



Narodna galerija

VRNITEV AMBASADORJEV UMETNOSTI THE RETURN OF AMBASSADORS OF ART



Umetnine iz nasledstva Jugoslavije
Works of Art from the Yugoslav Succession

Gradivo za novinarje
Press material



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA ZUNANJE ZADEVE

Nasledstvo po nekdanji SFRJ

Urška Kramberger Mendek

Deset let po razpadu Socialistične federativne republike Jugoslavije (SFRJ) je bil podpisan *Sporazum o vprašanjih nasledstva*, ki je potrdil, da je na ozemlju nekdanje skupne države nastalo pet suverenih enakopravnih držav naslednic, med njimi tudi Slovenija. S sporazumom je opredeljena pravična razdelitev pravic, obveznosti, premoženja in dolgov nekdanje SFRJ. **Eno od področij njegove ureditve je tudi delitev diplomatskih in konzularnih predstavništev nekdanje SFRJ v tujini in umetniških del v njih (Priloga B sporazuma).**

Jugoslavija je imela po vsem svetu več kot 170 veleposlaništev, konzulatov in rezidenc. Ker je bila na čelu neuvrščenega sveta, je v tujini to želela pokazati tudi z razkošnimi stavbami in njihovo opremo. V svojih predstavništvih je imela tudi več kot 2000 umetniških del avtorjev iz vseh republik in avtonomnih pokrajin.

Po *Sporazumu o vprašanjih nasledstva* umetnine, ki so se nahajale v predstavništvih SFRJ in so velikega pomena za kulturno dediščino ene od držav naslednic, pripadejo tej državi. Posebna skupina strokovnjakov držav naslednic, v kateri Slovenijo že vrsto let zastopata dr. Barbara Jaki in gospa Blanka Primec, ugotavlja, kateri državi naslednici pripadajo umetnine. Ključno pravilo delitve je, da se umetniška dela posamezni državi dodelijo glede na nacionalno pripadnost umetnika oziroma glede na to, kje je umetnik deloval in kateremu kulturnemu krogu je pripadal.

Pogajanja za delitev umetnin so se začela leta 2002, prve primopredaje so bile opravljene maja 2003. Ob prvi delitvi je Slovenija dobila 13 umetniških del veleposlaništva v Washingtonu ter veleposlaništva in rezidence v Parizu. Do danes je strokovna skupina pregledala umetnine iz več kot 125 predstavništev nekdanje SFRJ. Na številnih lokacijah so bila tudi dela eminentnih slovenskih avtorjev, zato je Slovenija iz tega naslova do zdaj prevzela že 200 del.

Ministrstvo za zunanje zadeve Republike Slovenije in visoka predstavnica Republike Slovenije za nasledstvo sta si dalj časa prizadevala za organizacijo razstave, ki bi pokazala rezultate večletnih prizadevanj za vrnitev tega dela kulturne dediščine. Na tej razstavi ima širša javnost zdaj možnost videti čudovite umetnine, ki so nekoč krasile stene zgradb na prestižnih naslovih po vsem svetu. Razstava *Vrnitev ambasadorjev umetnosti* zajema izbrana dela, ki so bila na diplomatskih in konzularnih predstavništvih nekdanje SFRJ v Berlinu, Bernu, Budimpešti, na Dunaju, v Gradcu, Haagu, Londonu, Madridu, Milanu, Parizu, Pragi, Rimu, Solunu, Stockholmu, Trstu, Varšavi in Zürichu. **Med razstavljenimi deli je 32 slik in 36 del na papirju 34 slovenskih umetnikov.**

Vsa umetniška dela, ki jih je Slovenija pridobila iz nasledstva, bodo kasneje razstavljena v prostorih slovenskih veleposlaništev in konzulatov v tujini, na ministrstvu za zunanje zadeve in v drugih uradnih prostorih slovenske diplomacije.

Succession after the Former SFRY

Urška Kramberger Mendek

Ten years after the dissolution of the Socialist Federative Republic of Yugoslavia (SFRY), the *Agreement on Succession Issues* was signed, confirming that the dissolution of the former common state had resulted in five sovereign and equal successor states, including Slovenia. The Agreement made for a just distribution of the rights, obligations, property and debts of the former SFRY. **One of the areas the Agreement covers is the distribution of diplomatic and consular properties of the former SFRY abroad, including works of art contained in them (Annex B to the Agreement).**

Yugoslavia had over 170 embassies, consular posts and residences around the world. As a country at the forefront of the Non-Aligned Movement, Yugoslavia also sought to demonstrate its strength abroad with luxurious buildings with expensive interior decor. Altogether, Yugoslav diplomatic missions contained more than 2000 works of art by artists from all six republics and both autonomous provinces.

According to the Agreement, works formerly housed in diplomatic missions abroad which are of great importance to the cultural heritage of one of the successor states are to be passed to this successor state. The ownership of pieces has been examined by a group of experts from successor states; in this group, Slovenia has been represented for many years by Dr Barbara Jaki and Mrs Blanka Primec. The fundamental rule governing the distribution is that works of art pass to the successor states according to the national origin of the artists, where they worked, and to which artistic circles they belonged.

Negotiations on the distribution of these works started in 2002, and the first handovers took place in May 2003. During the first round, 13 works of art were returned to Slovenia which had previously been housed at the embassy of the former SFRY in Washington, DC, and the embassy and residence of the former SFRY in Paris. To date, the expert group has examined the pieces from more than 125 diplomatic missions of the former SFRY where works of art by prominent Slovenian painters were displayed; of these, over 200 have already been handed over to Slovenia.

The Ministry of Foreign Affairs of the Republic of Slovenia and the High Representative of the Republic of Slovenia for Succession have for a long time striven to mount an exhibition to present the results of these prolonged efforts for the return of Slovenian cultural heritage. The wider public is now able to see works of art which once adorned the inner walls of prestigious buildings around the world. The exhibition *The Return of Ambassadors of Art* includes selected works once displayed at diplomatic missions and consular posts of the former SFRY in Berlin, Bern, Budapest, Vienna, Graz, The Hague, London, Madrid, Milan, Paris, Prague, Rome, Thessaloniki, Stockholm, Trieste, Warsaw and Zurich. **The exhibition includes 32 paintings and 36 works on paper by 34 Slovenian artists.**

All the works of art returned to Slovenia so far will be exhibited at diplomatic missions and consular post of the Republic of Slovenia abroad, the Ministry of Foreign Affairs and other official Slovenian diplomatic premises.

Vrnitev ambasadorjev umetnosti

Andrej Smrekar

Neki svetovni popotnik je ob priliki dejal, da gre v državi, ki jo prvič obiše, najprej pogledat umetnostni muzej, ker je to najboljši uvod v njeno spoznavanje. Oprema diplomatskih predstavništev in rezidenc je izjemno pomembna, saj veleposlanik predstavlja predsednika naše države v državi sprejemnici, in veleposlaništvo je *de iure* teritorij gostujoče v državi sprejemnici. Likovna oprema kaže mesto umetnosti v našem življenju in odnos naše družbe do nje, moč naše umetnostne produkcije ter ne nazadnje izobraženost in kultiviranost naših predstavnikov. Izjemno mesto in pomen likovne opreme izhajata iz preprostega dejstva, da je vedno tam, v prostorih, ki jih obiskujejo ne samo vsakovrstni ljudje kot stranke, temveč tudi pomembne osebnosti države sprejemnice in drugih predstavništev diplomatske skupnosti.

Izbor del in njihova hierarhična delitev med diplomatska predstavništva, kot smo videli, ima prepoznavne cilje vsaj na nekajdesetletnem vzorcu. V zbirki najdemo izjemna dela starejšega izvora, ambicioznejše pridobitve pa po letu 1970 močno usahnejo. K vsemu temu sodi tudi oprema likovnih del, saj mora umetnini zagotoviti primerno avro. **Umetnine na razstavi so v veliki večini razstavljene v zatečenem stanju, v kakršnem jih je Slovenija prevzela iz diplomatskih in konzularnih predstavništev nekdanje SFRJ. Takšne nam dokazujejo, da umetnostna oprema ni samo stvar posodabljanja likovnega fonda z občutkom za umetnostno kvaliteto, temveč tudi stvar vzdrževanja in skrbi za umetnine.** Neredko se zgodi, da je likovno delo najdražji del opreme prostora, v katerem se nahaja.

Narodna galerija si zato prizadeva širiti zavest, da je tudi to del naše kulturne dediščine, naš obraz, ki ga kažemo svetu, in da pri opremi naših diplomatskih predstavništev ne gre samo za »notranjo opremo«, temveč za simbolno podobo naše skupnosti, naše kulture in naše identitete.

Nova država se predstavi

Med likovno opremo naših diplomatskih predstavništev ne najdemo izrazito ideoloških podob izgradnje nove domovine. Obdobje prve petletke pokrivajo motivi narodnoosvobodilnega boja, na primer litografirana serija Franceta Miheliča (1907–1998). V grafiki poleg Miheliča vseskozi prednjači Božidar Jakac (1899–1989) s številnimi jedkanicami. Zanimivih je več listov makedonskih nevest, ki jih je Miha Maleš (1903–1987) leta 1951 razstavil v Parizu pod naslovom *Jugoslovanski ljudski motivi*. Folklorna pisanost nekdanje države je ponudila prikladno in vsaj navzven ideološko nevtralno motiviko.

Med razstavljenimi slikami nas preseneča Gabrijel Stupica (1913–1990), ki je med umetnostnimi ambasadorji Slovenije zastopan, čeprav so se ga pri državnih odkupih očitno izogibali. Drugi takšen »zastavljeni slikar« je France Kralj (1895–1960), ki ga najdemo v vladni zbirki samo z deli iz podedovane zbirke banovinske uprave.

Petdeseta in šestdeseta leta v tem izboru v ničemer ne odstopajo od slik fonda sveta za prosveto in kulturo. **Med njimi lahko izpostavimo Tihožitje Gojmira Antona Kosa (1896–1970), tihožitje Lubenice (presenetljivo!) Gabrijela Stupice, piranski motiv Nikolaja Omerse (1911–1981) ter abstraktne tendence Janeza Bernika (*1933), Albina Roglja (*1929) in Andreja Jemca (*1934).**

Predstavništva v Italijanski republiki

V opremi veleposlaništva v Rimu in generalnega konzulata v Trstu je vrsta značilnosti, ki utemeljujejo njuno posebno obravnavo. Očitno je namreč, da se je v tem primeru posrečilo najti sredstva za nakup del tudi mimo utečenih poti v meri, ki drugod nima primerjave. Tam so prostore krasili tudi grafični listi nekaterih manj znanih italijanskih avtorjev, ki so najverjetneje darila. Izstopa pa oprema z deli

slovenskih tržaških umetnikov. Delitve med veleposlaništvom v Rimu in konzulatom v Trstu ni mogoče natančneje načrtovati, bilo pa bi zanimivo ugotoviti, ali so bili slovenski tržaški avtorji navzoči tudi, ko so veleposlaništvo vodili predstavniki drugih jugoslovanskih narodov, torej ali je bila to tudi usmeritev zvezne jugoslovanske politike. Iz učinkov kulturne politike pa je mogoče sklepati, da je Ljudska republika Slovenija sistematično podpirala tržaške slovenske ustvarjalce vsa desetletja po drugi svetovni vojni. Med opremo najdemo platna Lojzeta Spacala (1907–2000), Avgusta Černigoja (1898–1985) in Bogdana Groma (1918–2013). Izpostaviti je treba **konstruktivistični linorez Mesto v zrcalu Lojzeta Spacala**.

Ugled grafike in predstavništvo v Kraljevini Španiji

Grafika v zbirki v mnogočem izstopa po zaslugi Rika Debenjaka (1908–1987). Poleg njegovih *Savudrijskih čolnov*, ki predstavljajo odkritje tipike »Slovenske obale« po razrešitvi vprašanja con A in B leta 1954, najdemo v izboru tudi sijajne inkunabulne odtise *Domà na Krasu*, *Kraševke* in *Kraško kariatido* iz leta 1957, ki označujejo prenos barvne jedkanice iz ateljeja Johnnuya Friedlaenderja v ljubljansko grafično šolo. Od tu dalje je v naboru grafike čutiti ponos, ki ga je našim diplomatskim predstavnikom navdihoval Ljubljanski grafični bienale kot prireditelj, ki je v svetu ustvarila prepoznavnost Jugoslavije in še posebej Slovenije. Tu razstavljamo le vzorčni nabor najpomembnejših avtorjev od Marija Preglja (1913–1967), Janeza Bernika (*1933), Andreja Jemca (*1934), Marjana Pogačnika (1920–2005), Bogdana Borčiča (1926–2014) in Jožeta Ciuhe (1924–2015) do Jožeta Spacala (*1939).

Veleposlaništvo v Madridu je od slovenskih umetnin razpolagalo predvsem s poznejšimi deli predstavnikov ljubljanske grafične šole. To je brez dvoma posledica pozne vzpostavitve predstavništva v Španiji in izboljševanja odnosov med državama šele v postfrankističnem obdobju. Nakupi umetnin z državnimi sredstvi so po ukinitvi centralnega državnega fonda pred letom 1970 precej usahnil.

Pariz in hierarhija uglednosti

Med resnično reprezentančno opremljenimi misijami pa je vsekakor treba izpostaviti pariško. Pariz, umetnostna prestolnica sveta, pri čemer smo evrocentrično vztrajali še v petdesetih in šestdesetih letih prejšnjega stoletja tudi ob očitnih znakih hegemonije New Yorka, je postavljala znatno višje estetske zahteve. Tam nismo tvegali avantgardnih nastopov, temveč smo izpostavljali *métier*, kot ga zmorejo dokazati **meščanski realizem Maksima Sedeja st. (1909–1974) ter avtohtona nadrealistična ikonografija in sijajna modernistična izvedba Miheličevih Muzikantov, v tem primeru v dokaj nenavadni, a učinkoviti izvedbi na belem ozadju**. K tem so pritaknili tudi poetično krajino *Breze v pomladi* Matija Jame (1872–1947) in *Interier* Mateja Sternena (1870–1949). Izbor teh del nakazuje dobro utemeljeno željo, da francoskemu impresionizmu, nadrealizmu in pariški šoli najdemo in predstavimo ustrezne sogovornike, se pravi najboljše primerke rimane povezave francoske in slovenske likovne ustvarjalnosti. Seveda pa se moramo zavedati, da je bila zastopanost slovenskih umetnikov v takšnih primerih proporcionalna nacionalni sestavi nekdanje države. Prav nikakršna skrivnost ni tudi dejstvo, da je bila slovenska udeležba nekoliko v senci hrvaških in srbskih umetnikov zaradi trdnejše institucionalne tradicije umetnosti, precej širšega nabora umetnikov in privilegiranih mest odločanja, ki so bila redko pod našo pristojnostjo.

The Return of Ambassadors of Art

Andrej Smrekar

A world traveller once said that upon coming to a country for the first time, he always visited an art museum first, as it provided the best starting point for learning about the country. Works of art in diplomatic missions and residences are extremely important, as an ambassador represents our President of the Republic in the host country, and an embassy is *de jure* the territory of the guest's country in the host country. Works of art are therefore indicative of the place ascribed to art in our life, as well as our society's attitude to art, the power of our artistic output and – last but not least – the level of education and sophistication of our representatives. The outstanding place and importance of fine arts thus arise from the simple fact that it is permanently on display on premises visited not only by citizens who come as clients, but also by visible personalities of the host country and other representatives of the diplomatic community.

The selection of works and their hierarchic distribution among the diplomatic missions – as we have seen – thus pursued recognisable goals, at least in the decades covered. The collection contains outstanding works of earlier date, but after 1970 more ambitious acquisitions considerably declined. We must also mention the framing of the works as an important finishing touch. **Most of the works included in the exhibition are displayed as they were found, in the form in which Slovenia received them from the diplomatic missions and consular posts of the former SFRY. They prove that artistic interior decoration was not only a matter of updating the artistic fund with a feeling for artistic quality, but also of taking care of the pieces and their maintenance.** Fine works of art were often the most expensive part of the interior decor of the rooms where they were displayed.

The National Gallery of Slovenia would therefore like to raise awareness of this part of our cultural heritage, a part of the face we show the world, and point out that the interior decor of our diplomatic missions is not just any interior design, but also a symbolic representation of our community, our culture and our identity.

The New State Presents Itself

Very few of the paintings adorning former Yugoslav diplomatic missions convey explicit ideological images that glorify the reconstruction of the homeland. Works from the first five-year planning period are characterised by motifs from the national liberation war, such as the series of lithographs by France Mihelič (1907–1998). In addition to Mihelič, the most prolific graphic artist was Božidar Jakac (1899–1989) with many etchings. A number of Miha Maleš's graphic prints bear the title *Macedonian Brides*; in 1951, the artist had exhibited them in Paris under the title *Yugoslav Folk Motifs*. The colourful folklore of the former common state offered very suitable, and at least outwardly, ideologically neutral motifs.

Among the artists represented, one might be surprised to see Gabrijel Stupica among the »Ambassadors of Art«, although the State perhaps intentionally avoided purchasing his works. Another »neglected« artist was France Kralj (1895–1960) since the Government Art Collection contains only works from the inherited collection of the Banovina Administration.

The works of art from the 1950s and 1960s in this selection follow the same trend of the Council of Education and Culture's fund. **Among the early works we find still lifes by Gojmir Anton Kos (1896–1970) and Gabrijel Stupica (1913–1990), a landscape of Piran by Nikolaj Omersa (1911–1981) and incipient abstract compositions by Janez Bernik (*1933), Albin Rogelj (*1929) and Andrej Jemec (*1934).**

Diplomatic Missions in the Italian Republic

The embassy in Rome and the consulate general in Trieste are treated as a special group. The works that embellished these premises have a number of characteristics which serve as a basis for this special treatment. Namely, it is obvious that these missions managed to find the financial means to purchase works of art beyond the standard procedures, which is quite unique. The walls of the embassy were also adorned with pieces by some lesser-known Italian artists, which were probably received as gifts. The works of Slovenian artists from Trieste deserve special mention. The division between the embassy in Rome and the consular post in Trieste cannot be drawn with any great precision, but it would be interesting to determine whether works of Slovenian artists were displayed at the time when the embassy was run by representatives of other Yugoslav nations, i. e., whether this was the cultural policy of the federal Yugoslav government. The effects of the cultural policy suggest that the People's Republic of Slovenia systematically supported Slovenian artists from Trieste in the post-World War II decades. The works of art include paintings by Lojze Spacal (1907–2000), Avgust Černigoj (1898–1985) and Bogdan Grom (1918–2013). **We would like to draw particular attention to the constructivist linocut *City in a Mirror*.**

Reputation of Graphic Art and the Diplomatic Mission in the Kingdom of Spain

Graphic prints are one of the highlights of the collection, mostly because of Riko Debenjak (1908–1987). In addition to *The Boats of Savudrija* – reflecting the discovery of the »Slovenian coast« after the territory, divided into Zones A and B after the war, was legated to Italy and Slovenia respectively in 1954 – the selection contains the brilliant early prints *At Home in the Karst*, *Karst Women* and *A Karst Caryatid* from 1957, which mark the transfer of the colour etching from the studio of Johnny Friedlaender into the Ljubljana Graphic School. From this point on, the prints reflect the pride which the Ljubljana Biennial of Graphic Arts inspired in our diplomats, as the event strengthened the international visibility of Yugoslavia and Slovenia in particular. This exhibition presents only a narrow selection of the most important artists, including Marij Pregelj (1913–1967), Janez Bernik (*1933), Andrej Jemec (*1934), Marjan Pogačnik (1920–2005), Bogdan Borčič (1926–2014), Jože Ciuha (1924–2015) and Jože Spacal (*1939).

Most of the works in the embassy in Madrid were by representatives of the Ljubljana Graphic School from a later period. This is undoubtedly because the diplomatic mission in Spain was established later, and because bilateral relations improved only in the post-Franco period. After the termination of the central state fund, state purchases of art works stagnated until 1970.

Paris and the Hierarchy of Sophistication

The diplomatic mission in Paris, in particular, was a real art treasure chest. Paris – the world capital of art, as it proclaimed itself in the 1950s and 1960s, despite the visible signs of New York's hegemony – set considerably higher artistic standards. In Paris, Yugoslavia did not dare to display avant-garde works, but emphasised the *métier* as reflected in **the bourgeois realism of Maksim Sedej Sr. (1909–1974) and autochthonous surreal iconography and brilliant modernism of Mihelič's *Musicians* – a slightly unusual, but effective execution on white background.** Let us also mention the impressionist poetic *Spring Birches* by Matija Jama (1872–1947) and *Interior* by Matej Sternen (1870–1949). The selection implies a well-founded desire to display suitable counterparts to French impressionism, surrealism and the Paris School: the best representatives of French-Slovenian artistic ties. However, we must be aware that the share of Slovenian artists was in proportion to the national composition of the former common state. It is no secret that Slovenian artists were slightly in the shadow of their Croatian and Serbian counterparts owing to the stronger institutional art tradition, the considerably higher number of artists and the privileged decision-making positions which were rarely under Slovenian jurisdiction.

Izbrane umetnine / Selected Works of Art

18. France Mihelič (Virmaše pri Škofji Loki / *Virmaše near Škofja Loka*, 1907 – Ljubljana, 1998)

Muzikanti / Musicians

olje, platno / oil, canvas, 100,5 x 137 cm

sign.: ni / not signed

inv. št. / inv. nos.: 28367, 91893201085

Rezidenca nekdanje SFRJ v Parizu / *Residence of the former SFRY in Paris*

19. Nikolaj Omersa (Idrija, 1911 – Ljubljana, 1981)

Pogled skozi okno v Piranu / A View Through a Window in Piran

olje, platno / oil, canvas, 60 x 81,5 cm

sign. d. sp. / signed lower right: Omersa

inv. št. / inv. no.: 69940

Rezidenca nekdanje SFRJ na Dunaju / *Residence of the former SFRY in Vienna*

23. Maksim Sedej (Dobračeva pri Žireh / *Dobračeva near Žiri*, 1909 – Ljubljana, 1974)

Tri osebe za mizo / Three People Round the Table, 1948

olje, platno / oil, canvas, 100,5 x 81,5 cm

sign. l. zg. / signed upper left: Sedej 48

inv. št. / inv. no.: 37296

Rezidenca nekdanje SFRJ v Parizu / *Residence of the former SFRY in Paris*

25. Lojze Spacal (Trst / Trieste, 1907–2000)

Stari svetilnik / The Old Lighthouse

olje, platno / oil, canvas, 50 x 59,5 cm

sign. l. sp. / signed lower left: Spacal 50

inv. št. / inv. nos.: 24546, 11811470455

Generalni konzulat nekdanje SFRJ v Trstu / *Consulate General of the former SFRY in Trieste*

28. Matej Sternen (Verd pri Vrhniki / *Verd near Vrhnika*, 1870 – Ljubljana, 1949)

Interior / Interior

olje, vezana plošča / oil, plywood, 59 x 40,5 cm

sign.: ni / not signed

inv. št. / inv. nos.: 37607, 91893201082

Rezidenca nekdanje SFRJ v Parizu / *Residence of the former SFRY in Paris*

38. Riko Debenjak (Kanal ob Soči, 1908 – Ljubljana, 1987)

Doma na Krasu / At Home in the Karst, 1957

barvna jedkanica in akvatinta, papir / colour etching and aquatint, paper, list / sheet 412 x 558 mm,

odtis / print 250 x 300 mm

sign. l. sp. / signed lower left: *Epreuve d'Artiste 1957 1/10*; sr. sp. / lower centre: - *Doma na Krasu* -;

d. sp. / lower right: R. Debenjak

inv. št. / inv. no.: 49194

Generalni konzulat nekdanje SFRJ v Gradcu / *Consulate General of the former SFRY in Graz*

45. Andrej Jemec (*Ljubljana, 1934)

Notranja osvetlitev / Interior Lighting, 1961

gvaš, papir / gouache, paper, 673 x 502 mm

sign. d. sp. / signed lower right: A. Jemec 1961.

inv. št. / inv. nos.: 118110903843, 59294

Veleposlaništvo nekdanje SFRJ v Budimpešti / *Embassy of the former SFRY in Budapest*

68. Lojze Spacal (Trst / Trieste, 1907–2000)

Mesto v zrcalu / City in a Mirror, 1954

linorez, papir / linocut, paper, list / sheet 685 x 995 mm, odtis / print 670 x 995 mm

sign. l. sp. / signed lower left: 3/12 »*Mesto v zrcalu*«; d. sp. / lower right: *L. Spacal 1954*

inv. št. / inv. no.: 37745

Rezidenca nekdanje SFRJ v Parizu / *Residence of the former SFRY in Paris*

Vrnitev ambasadorjev umetnosti / The Return of Ambassadors of Art

Umetnine iz nasledstva Jugoslavije / Works of Art from the Yugoslav Succession

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