



Photo: Damir Krizmanić-Kriza

4th International Conference

**Studies in Art History and Archaeology of the
Adriatic from Antiquity to the Middle Ages**
Heritage and Communications

26th November, 2025

University of Rijeka, Faculty of Humanities and Social Sciences, aula 207

27th November, 2025

Grobnik Castle

BOOK OF ABSTRACTS

4th International Conference
Studies in Art History and Archaeology of the Adriatic from Antiquity to the Middle Ages
Heritage and Communications

International Conference organized by:
Department of Ancient and Medieval Art, Department for the Protection, Presentation and Interpretation of
Heritage (Department of Art History of Faculty of Humanities and Social Sciences), University of Rijeka

Chair of the Chakavian Assembly of the Grobnik Region and Municipality of Čavle

Rijeka, 26-27 November 2025

Scientific Committee:
Marina Vicelja-Matijašić (Department of Art History, University of Rijeka)
Marijan Bradanović (Department of Art History, University of Rijeka)
Silvana Demark (Chair of the Chakavian Assembly of the Grobnik Region)
Emanuela Murgia (Dipartimento di Studi Umanistici, Università degli Studi di Trieste)
Olga Špehar (Department of Art History, University of Belgrade)
Anna Tüskés (Department of Art History, University of Pécs)
Dean Krmac (Società umanistica Histria, Koper)

Organising Committee:
Palma Karković (Department of Art History, University of Rijeka)
Nikolina Belošević (Department of Art History, University of Rijeka)
Ivo Bogović (Chair of the Chakavian Assembly of the Grobnik Region)

Contact:
arthistori@ffri.uniri.hr

Published:
Faculty of Humanities and Social Sciences, University of Rijeka

For the publisher:
Barbara Kalebić Maglica, Dean of the Faculty of Humanities and Social Sciences, University of Rijeka

Design and layout:
Antonia Žurga

Rijeka, 2025.

PROGRAM

26th November 2025

Faculty of Humanities and Social Sciences, University of Rijeka, aula 207

09:30-10:00	Registration
10:00-10:15	Opening of the conference
10:15-10:30	Marina Vicelja Matijašić (Department of Art History, University of Rijeka) Introductory speech
Session 1	Session chair: Ana Konestra (Institute of Archaeology, Zagreb)
10:30-10:50	Dominik Lengyel, Catherine Toulouse (Brandenburg University of Technology Cottbus-Senftenberg) The Visual Presentation of an Exceptional Amphitheatre on the Adriatic Coast
10:50-11:10	Marija D. Marić (University of Novi Sad, Department of History) Andrej Janeš (Croatian Conservation Institute, Zagreb) Signa in Horizonte: Reconstruction of the Visual and Spatial Logic of the Early Byzantine Fortification System on the Northeastern Adriatic
11:10-11:30	Andrea R. Staffa (Già Soprintendenza archeologica dell’Abruzzo, Soprintendenza per le provincie di Cheti e Pescara) Adriatico centrale (Marche, Abruzzo, Molise): approdi, cultura materiale, e testimonianze artistiche nei rapporti con la costa dalmata tra tarda antichità ed alto medioevo
11:30-11:40	Discussion
11:40-12:00	Coffee break
Session 2	Session chair: Petra Predoević Zadković (Department of Art History, University of Rijeka)
12:00-12:20	Stanko Glavinić (Faculty of Humanities and Social Sciences, Zagreb) Between Center and Province: Activities of the Viennese I. R. Central Commission in Dalmatia as Exemplified by the First Excavation at Naron
12:20-12:40	Diletta Haberl (University of L’Aquila) Across the Apennines to the Adriatic: Northern European Travellers and the Rediscovery of Medieval Heritage in Central Italy
12:40-13:00	Margherita Tieri (Soprintendenza Archeologia Belle Arti e Paesaggio per le province di Chieti e Pescara) Histonium, WAST, Vasto. Prospettiva storica di una cittadina adriatica nel Medioevo

13:00-13:10	Discussion
13:10-15:00	Lunch break
15:00-15:30	Claustra Alpium Iuliarum, Exhibition by Students of Art History, University of Rijeka and the Maritime and History Museum of the Croatian Littoral Rijeka
Session 3	Session chair: Matko Matija Marušić (Institute of Art History, Zagreb)
15:30-15:50	Alessandro Serrani (Università degli studi di Macerata) Il polittico di Massa Fermana alla luce di una rivalutazione del periodo zarantino di Carlo Crivelli: spunti e possibili relazioni
15:50-16:10	Silvia Papa (Università degli studi di Macerata) Patrimonio culturale e migrazioni adriatiche: uno caso studio nell’Italia centrale del Quattrocento
16:10-16:30	Barbara Španjol-Pandelo (Department of Art History, University of Rijeka), Saša Potočnjak (Department of Croatian Studies, University of Rijeka) Sacred Imagery and Devotional Communication in Medieval Rab
16:30-16:40	Discussion
16:40-17:00	Coffee break
Session 4	Session chair: Marina Vicelja Matijašić (Department of Art History, University of Rijeka)
17:00-17:20	Irina Dudar (Institute of Art History, University of Bern) „Stony Stuff”: 12th Century Breccia Fragments from the Cathedral of Zadar
17:20-17:40	Danko Dujmović (Department of Art History, University of Rijeka) Interlace Sculpture as Political Communication in Early Medieval Slavic Lands
17:40-18:00	Giorgio Milanesi (Università degli Studi di Parma) Modelli scultorei e architettonici di area alto-adriatica nella media Valle del Po (XI-XII secolo)
18:00-18:20	Endre Raffay (University of Pécs, Department of Art History) Chronological Connections Around a Capital from the Ghirlandina in Modena
18:20-18:30	Discussion

27th November 2025
Grobnik Castle

Session 1	Session chair: Nikolina Belošević (Department of Art History, University of Rijeka)
10:00-10:20	Danijela Tešić Radovanović (Faculty of Philosophy, University of Priština, Kosovska Mitrovica) The Lamp from Salona with the Representation of a Treehut: a Narrative out of Context
10:20-10:40	Ariane Milicev (University of Bern) Ceramics in Istria as a Vehicle for Transmitting Forms and Communication (15-16. st.)
10:40-11:00	Danijel Ciković, Iva Jazbec Tomaić (Akademija primijenjenih umjetnosti, Sveučilište u Rijeci) Fragmenti venecijanskog veza 14. stoljeća iz župne crkve sv. Filipa i Jakova apostola u Grobniku: preliminarni rezultati interdisciplinarnih istraživanja
11:00-11:10	Discussion
11:10-11:30	Coffee break
Session 2	Session chair: Marijan Bradanović (Department of Art History, University of Rijeka)
11:30-11:50	Dolores Oštrić (Ministry of Culture and Media, Directorate for the Protection of Cultural Heritage, Rijeka) Challenges in the Presentation and Conservation of the Grobnik Castle
11:50-12:10	Jasna Ujčić Grudenić (Maritime and History Museum of the Croatian Littoral Rijeka) Archaeological Research of the Grobišće Site in Grobnik with Special Emphasis on the Early Medieval Horizon of the Necropolis
12:10-12:30	Ivana Peškan (Ministry of Culture and Media, Directorate for the Protection of Cultural Heritage) Preservation and Presentation of the Protected Cultural and Historical Sites in the Istrian Peninsula – The Impact of Urban Equipment
12:30-12:50	Vladimir P. Goss (Department of Art History, University of Rijeka) The (G)lupoglavs, from the Elbe to the Učka and Lonja
12:50-13:00	Discussion
13:00-13:10	Poster session Guillermo Baquero Braun (Student of History and Classical Philology, Universidad Complutense de Madrid) Trade Relations Between Hispaniae and Dalmatia (1st Century BC - 3rd Century AD)
13:10-15:00	Lunch break
15:00-17:00	Ivo Bogović, Marijan Zidarić (Chakavian Assembly of the Grobnik Region), Palma Karković, Marijan Bradanović (Department of Art History, University of Rijeka) Old Town of Grobnik, Guided Tour

ABSTRACTS

Dominik Lengyel

BTU Brandenburg University of Technology
Cottbus-Senftenberg

lengyel@b-tu.de

Catherine Toulouse

BTU Brandenburg University of Technology
Cottbus-Senftenberg

catherine.toulouse@gmx.de

Marija D. Marić

University of Novi Sad,
Department of History

marija.maric@ff.uns.ac.rs

Andrej Janeš

Croatian Conservation Institute, Zagreb

ajanes@hrz.hr

The Visual Presentation of an Exceptional Amphitheatre on the Adriatic Coast

The Roman Amphitheatre in Durrës, Albania, formerly called Dyrrachium and before that Epidamnos, is significant in many ways. It forms a point of identification, a symbol of belonging to the Roman Empire that is visible from afar, especially from the sea. It also served as a bridgehead for the direct sea route from Brindisi across the Adriatic, connecting navigation across the sea with the important ancient land routes of the Via Appia on the Italian side and the Via Egnatia on the Balkan side. This gave Dyrrachium a central position on the route from Rome to Byzantium and the amphitheatre a function of identity formation. Another special feature among the amphitheatres, which are already very few and far between on the Balkan side of the Adriatic, is its asymmetrical layout. Unlike in all other cases, the site was not used in such a way that double symmetry would have made the construction as regular as possible. On the contrary, the road axis of the nearby town was apparently taken as the starting point here. Only then was the iconographic appearance of a typical amphitheatre created outside, keeping earthworks to a minimum. From the sea, the difference to Pula, for example, is not immediately apparent. Unfortunately, the details of the façade design are not known, as the findings on site are too limited. But the few access tunnels carved into the rock provide sufficient evidence for a comprehensive and, above all, consistent spatial hypothesis that combines all the findings and, at the same time, suggests a building structure that is plausible based on the examples of Pula, Salona and Verona, taking into account the scientific uncertainty. The project was developed in close cooperation with, among others, the former head of the Rome department of the German Archaeological Institute.

Signa in horizonte: Reconstructing the Visual and Spatial Logic of the Early Byzantine Fortification System in the Eastern Adriatic

The eastern Adriatic region exhibits intensive construction activity during the sixth century CE, which, based on indirect textual evidence such as Procopius's *De Aedificiis*, has been attributed to Emperor Justinian I and his policy of imperial consolidation. Nevertheless, this area had already experienced fortification construction in earlier periods of the Roman Empire, primarily driven by the need for defence against external threats and for maintaining control over key maritime and terrestrial communication routes. Despite the long-term continuity of construction, many sites remain insufficiently documented through systematic archaeological investigation, preventing reliable chronological attribution and comprehensive analysis of their interrelations. Consequently, current scholarly conceptualisations of this defensive network often rely on inferential reasoning and spatial intuition, frequently lacking firm material and stratigraphic corroboration.

This study approaches the issue from the perspective of landscape archaeology, relying on spatial analyses within Geographic Information System (GIS) framework that enable the reconstruction of visual and functional relationships among fortified points within the Kvarner and sub-Velebit coastal landscape. The primary analytical technique is viewshed analysis, which quantifies the visual coverage range of individual fortifications, thereby identifying components operating within an integrated visual-surveillance network. Subsequently, by applying network analysis and employing parameters such as betweenness and closeness centrality, the structural configuration and hierarchy within the system are modelled, enabling the identification of pivotal points for communication and surveillance, as well as the clarifying the functional relationships among the fortifications.

This methodological approach facilitates a new interpretation of the early Byzantine landscape of the eastern Adriatic, identifying architectural nodes within the control network and their spatial relationships to settlements, routes, and the sea. It further illuminates the strategic rationale underlying sixth-century fortification placement. Additionally, this framework opens the possibility of viewing the fortifications as symbols of imperial presence within the landscape, thereby further emphasising their role in the representation of power and the assertion of terorial control.

Andrea Staffa

Già Soprintendenza archeologica dell’Abruzzo,
Soprintendenza per le provincie di Chieti e Pescara

ar.staffa@virgilio.it

Adriatico centrale (Marche, Abruzzo, Molise): approdi, cultura materiale, e testimonianze artistiche nei rapporti con la costa dalmata tra tarda antichità ed alto medioevo

Sulla base delle articolate ricerche archeologiche, scavi, ricognizioni, esame delle fonti e connessi studi degli ultimi 35 anni, in particolare le importanti acquisizioni relative alla persistenza del controllo bizantino sino ad epoca ben più avanzata rispetto a quello che sinora si riteneva, il contributo intende esaminare l’assetto dell’intera costa medio-adriatica italiana (Marche, Abruzzo, Molise), a partire dalle fasi di V-VII secolo sino all’altomedioevo.

Ciò in particolare alla luce delle vicende che portano prima alla riconquista bizantina dell’area dopo la Guerra Gotica (535-553), e poi alla persistenza del controllo romano-orientale protrattosi in molte aree sino al VII secolo, nel Fermano addirittura sino agli inizi dell’VIII, con profonde trasformazioni nei centri urbani, a scopo principalmente difensivo, e sopravvivenza degli impianti di alcune grandi ville, anch’esse spesso fortificate.

Si intende procedere, sia sulla base della crescente documentazione relativa alla cultura materiale, che ad importanti testimonianze storico artistiche, ad un confronto fra la situazione del versante medioadriatico italiano e l’assetto di quelle parti dell’ antistante costa della Dalmazia, spesso legata da perduranti rotte marittime con porti quali Ancona, Aternum (Pescara), Hortona (Ortona), che vede nelle stesse fasi un’analoga persistenza del potere romano-orientale, confrontando le situazioni sia per quel che riguarda i centri urbani che nell’ambito del popolamento rurale costiero, con particolare riferimento alla continuità di occupazione ed alla successiva trasformazione dei siti di varie ville.

In ciò lo studio intende ripartire dal mio precedente articolo “Insediamento e circolazione nelle regioni adriatiche dell’Italia centrale fra VI e IX secolo, edito nel 2005 nell’ambito del volume di atti dell’importante convegno L’Adriatico dalla tarda antichità all’età carolingia, organizzato a Brescia nel 2001 da parte delle Università di Roma e Padova, curato da Gian Pietro Brogiolo e Paolo Delogu.

Attenzione particolare verrà naturalmente prestata alla nascita proprio di nuovi centri di potere, civili (castella) e religiosi, che vanno a trasformare con una nuova rete di punti di riferimento quello che era stato l’assetto antico e tardoantico delle aree in funzione delle trasformazioni storiche e della presenza nelle due aree di nuovi gruppi etnici.

Stanko Glavinić

PhD student at the University of Zagreb

sglavinic@m.ffzg.hr

Between Center and Province: Activities of the Viennese I. R. Central Commission in Dalmatia as Exemplified by the First Excavation at Narona

The Imperial-Royal Central Commission was a Vienna-based monument protection service that played a significant role in preserving the material cultural heritage of Dalmatia from the mid-19th century until the collapse of the Habsburg Monarchy. It operated as a highly centralized system, which meant that decisions in provinces such as Dalmatia required approval from the Central Commission’s governing bodies or its president. At the local level, the Commission was represented by a network of correspondents and conservators – oftentimes highly esteemed individuals – who reported on the condition of monuments and archaeological sites. Under the direction of the Central Commission, the latter half of the 19th century in Dalmatia was marked by broader and state-supported systematic excavations of ancient Roman cities along the eastern Adriatic coast, such as Asseria, Aenona, Salona, and Narona. This paper sheds light on how the Commission operated – between the provincial and central levels – by examining the example of the first archaeological research in Narona, near Metković. This excavation was initiated and directed by Michael Glavinić, the conservator for monuments in the Split district and a classical archaeologist trained in Vienna. He undertook two “archaeological excursions” to Narona: in 1873 and 1877. During his first visit – in addition to surveying the entire site – he sought out a suitable local individual who could assist him in the protection and collection of monuments. Consequently, he proposed to the Central Commission that a Metković native named Clemens Gabrić be appointed as a correspondent. When the excavations were carried out by this duo in the summer of 1877, they resulted not only in the unearthing of numerous Roman monuments, but also in a bitter conflict that reached the Commission’s headquarters. This case study relies on previously unpublished official correspondence and periodicals of the time, showcasing a new perspective on early archaeological heritage practices in Dalmatia.

Diletta Haberl

PhD student, University of l'Aquila

diletta.haberl@graduate.univaq.it

Across the Apennines to the Adriatic: Northern European Travellers and the Rediscovery of Medieval Heritage in Central Italy

During the 18th and 19th centuries, few European travellers — particularly from Germany and the Netherlands — crossed central Italy along the Via degli Abruzzi, a historical land route connecting Florence to Naples via Umbria and Abruzzo. While less frequented than the traditional Grand Tour itineraries, this route offered a privileged passage across the Apennines, linking inland areas with Adriatic ports such as Pescara, Ortona, and Vasto. As such, it formed part of a broader Adriatic system of exchanges and cultural interactions.

This proposal explores how foreign travellers described and interpreted the medieval heritage they encountered along this route, focusing on religious monuments, historic towns, and culturally stratified landscapes. Through the analysis of travel diaries, engravings, and sketches, the study investigates how visual and textual narratives shaped a symbolic communication between northern Europe and the Adriatic hinterland. Particular attention will be paid to the travellers' perceptions of remote places and their aesthetic and emotional responses to medieval remains. The Via degli Abruzzi also played a crucial role in the circulation of goods such as wool and saffron, highlighting the intersection of economic and cultural networks across land and sea. Travellers often recorded these dynamics, thus contributing — perhaps unknowingly — to the construction of a transregional identity grounded in mobility, memory, and the rediscovery of local heritage.

By repositioning the Via degli Abruzzi within the Adriatic context, this proposal argues for a broader understanding of communication routes as both material and interpretative structures. The accounts left by these travellers offer valuable insights into pre-modern heritage interpretation, revealing how perceptions of the past became vehicles for cultural exchange, critical reflection, and identity formation across temporal and geographical boundaries.

Margherita Tieri

Soprintendenza Archeologia Belle Arti e
Paesaggio per le province di Chieti e Pescara

margherita.tieri@cultura.gov.it

Histonium, WAST, Vasto. Prospettiva storica di una cittadina adriatica nel Medioevo

Lo studio offre una nuova prospettiva di lettura della storia della città del Vasto a partire dall'epoca bizantina e longobarda fino ad arrivare al XIV secolo. Secondo le fonti locali, nel 1385 il sindaco Buzio di Alvappario acquisisce i casalia limitrofi, posseduti da Sordello da Goito, inglobandoli al primitivo nucleo abitativo di Histonium per dar vita all'attuale Vasto con i confini territoriali che sono rimasti intatti fino ad oggi. Attraverso le cartine geografiche raccolte negli anni, si assiste ad una evoluzione della città che per varie vicissitudini, tra cui guerre, carestie e scelte abitative, rileva andamenti di rinascita e decadenza. In epoca bizantina e longobarda Histonium insisteva sull'antica città romana, la mutazione del nome in Wast d'epoca successiva, mette in evidenza una serie di trasformazioni che sembrano non essere evidenziate dalle fonti del tempo. La cittadina, depredata e devastata, diviene Terra del re, area demaniale priva delle opere pubbliche che la caratterizzavano in Antichità. Un territorio di questo tipo costituiva un bersaglio unico per gli interessi di alcuni latifondisti che ne ripresero la gestione in modo strategico. Fu così che venne sfruttata la presenza di un porto di approdo che non ha mai smesso di funzionare. Le celle e le pievi dislocate lungo l'asse Nord-Sud del territorio attuale vedono una successione di fondazioni ecclesiastiche che lentamente convergono tutte nel predominio del monastero di San Giovanni in Venere. La signoria monastica era finanziata e ben voluta dal potere comitale di Chieti. Wast diviene terra di pertinenza del monastero. L'abate, in qualità di signore bannale, distribuisce uomini e mezzi in modo capillare nelle grange al fine di ripopolare le zone disabitate, potenziare le colture e smerciare il surplus della produzione locale riattivando una fervente attività economica. Wast si compone così di diversi nuclei abitativi oltre le mura del centro storico. Ognuno di essi svolge la propria funzione. In seguito, Federico II di Svevia rivaluta un insediamento posto a circa otto chilometri a nord del centro storico, Penna Luce, andando a ricostituirne l'antico porto e ponendolo in relazione ad altri approdi commerciali strategici quali Ortona e Termoli in Molise. Durante il Medioevo la città del Vasto ha subito grandi processi di conversione e strategie gestionali di potere. Parcellizzata in più nuclei o unificata permane la vocazione economica e marittima di Vasto, stabilmente inserita nelle rotte marittime di collegamento con i litorali Adriatici, italiani e stranieri.

Alessandro Serrani

Università degli Studi di Macerata

a.serrani2@unimc.it

Il polittico di Massa Fermana alla luce di una rivalutazione del periodo zaratino di Carlo Crivelli: spunti e possibili relazioni

Il presente contributo propone una rilettura del polittico di Massa Fermana, la prima opera firmata e datata da Carlo Crivelli (1468), alla luce di una riconsiderazione critica del periodo trascorso dall'artista a Zara. Questo soggiorno, menzionato nei documenti ma finora giudicato poco significativo dal punto di vista della sua produzione pittorica, viene qui interpretato come fase non trascurabile per la formazione del linguaggio crivellesco, soprattutto in relazione alla sua capacità di pervenire a forme via via più complesse di pale d'altare, mettendo a frutto i codici visivi e devozionali offerti dal contesto adriatico. Il polittico di Massa Fermana non è solo una testimonianza precoce dell'attività marchigiana di Crivelli, ma anche un oggetto capace di riflettere scambi interculturali tra le due sponde dell'Adriatico. L'analisi si concentrerà sulla struttura originaria del polittico, oggi parzialmente alterata, considerando le scelte compositive e iconografiche alla luce della cultura figurativa dalmata e veneziana. In particolare, si proporranno confronti con opere conservate in Dalmazia e si esplorano le possibili influenze esercitate da quell'ambito culturale, all'epoca crocevia di maestranze e modelli transregionali. L'intervento si inserisce così nel più ampio quadro dei processi di circolazione e mediazione culturale attivi lungo la fascia adriatica nel corso del XV secolo, evidenziando il ruolo del polittico come dispositivo devozionale e comunicativo.

Silvia Papa

Università degli Studi di Macerata

s.papa2@unimc.it

Patrimonio culturale e migrazioni adriatiche: uno caso studio nell'Italia centrale del Quattrocento

Nel contesto dei movimenti migratori tra l'Albania e l'Italia centrale, la presenza di comunità albanesi nelle Marche tra la fine del Trecento e il Quattrocento ha lasciato tracce significative sul piano del patrimonio culturale. Emblematico è l'episodio legato alla devozione mariana presso la comunità albanese nella città di Recanati intorno alla metà del Quattrocento, che ha portato alla fondazione della chiesa di Santa Maria delle Grazie, con il ciclo di affreschi di Giacomo di Nicola, testimonianza di un intreccio tra arte sacra e devozione popolare. Questo edificio, ancora esistente, costituisce una preziosa prova storico-artistico che testimonia l'interazione tra il territorio ospitante e la cultura migrante, grazie anche alle opere intraprese dalle confraternite albanesi e dalle altre comunità adriatiche nell'Italia centrale per la diffusione delle pratiche religiose a assistenziali. L'intervento, basato su un approccio interdisciplinare che intreccia storia dell'arte, iconografia e fonti documentarie propone una rilettura della chiesa di Santa Maria delle Grazie come esempio di patrimonio materiale, generato dai processi di mobilità nell'Adriatico tardo-medievale e come esempio di bene restaurato, conservato e accessibile alla fruizione pubblica.

Barbara Španjol-Pandelo

Department of Art History,
University of Rijeka

bspanjol@uniri.hr

Saša Potočnjak

Department of Croatian Studies,
University of Rijeka

spotocnjak@ffri.uniri.hr

Irina Dudar

Institute of Art History, University of Bern

irina.dudar@unibe.ch

Sacred Imagery and Devotional Communication in Medieval Rab

This paper examines the role of sacred imagery in the devotional life of medieval Rab, focusing on one of the most significant surviving fourteenth-century altarpieces. Drawing on recent research that combines archival sources, hagiographic studies, and iconographic analysis, the study explores how visual representations of saints functioned as instruments of devotional communication within the local religious and social context. The study highlights how these images reflect theological concepts, local cults, and the identity of the Rab community. Particular attention is given to the depiction of saints whose iconography diverges from established patterns, suggesting an adaptation of universal Christian symbols to local traditions and needs. Through a synthesis of historical documentation and visual analysis, this study seeks to situate sacred images not merely as works of art but as active participants in the spiritual and communal life of medieval Rab. The findings contribute to a broader understanding of the interaction between image, devotion, and society in the late medieval Adriatic world.

„Stony Stuff”: 12th Century Breccia Fragments from the Cathedral of Zadar

After the reconstruction of Zadar Cathedral in 1153, a new stone was used very programmatically on the façade and in the interior: red breccia. The island of Rab, less than 150 km away by land, now fell under the political control of Zadar, which also took possession of the quarrying area for the red breccia. It now played a central role: the ambo, presumably the entire altar screen of the cathedral, as well as the cathedra, apse and baptismal font - and parts of the pietra dura star mosaic in the middle of the former presbytery - were created in the last third of the 12th century from this reddish stone, which has a highly conglomerate visual structure. The fragments still preserved today also include two depictions of St. Anastasia (Sv. Stošja), the patron saint of the cathedral, as well as the legs of an angel, a wing fragment and several smaller architectural elements. In my presentation, I would like to show that the newly accessible red breccia, which was used in specific places, served on the one hand as a marker of territorial expansion, and on the other as a reflective surface for the tension between the conspicuous visible structure of the stone and the iconography that overlaps with it.

Unlike the mimetic function of veined marble, for example in the cladding of sculpture or as a highly decorative surface in architecture, in the breccia fragments from Zadar the depiction interacts with the material and the carrier medium. Natural material properties, processing and iconography challenge the eye to engage with the various media levels. While the imaginative power of ornamental stone and man-made iconography compete, they still also interlock with each other and are the focus of my interest in the proposed conference paper.

Danko Dujmović

Department of Art History,
University of Rijeka

ddujmovic@ffri.uniri.hr

Interlace Sculpture as Political Communication in Early Medieval Slavic Lands

This paper examines how interlace stone sculpture functioned as a medium of communication during the late 8th and through 9th centuries, when Slavic principalities came under the influence of the Carolingian Empire. Interlace motifs, closely linked to centres of power and Christianisation in the north Adriatic, conveyed messages of authority, cultural belonging, and integration into the new religious and political order. Through a comparative analysis of examples, the study shows how a shared visual language was locally adapted to articulate shifting identities. In this perspective, interlace sculpture emerges as more than ornament: it becomes a communicative tool shaping heritage and identity on the Carolingian frontier.

Endre Raffay

University of Pécs, Department of Art History

raffay.endre@pte.hu

Chronological Connections Around a Capital from the Ghirlandina in Modena

Last year (in a lecture I gave with Anna Tüskés) I dealt with a capital that previous research had identified as coming from Medvedgrad. As Croatian researchers have pointed out, the piece is probably from Zagreb and is connected to the cathedral. I would like to relate to this topic in my presentation planned for the current conference, especially in view of the interest I have experienced at the last conference and the interest shown in the peer-reviewed papers that accompanied the study. While I have previously dealt with the compositional origins of the capital, I am now concerned with the dating of the carvings that can be placed in the context, in particular the capital in Modena, which is assumed to be the central piece in the context. Starting from the dating of the capital in Modena, I would also like to clarify the chronological position of the Esztergom and Zagreb pieces. The basis for this presentation is a study trip to Modena in the autumn of 2024, during which I have also checked the results of previous research.

Giorgio Milanesi

Università degli studi di Parma

giorgio.milanesi@unipr.it

Modelli scultorei e architettonici di area alto-adriatica nella media Valle del Po (XI-XII secolo)

Il contributo intende rispondere a una domanda solo apparentemente banale: se nel bacino adriatico la presenza di elementi comuni tra il versante orientale, quello settentrionale e quello occidentale è un dato da tempo accettato dalla storiografia, in uno scambio che appare sempre più evidentemente reciproco, fino a che punto è possibile rintracciare elementi comuni nel primo Medioevo (per gli storici dell'arte nel periodo romanico) verso occidente? In questo, quanto ha influito sulla scelta dei modelli iconografici e architettonici il dato geografico-istituzionale dell'arcidiocesi di Ravenna, che nei settori più occidentali arriva fino a 50 km da Milano? E quale spiegazione si dovrebbe dare alla presenza di capitelli dell'alto Adriatico (Aquileia, Caorle, ma anche San Lorenzo del Pasanatico per esempio...) nell'Emilia occidentale, nella cattedrale di Parma, come ha ben sottolineato Manfred Luchterhandt quasi vent'anni fa? A queste domande, il contributo intende fornire possibili risposte che partono dall'analisi formale, ma che inevitabilmente si sposteranno sui problemi della traduzione dei modelli e delle committenze tra diocesi e arcidiocesi.

Danijela Tešić Radovanović

Faculty of Philosophy, University of Priština,
Kosovska Mitrovica, Serbia

dtesic@yahoo.com

The Lamp from Salona with the Representation of a Treehut: a Narrative out of Context

The paper examines the relationship between image and narrative, namely the lamp depicting a treehut and the presumed textual source and its reception outside the local context. The representation is believed to be based on a treatise by Pseudo-Cyprian, written in North Africa. Lamps with this scene are kept in various museums, including the Archaeological Museum in Split, which houses a specimen found in Salona. The lamp has been published, but in the short reference no iconographic interpretation has been offered. Lamps were easily distributed to remote parts of the Empire, serving as a marker of identity and a medium for transmitting iconographic types. Lamps produced in North Africa, often called Early Christian, are particularly significant in this context. Among the numerous themes and motifs depicted on them, there are still a number of those that have not received precise iconographic identification or proposed identification has not received adequate reception, as evidenced by the lamp with a treehut. Despite the fact that scholars have continuously written about the peculiar iconographic scheme, the proposed interpretations remain hypothetical, reduced to classifying the scene as a Christian narrative, as is the case with the specimen from Split. The prevailing understanding among scholars is that the scene illustrates an episode from the treatise *De Duobus Montibus Sina et Sion*, precisely Christ as a "Keeper of the Vineyard". Since this is a specific topic, an early example of the *Adversus Judaeos* text, originating in Roman Africa, attention will be paid to both the state of research and the understanding of the narrative in the trans-Mediterranean context of late antiquity, i.e. in early Christian Salona on the Adriatic coast, and bearing in mind that the find stands out from the distribution pattern of other known samples.

Ariane Milicev

PhD student, University of Bern

ariane.milicev@unibe.ch

Ceramics in Istria as a Vehicle for Transmitting Forms and Communication

Your conference on communication, identity formation, and cultural exchange in the Adriatic aligns with my PhD research project on Istria and its local ceramic production in the 15th and 16th centuries. During the investigated period, the largest part of Istria belonged to the Venetian Republic and culturally benefitted from the economic potential established thanks to the trade across the Mediterranean Sea. This financial stability seemed to have encouraged experiments with ceramics in Istria. It is believed that local ceramic workshops have existed in Istria since medieval times and that not all the finished ceramics and raw materials were imported via trade from Venice and other parts of Europe. Ceramic materials can give insight into the society that used the pottery, the Istrian culture during the period of transition from the late Middle Ages to the modern era, and the revival of ancient forms in the Renaissance period. Moreover, the artists expressed themselves through the medium of ceramics, with decorations, motifs and symbols. In this paper, I want to explore further how Istrian ceramics were a vehicle for transmitting forms and for communication, with examples such as the tree motif of Umag, which could stand for Istrian wood as an export product, or the winged lion as the symbol of the Republic of Venice. The latter was widely diffused and can also be found as decoration in architecture. My paper will be in English.

Danijel Ciković

Akademija primijenjenih umjetnosti,
Sveučilište u Rijeci

dcikovic@uniri.hr

Iva Jazbec Tomaić

Akademija primijenjenih umjetnosti,
Sveučilište u Rijeci

ijazbec@uniri.hr

Fragmenti venecijanskog veza 14. stoljeća iz župne crkve sv. Filipa i Jakova apostola u Grobniku: preliminarni rezultati interdisciplinarnih istraživanja

U Muzeju za umjetnost i obrt u Zagrebu čuva se nekoliko vrijednih fragmenata liturgijskih parame-nata koji su do 1875. godine bili dio inventara župne crkve sv. Filipa i Jakova apostola u Grobniku. Fragmente je tada otkupio istaknuti hrvatski političar i mecena, đakovački biskup Josip Juraj Stross-mayer (Osijek, 1815. – Đakovo, 1905.) i do danas su vlasništvo Strossmayerove galerije starih majsto-ra HAZU. Među spomenutim fragmentima ističu se tri ukrašena vezom izvedenim zlatnim, srebrnim i svilenim nitima, apliciranim na tkanine pravokutnog oblika. Fragmenti veza pripisuju se veneci-janskim radionicama i nastali su u 14. stoljeću kada je grobnički kaštel bio pod vlašću, a grobnička crkva pod patronatom knezova Krčkih. Dva fragmenta s više prikaza svetaca pod arkadama vrlo su vjerojatno izvorno činili cjelinu, točnije dio su istog kompleta liturgijskog ruha. Vez s prikazom sv. Petra apostola izvorno je, pak, činio lijevi dio predoltarnika. U sva je tri, odnosno dva slučaja očigled-no riječ o prekrojenim predmetima, moguće ponovno upotrijebljenim u sekundarnoj liturgijskoj namjeni, te potom, u duhu vremena i u skladu s tadašnjom praksom, prilično radikalno restauriranim 1879. godine u Rimu.

Grobnički fragmenti, iako publicirani u nekoliko navrata, još su uvijek relativno nepoznati čak i široj znanstvenoj zajednici. Riječ je o iznimno rijetko sačuvanim primjerima luksuznog venecijanskog veza (opus venetum) koji se ubrajaju u skromni katalog od svega dvadesetak sačuvanih predmeta ovog tipa. Ujedno, ovi dragocjeni fragmenti predstavljaju vjerojatno najvrijednije umjetnine koje su izrađene za neku od crkava na području Grobnika, čija umjetnička vrijednost uvelike nadilazi lokalno-regionalne okvire. Njihovu nabavku zasigurno, stoga, treba sagledavati u znatno širem, eu-ropskom kontekstu, uzimajući pritom u obzir veliku važnost koju je područje pod vlašću knezova Krčkih, kao sjecište morskih i kompenih putova, predstavljalo za tadašnje komunikacije prvenstveno između Istoka i Zapada te, istovremeno, svjedoče o neprekinutoj komunikaciji, kao i kulturnoj razm-jeni čak i tijekom ratova.

U izlaganju će se prezentirati preliminarni rezultati sasvim recentnih interdisciplinarnih istraživanja dobiveni, među ostalim, primjenom metode analize povijesnog tekstila digitalnim mikroskopskim povećalom, kao i problematizirati suvremene prakse konzervacije, prezentacije i interpretacije vezi-lačke baštine.

Dolores Oštrić

Ministry of Culture and Media of the
Republic of Croatia.

dolores.ostric@gmail.com

Grobnik Castle – Challenges and Strategies of Conservation Practice

Grobnik Castle represents a typologically exceptional example of a Frankopan fortification complex within the Vinodol Principality. Developed during the 15th and especially the early 16th century, in response to the Ottoman incursions, the castle was constructed over earlier structures characterized by a different ground plan. The spatial organization reflects its multifaceted role—residential, administrative, sacral, and economic—during the period from the 15th to the 17th century.

Despite later architectural interventions, the Frankopan–Zrinski phase remains clearly legible, and the castle has preserved a high degree of its original substance, authenticity, and integrity. Current conservation efforts focus on the restoration of the southern curtain wall and gate with the 15th-century drawbridge, as well as the northeastern and southeastern towers.

The presentation examines these ongoing works in situ, exploring the challenges of functional adaptation, and critically assessing the advantages and limitations of conservation practices applied to the site from 1947 to the present.

Jasna Ujčić Grudenić

Maritime and History Museum of the
Croatian Littoral, Rijeka

jasna@ppmhp.hr

Archaeological Research of the Grobišće Site in Grobnik with Special Reference to the Early Medieval Horizon of the Necropolis

The archaeological zone of the Grobišće necropolis is a registered cultural heritage site of the Republic of Croatia. It is a necropolis located at the foot of the town of Grobnik in use from the Iron Age to the Early Medieval period. The first methodological archaeological excavations were carried out by Željka Cetinić, curator of the Maritime and History Museum of the Croatian Littoral in Rijeka, in 1987 and 1990, when burial units dating to the Late Iron Age and Early Antiquity were investigated. After nearly thirty years, the Museum resumed archaeological research on the necropolis, and in 2017 geophysical surveys were conducted, providing insight into the extent of the site. In 2018, systematic archaeological excavations began, and in 2023, for the first time, burial units belonging to the Early Medieval period were discovered.

Ivana Peškan

Ministry of Culture and Media, Directorate
for the Protection of Cultural Heritage

ivana.peskan@min-kulture.hr

Preservation and Presentation of the Protected Cultural and Historical Sites in the Istrian Peninsula – The Impact of Urban Equipment

The cultural landscape of Istria is characterized by a diversity of cultural and natural heritage and a specific spatial identity. The peninsula is characterized by settlements located on hilltops, where the natural configuration of the terrain has been used, transformed and adapted by human hands, and the formations created in this way form an inseparable whole with the surrounding landscape. Although in many locations the human presence has been proven by archaeological and other research in continuity since prehistoric times, today's views are shaped by settlements with medieval elements preserved to a high degree. Coastal urban agglomerations are often composed of a large number of preserved monuments whose construction time extends from the ancient period through the rich medieval cultural layer to modern interpolations. The great value of urban and rural agglomerations in Istria has been recognized in the Directorate for the Protection of Cultural Heritage and a large number of preserved cultural and historical sites are on the list of protected cultural heritage of the Republic of Croatia. In order to preserve the specific character and value of the landscape and city vedutas, protection and careful planning of all interventions within cultural and historical units are necessary, in order to preserve spatial identity, as well as balanced spatial and economic development. Modern requirements for the use of space, urban and rural agglomerations and individual buildings continuously introduce new challenges to the conservation profession. Some of the most common interventions that affect the agglomerations, but also the visual identity of buildings and entire settlements is the implementation of urban equipment, for instance advertisements, billboards, bar and restaurant terraces, protection from insolation, so that cities can adapt to modern usage requirements. This paper will present some of the contemporary challenges of the conservation profession, where the aim is to find a balance in the systematic protection of historical landscapes, urban and rural agglomerations with the controlled introduction of changes, new elements and content without degrading the most valuable preserved monuments.

Vladimir P. Goss

University of Rijeka

vgoss@aol.com

The (G)lupoglavs, from the Elbe to the Učka and Lonja

Croatian migrations to the Mediterranean and the Pannonian Plain are among the least understood areas of Slavic studies. Our goal is to review such sources which, when studiously interpreted, can tell us more about movements of Slavic tribes from Northern Central and Eastern Europe to the Adriatic and Pannonian plain. A careful, albeit preliminary examinations of such documents as the Brandenburg map and the Geographus Bavarus, provide a solid framework for a better understanding of such migrations. We will pay a special attention to a group called the (G)lupoglavs) from the Elbe/Laba river area, who moved into Central Istria as well as into Western Slavonia, suggesting that cultural and linguistic characteristics of the Croatian Slavs have been in a nutshell established already in the course of their southward migration.

Guillermo Baquero Braun

Student of History and Classical Philology
Universidad Complutense de Madrid.

guillbaq@ucm.es

Trade Relations Between Hispaniae and Dalmatia (1st Century BC - 3rd Century AD)

This poster presents an overview of trade relations between the provinces of *Hispania* and *Dalmatia* at the end of the Roman Republic and the beginning of the Empire. We will pay special attention to the importation of Adriatic wine to *Hispania* and the exportation of Hispanic garum to *Dalmatia*, investigating the reasons behind these trade flows. Finally, we will present a hypothesis of the possible trade routes that linked both territories.

This conference has been supported by the University of Rijeka
within the projects:

*Materiality, Interpretation, Communication, Memory: Early Medieval Stone Sculpture
of North Adriatic - MICOM*

*Per mare et per terram, Material Heritage in the Context of Maritime
and Land Routes of the Northern Adriatic - PETRA*



Funded by
the European Union
NextGenerationEU



Rijeka, 2025.