganda significance of their drawings and paintings was noticed, the Serbian military command established the position of a “war painter,” inviting painters and sculptors to serve in this role. On 20 August 1914, the headquarters of the Supreme Command of the Serbian Army issued official instructions for headquarters of military units employing war painters. This document gave instructions for artists’ conduct in wartime and listed their tasks and obligations. War painters were free to move around the barracks, and for their artistic work they received three dinars a day.

In the order, issued by Duke Radomir Putnik, war painters were ordered to depict the course of the battle as faithfully as possible, to paint all the important moments and reliably present their impression. War painters were obliged to carry cameras and record the most important moments of the battle.

Although the instructions for the work of war painters were strict, the early 20th century artists who established modern art in Serbia mostly did not paint realistic scenes of destruction and murder, but rather impressionistic landscapes. The most beautiful works of Serbian impressionism were created on the fronts in Serbia and during the withdrawal of the army and its recovery in Greece, Italy, and France, mostly on Corfu and Capri, under the Mediterranean sun.

This paper explores the structure and effects of military patronage in Serbia in 1912-18 and discusses the evaluation of the art works produced during that period by art historians and the general public.

Aleksandra Kolaković, PhD, is a historian, senior research associate at the Institute for Political Studies (Belgrade, Serbia), and visiting lecturer at the University of Arts in Belgrade. Her main research interests are in intellectual history, the history of ideas, political and cultural history, public history, the culture of remembrance, identities, cultural diplomacy, and cultural and educational policy. She is leading (on the Serbian side) the project “Empowerment and Perspectives of Higher Education in the Western Balkans,” implemented jointly by the INALCO (French National

Institute for Oriental Languages and Civilizations, Paris), the Institute for Political Studies (Paris), the Faculty of Law of the University of St. Kliment Ohridski in Bitola, Northern Macedonia, and Faculty of Philology of the University of Montenegro in Podgorica, supported by the Ministry for Europe and Foreign Affairs of the Republic of France and the Francophonie. Since 2020 she has been a member of the Expert Council of the Institute for the Study of Cultural Development of Serbia. Her book publications in Serbian include *In the Service of the Homeland: French and Serbian Intellectuals 1894-1914* (2016) and *Nation of Heroes: French Scholars, Diplomats, Publicists and Artists about Serbia and Serbs* (2024). She is also the author of several history textbooks and numerous scholarly articles and has led research and cultural projects, curated exhibitions, and is active in the professional development of history teachers and the field of public history.

Valentina Vuković is an art historian and curator at the Pavle Beljanski Memorial Collection in Novi Sad, Serbia, specializing in the legacy of modern art of the first half of the 20th century. She received bachelor's (2002), master's (2008) and doctoral degrees (2015) at the Department of Art History, Faculty of Philosophy, University of Belgrade. Her research interests include the history and theory of art and architecture of the first half of the 20th century. Her book *Ivo Kurtović* (2011) received the prestigious national Pavle Vasić Award. She has been an expert associate at many institutions for the protection of monuments, as well as the Department of Architecture and Urbanism of the Faculty of Technical Sciences in Novi Sad, working on cultural heritage research and protection. At present she is preparing a guide to the Pavle Beljanski Memorial Collection.

Václav Šmidrkal (Prague)

The Czech Way to and from the Military Art Studio

The Military Art Studio (*Armádní výtvarné studio*), which existed in Prague from 1953 to 1995 as a local imitation of the Soviet Union's Grekov Studio of Military Artists, was the most remarkable example of “embedded” military art in the history of the Czechoslovak army in the 20th century. Created for the needs of the socialist military, some of its members, such as the painters Vladimír Šolta or Radomír Kolář, were among the most notorious representatives of socialist realism and proponents of socialist military art. However, the Military Art Studio was not only an institutional import from the Soviet Union in late Stalinism, but also a reaction to earlier models of military-artistic relations that had developed since the Czechoslovak legions and their resistance against Habsburg Austria in World War I. Likewise, what happened after 1989 and the dissolution of this studio in 1995 cannot be understood as the end of this peculiar relationship between visual artists and the military, but rather as another stage in its history. Under the various political regimes that swept over the Czech lands in the 20th century and in the repeated waves of cultural mobilization and demobilization, military art can be seen as an instrument for communicating the cultural position of the military in society and as a mirror of the dynamics of civil-military relations in general. The paper focuses on the development of the idea of military art in the Czech lands and its realization under various military-political constellations in the 20th century.

Václav Šmidrkal is a researcher in the department of social and cultural history of the Masaryk Institute and Archives of the Czech Academy of Sciences in Prague, Czechia, and assistant professor in the department of German and Austrian Studies at Charles University in Prague, where he also defended his PhD in modern history. He is the author of *Gentle Weapons: Performing Arts and the Socialist Military* (in Czech, 2024), co-author of *Vanquished and Victorious. World War I Veterans in Austria and Czechoslovakia* (forthcoming), and co-editor of *Neighbors: An Austrian-Czech History* (in Czech and German, 2019), in addition to a dozen articles in journals and edited volumes.

Uroš Matić (Graz)

Plundering of Art and the Art of Plundering: A View from Ancient Egypt

The taking of spoils of war is attested in ancient Egypt since the Early Dynastic period around 3200 BCE and until the 6th century BCE. According to the textual sources and visual representations, spoils of war were organized, counted, and registered by scribes in the aftermath of battle. Some of the lists they produced are preserved in texts of different genres and inscribed on temple walls and royal stelae. Furthermore, the taking of spoils of war is occasionally represented in private tombs of ancient Egyptian state officials. These lists regularly include people, animals, and objects. The ordering of the entries in the list was based on perceived value. Concerning objects, lists of spoils of war, especially those of the New Kingdom period (1550-1070 BCE), sometimes contain things such as musical instruments, jewellery, drinking vessels, and other generic works of art. Egyptologists and Near Eastern archaeologists have studied the acquisition of these luxurious objects through diplomatic gift giving and trade, as attested in the Amarna letters, but have paid less attention to other mechanisms of their acquisition. This paper investigates ancient Egyptian plundering in war as a method of acquisition of both artisans (e.g. singers) and works of art. The first aim is to study the position and status of these people and objects in the lists of spoils of war. The second aim is to compare the objects from the lists with those depicted in the so-called tribute scenes from private tombs and with spoils of war depicted on temple walls. The third aim is to trace the distribution of these objects in Egypt after their registration in the aftermath of battles. This makes it possible to identify the agents behind the interest in capturing artisans and plundering works of art. Identifying these agents can shed light on their tastes and the means they were willing to employ to acquire the works of art.

Uroš Matić is an archaeologist and Egyptologist based at the Institute of Classics of the University of Graz, Austria. He holds a BA and MA in archaeology with a focus on the archaeology of Egypt from the University of Belgrade, Serbia, and a PhD in Egyptology from the University of Münster, Germany. As a field archaeologist, he has worked at numerous sites in Egypt as well as Serbia, Hungary, Bulgaria, and Lebanon. He has been a lecturer in Egyptology at the Universities of Münster, Vienna, and Graz, and a research associate at the Austrian Archaeological Institute, the Institute for Egyptology and Coptic Studies at the University of Münster, and the OREA-Institute for Oriental and European Archaeology of the Austrian Academy of Sciences. For his dissertation *Body and Frames of War in New Kingdom Egypt: Violent Treatment of Enemies and*

Prisoners (2019) he was awarded the Best Publication Award of the Austrian Academy of Sciences and the Philippika Prize of the German publishing house Harrassowitz.

Mykola Homanyuk (Kherson)

The Ideal Trophy: Russian Soldiers' Criteria for Selecting Artworks for Looting in Occupied Ukraine

This paper attempts to identify the characteristics of a work of fine art that make it an attractive war trophy. It is based on a case study that served as a natural experiment. In 2022, during the occupation of Kherson, Ukraine, the Russian military seized a building housing a multi-genre collective art exhibition. After three months, the military returned some of the works to their owners. The rest of the paintings disappeared. The author has interviewed most of the artists whose works were on display and analyzed the correspondence between the Russian military and an artist who tried to get the works returned. He has also compared the paintings stolen by the military with those that did not arouse their interest in terms of content, genre, pictorial technique, technical characteristics (size and decoration), and authorship. He concludes that an ideal trophy should be site-specific (depicting the conquered terrain or objects characteristic of it), executed in a realistic pictorial technique, small or medium-sized, and easy to transport. The military appears to have rejected works that displayed too much individual creativity—unusual techniques and original subjects, modern genres, figurative subjects, and portraits. The author's identity or fame does not appear to have been decisive either. What, then, are Russian soldiers' criteria for selecting works of fine art as military trophies? The answer seems to be that it needs to look expensive (paintings, not graphic art), reflecting the geography of the military campaigns, easy to understand in terms of content, and easy to transport (small in size and not fragile); an additional criterion may be the artist's online presence.

Mykola Homanyuk, sociologist, geographer and theatermaker, is an associate professor at Kherson State University, Ukraine. He graduated from N.K. Krupskaja Kherson State Pedagogical Institute and holds a PhD in sociology from V.N. Karazin Kharkiv National University. He has published numerous articles on mental mapping and toponomy, ethnic studies, as well as memory and commemoration, and is the co-author, with Mischa Gabowitsch, of the forthcoming book *Monuments and Territory: War Memorials in Russian-Occupied Ukraine*. As a theatermaker he runs the Kherson Theatre Lab and directs documentary theater productions. In 2018 he was awarded the ADAMI Media Prize for Cultural Diversity in Eastern Europe.

Photographing the U.S. Wars in Afghanistan and Iraq: American War Photographer Ben Brody (Easthampton, Mass.) in Conversation with Oksana Sarkisova (Budapest)

From 2003 to 2008, Ben Brody photographed the Iraq war as a soldier assigned to make visual propaganda for the U.S. military. When he left the army, he went to Afghanistan on his own as a civilian to continue his work on his own terms. The most complete result of nearly twenty years of covering the so-called Global War on Terror are his two books, *Attention Servicemember* (2019) and *zoom* (2022).

The books are not only focused on America's fantasy of its own power, but also the ways in which the contemporary chroniclers of the war are often co-opted into a modality of self-censorship, whether they are journalists, artists, filmmakers, or soldiers.

In conversation with Oksana Sarkisova, Ben Brody reflects on his work and his experience as both an embedded photographer and an outsider documenting U.S. military engagements abroad.

Ben Brody is an independent photographer, educator, and picture editor working on long-form projects related to the American wars in Iraq and Afghanistan and their aftermath. He is the Director of Photography for the GroundTruth Project and Report for America, and a co-founder of Mass Books. His first book, *Attention Servicemember*, was shortlisted for the 2019 Aperture—Paris Photo First Book Award and is now in its second edition. Ben holds an MFA from Hartford Art School's International Low-Residency Photography program. He resides in Easthampton in western Massachusetts.

Oksana Sarkisova is a research fellow at the Blinken OSA Archivum at Central European University and co-founder and head of the Visual Studies Platform at CEU. In 2004, she co-founded and in 2008-2023 directed the Verzio International Human Rights Documentary Film Festival, Budapest, currently serving as the festival's program advisor. Her fields of research are cultural history, experimental cinema and the use of found footage, memory and representation, film history, amateur photography, and visual studies. She is the author of *Screening Soviet Nationalities: Kulturfilms from the Far North to Central Asia* (2017) and *In Visible Presence: Soviet Afterlives in Family Photos* (with Olga Shevchenko, 2023), and co-editor of *Past for the Eyes: East European Representations of Communism in Cinema and Museums after 1989* (2008), and has published in peer-reviewed journals and collective volumes on film history, nationality politics, contemporary Russian and Eastern European cinema, and amateur photography. She teaches courses on documentary cinema, film history, visual studies, and memory politics.