

PERSPECTIVES ON ART HISTORIES IN THE BALKANS



INHA
18-20.03.2026

PERSPECTIVES ON ART HISTORIES IN THE BALKANS

Actors, Networks and Practices from the Early Modern to the Contemporary

Institut national
d'histoire de l'art
18-20.03.2026

This symposium aims to bring together innovative research devoted to the visual arts of the Balkans, from the modern era to the contemporary period. Researchers and actors from the French and international cultural world will discuss circulation, identity construction, and memory issues, as well as the different ways in which art is produced, opening up a new comparative space for reflection in French art history research.

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(Université Sorbonne Nouvelle, LIRA)

Naïma Berkane

(Sorbonne Université)

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Pierre Sintès

(Aix-Marseille Université)

THURSDAY 19.03.2026

- 09:00 Welcome / Registration
- 09:15 Opening remarks
Anne-Solène Rolland
(INHA)
- 09:30 Panel 1
Architectures and Circulations
in the Early Modern Period
- 12:30 Lunch
- 14:00 Panel 2
Movements, Transfers &
Exchanges (1960s–1990s)
- 16:15 Panel 3
Institutions, Networks & Sites
- 18:30 Opening of the exhibition
of Bojan Stojčić at the
Institut d'études slaves
(9, rue Michelet, 75006 Paris)
followed by a cocktail

FRIDAY 20.03.2026

- 09:00 Welcome
- 09:30 Panel 4
Identity, Nation & Politics
(20th–21st c.)
- 12:30 Lunch
- 14:00 Panel 5
Formal & Prosopographic
Approaches
- 16:00 Panel 6
New Patterns of Commitment
- 17:30 Closing remarks

Panel 1
**Architectures and Circulations in
the Early Modern Period**
From cartographic gazes to
architectural idioms and confessional
border-zones, this panel analyses
visual and spatial recompositions in
the Balkans between the 16th and
19th centuries

Moderation: **Vincent Thérouin**
(Ghent University) & **Nathalie Clayer**
(EHESS)

Nicole Kançal-Ferrari
(Marmara University)
*Fluid Visualities in a "Border Region":
Renegotiating Artistic Dialogue
and Patronage between the Eastern
Balkans and the Ottoman Empire
through the Monastery Church of
Curtea de Argeş*

**Thaleia Mantopoulou-
Panagiotopoulou**
(University of Thessaloniki)
*The Emergence of a New Basilica
Type in the Aegean Islands in the 19th
Century and Its Subsequent Spread to
the Southern Balkans and Asia Minor*

Iván Szántó
(Eötvös Loránd University)
*Water Sanctuaries along the Drava
and Sava between Islam and Baroque*

Ana Marija Grbanović
(University of Bamberg)
*Artistic Knowledge Exchange and
Transfer via Craftspeople's Mobility
in South-Eastern Europe, as told by
Mosques, Churches and Mansions
with Wall Painting Decorative
Programmes from the Ottoman
Baroque Period*

Panel 2
Movements, Transfers & Exchanges
Genealogies and circulations of
practice: transnational fiber art,
postal networks, Franco-Yugoslav
relational geographies, and Yugoslav
counter-genealogies

Moderation: **Philippe Gelez**
(Sorbonne Université)

Seraina Renz
(Leiden University)
*A Genealogy of "New Artistic
Practices" in Yugoslavia:
Raša Todosijević – Ad Reinhardt –
Kazimir Malevich*

Monica Seiceanu
(Université Paris 1 Panthéon-Sorbonne)
*Textile as Threshold: Jagoda Buić
and the Transnational Circulation of
Yugoslav Fiber Art during the Cold War*

Sanja Sekelj
(Institute of Art History in Zagreb)
*Intersecting Networks: Mapping
French–Yugoslav Cultural Relations
at the End of the 1980s*

Panel 3

Institutions, Networks & Sites

From production and mediation venues to micro-editorial cultures: how institutional infrastructures configure Balkan art histories?

Moderation: **Ina Belcheva**

(Université Sorbonne Nouvelle)

Emilie Blanchard

(Sorbonne Université)

Ljudmila (Ljubljana Digital Media Lab) as a Nodal Point in a Trans-Balkan History of Digital Art

Adriana Sotropa

(Université Bordeaux Montaigne)

Romanian Art History from the Post-War to the Early Years of Democracy: Beyond Erudition and Ideology

Darko Aleksovski (artist)

A Small Handbook for Daydreaming: Self-Publishing as an Artistic Practice

Alina Popescu

(University of Bucharest)

Film Production Units in Communist Romania: From Creative Promises to Political Constraints

Panel 4

Identity, Nation & Politics (20th–21st c.)

How artistic practices and trajectories participate in shaping identity and political constructions: landscapes and rurality, poetics of (un)belonging, cross-border film heritage, and arts & crafts genealogies

Moderation: **Alessandro Gallicchio**

(Académie de France à Rome

– Villa Médicis) & **Falma Fshazi**

(CETOBaC, EHESS)

Jérôme Bazin

(Université Paris-Est-Créteil-Val-de-Marne)

Терен и конструкции (1979–1981) – Installations, Landscapes, Rurality

Lora Sariaslan

(Utrecht University)

The Poetics of (Un)Belonging: The Art of Driton Selmani

Mélisande Leventopoulos

(Université Paris 8 Vincennes -Saint-Denis)

Film Heritage at the Confines of Macedonia: The Mirroring Histories of Florina and Bitola

Dimitra Douskos

(EHESS)

Determining Artistic Authenticity in the Balkans: Angeliki Hadjimichali, Eva Palmer, and the Interlacing of the “Arts and Crafts” Movement with “Folklore Studies”

Gabriela Manda Seith

(independent researcher)

Artistic Concepts in Transformation During the Austro-Hungarian Occupation of Bosnia and Herzegovina

Panel 5

Formal & Prosopographic Approaches

Biographies, corpora and styles: re-readings of artists and bodies in Balkan contexts, from modernist choreography to women artists' biographical archives

Moderation: **Naïma Berkane**

(Sorbonne Université)

Rada Georgieva

(The Courtauld Institute of Art)

Local Beginnings, Translocal Dialogues: Vesselin Sariev, Guillermo Deisler and the Origins of Mail Art in Bulgaria

Eva-Maria Ivanova

(New Bulgarian University)

Material Presence and Phantom Archives: The Cases of Carol Rama and Lika Yanko

Jelena Sekulović

(Ethnographic Museum in Belgrade)

Between Studio and Nation: Nadežda Petrović's Paris Atelier as a Vernacular Display

Sandra Uskoković

(University of Dubrovnik)

Crossroads and Cartographies: Geo-aesthetics and Hybridity in Post-Yugoslav Art

Panel 6

New Patterns of Commitment

Artistic and curatorial practices that reconfigure national narratives: socialist feminisms, post-Yugoslav activisms, and exhibitions as symbolic battlegrounds

Moderation: **Melody Robine**

(CETOBaC, EHESS)

Sasha Dimitrova

(University of Vienna)

Textile as Political: A Feminist Perspective on Textile Art, Cases on Bulgaria and Macedonia (1970s-1990s)

Ana Dević

(Aix-Marseille Université)

& **Peter Vermeersch** (KU Leuven)
Art Activism as Resistance to Nationalism in the Post-Yugoslav Space

Ahmet Furkan Inan

(University of Oxford)

Contemporary in the Margins: Cultural Difference at the Third Istanbul Biennial (1992)

In the context of the symposium,
are organized:



18 March 2026, 18:00

Screening of the movie *Notre endroit silencieux* by Elitza Gueorguieva at the Jacqueline Lichtenstein Auditorium of the Institut National d'Histoire de l'Art (INHA), followed by a discussion with Ina Belcheva, Alessandro Gallicchio and Melody Robine.

Elitza Gueorguieva films the creation of the novel that her Belarusian alter ego Aliona is writing about her father, a maritime adventurer, physicist, and dreamer who disappeared off the Turkish coast in 1995. Accompanying this process of mourning and emancipation through writing, the Bulgarian filmmaker invents her own visual language that amplifies the tension between dream and reality, poetry and memory.



19 March 2026, 18:30

Opening of the exhibition of Bojan Stojčić curated by Melody Robine at the Institut d'études slaves (9, rue Michelet, 75006 Paris) followed by a cocktail.

In his exhibition *Bureau fantôme*, **Bojan Stojčić** chases the spectres of an agreement signed in Paris more than thirty years ago. Expressing himself between poetics and geopolitics, Stojčić explores the traces and transformations of the present.

Institut national d'histoire de l'art (INHA)
2 rue Vivienne
75002 Paris

Pour plus d'information, écrire à
patrizia.celli@villamedici.it
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En couverture
Vlado Martek, USA – Balkan, 2019, wall painting (image based on the eponymous screenprint, 1996), installation view Vlado Martek, *Exhibition With Many Titles*, held at the Museum of Modern and Contemporary Art, 2019. Courtesy Museum of Modern and Contemporary Art, Rijeka, Croatia and the artist. Photo credit: Damir Žižić

Organized by



**Perspectives on Art Histories in
the Balkans: Actors, Networks and
Practices from the Early Modern
to the Contemporary**

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Auditorium Jacqueline Lichtenstein, INHA
2, rue Vivienne, 75002 Paris