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Lindenwood University
School of Arts, Media, and Communications

POST-WAR RESTITUTION IN THE REPUBLIC OF CROATIA: AWARENESS OF THE
KOMZA AND RECONCILIATION OF MOVEABLE PROPERTY THROUGH PUBLIC
SCULPTURE

by


Anita Govic

A Project Report Submitted to the Faculty of the College of Arts and Humanities
in Partial Fulfillment of the Requirements for the Degree of Master of Arts in Art History and
Visual Culture at Lindenwood University

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ABSTRACT

Title of Thesis Project: Post-war Restitution in the Republic of Croatia: Awareness of the KOMZA and Reconciliation of Moveable Property Through Public Sculpture.

Anita Govic, Master of Arts in Art History and Visual Culture, 2023

Thesis Directed by: Dr. Trenton Olsen

This project is a public sculpture prototype focused on the need for post-war art restitution in the Republic of Croatia: it will have an impact by enhancing public knowledge of the KOMZA list, which offers legal proof for families to retrieve heirlooms taken during WWII and the wars of secession from Yugoslavia.

The sculpture design includes three pillars, two etched with the 1529 names from the KOMZA list and a third that will be progressively built, brick-by-brick, as artworks are restituted. The nature of viewers' interaction includes access to QR codes that offer links to the KOMZA list, information about restitution efforts in Croatia, or even a mood survey that collects anonymous voluntary data from participants and translates the collective mood into colors projected onto the two limestone pillars of the sculpture/fountain. The sculpture can be viewed from all angles, and the pillars are shaped to represent printed pages of the KOMZA list with 383 etched names on all four sides. Those observing the sculpture can conceive of the many people who have suffered loss. No sculpture, gallery, or public space exists to inform the public about art restitution in Croatia or the KOMZA list.

Keywords: Holocaust, KOMZA, Repatriation, Restitution, Stolen Art, Public Sculpture

Table of Contents

Acknowledgements	3
List of Figures	4
Introduction	5
Literature Review	7
Methodology.....	25
Production and Analysis.....	26
Conclusions	37
Illustrations	39
Bibliography	54

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The project is dedicated to my parents, Sandra Govic (May 1940-March 2023) and Krste Govic (b. September 1931), who have provided a lifetime of love and support.

List of Figures

Figure 1.	<i>1935 Gouache Painting of Vanja Deutsch Maceljski by Milivoj Uzelac</i>	40
Figure 2.	<i>Robert Deutsch Maceljski's Zagreb apartment</i>	41
Figure 3.	<i>Frieda and Dane Reichsmann</i>	42
Figure 4.	<i>"Still Life with a Bottle," by Andre Derain</i>	43
Figure 5.	<i>"Landscape by the Water," by Maurice de Vlaminck</i>	44
Figure 6.	<i>Five Categories of Memorials, infographic by the author</i>	45
Figure 7.	<i>THE HOLOCAUST (1984) by George Segal</i>	46
Figure 8.	<i>Holocaust Memorial by Kenneth Treister</i>	47
Figure 9.	<i>Shoes on the Danube Promenade (2005) by Gyula Parker</i>	48
Figure 10.	<i>The Last Way (2000) by Leonid Levin and Else Pollack</i>	49
Figure 11.	<i>Liberation (1985) by Nathan Rapoport</i>	50
Figure 12.	<i>The Memorial to the Murdered Jews (2005) in Berlin, Germany, by architect P. Eisenman</i> ..	51
Figure 13.	<i>Richard Serra, Gravity, 1993</i>	52
Figure 14.	<i>Public Sculpture Design Strategies, infographic by the author</i>	53
Figure 15.	<i>The Ando Gallery at the Art Institute of Chicago. photograph by the author</i>	36

Introduction

Imagine a fifty-year annual journey to Zagreb, Croatia, visiting government offices and art museums in a frustrating and fruitless effort to retrieve artwork stolen from your family.¹ This was the case for individuals such as Danica Svoboda, who died twenty years before some justice would finally be served.² Complexities of post-war restitution efforts, cultural heritage, and reconciliation are vital components of this thesis project. The subject has broad social and political relevance; however, the focus is on post-conflict efforts in the Republic of Croatia, a region with thousands of looted items spanning decades. The project highlights the peripheral impacts of war, such as the complicated historical and ethical questions surrounding lost art.

To bring awareness of the necessity for restitution of artwork taken from Croatian citizens during World War II, the final deliverable for this project is a prototype for a public sculpture and fountain with a space for contemplation and restitution information that I will seek to have installed on the campus of the University of Zagreb, Croatia. The sculpture's interactive element allows visitors to access details about artworks stolen from Croatian citizens during World War II and the status of their reconciliation. Two Brač limestone towers, a locally sourced material etched with names from the KOMZA list (described below), are partnered with a pressed glass brick tower that receives additions for every successful restitution case. The water gently cascading over the limestone will contain 1% salt, the same percentage in human tears.

WWII and the Croatian Wars of Independence have left an indelible mark on the citizens of the region who survived them. Accounts from residents of coastal Croatia who endured the invasion of German Nazi soldiers and the Ustaše regime relay that any male over the age of fifteen was abducted and forced to do labor such as digging tank trenches. One account from a Croatian child...

¹ Catherine Hickley, "Croatia Museums Return Art Looted During Holocaust to Jewish Heir," *The New York Times*, September 22, 2023, <https://www.nytimes.com/2023/09/22/arts/design/croatia-restitution-holocaust.html>.

² Ibid.

“Mother made a hole in our wood pile to hide Pete when they came for him.”³ Krste Gović was a small boy of nine years when Nazi Germany occupied Croatia on April 10, 1941.⁴ That day marked the beginning of unspeakable acts of genocide that were already taking place in other parts of the world. The Ustaše, led by Ante Pavelic, governed the one-party state of Croatia called Nezavisna Država Hrvatska (NDH) as part of a Nazi Germany and Fascist Italy puppet government.⁵ The Ustaše militia was responsible for the genocide of multiple ethnic groups of Croatian citizens, including Jews, Roma, and Serbians. Under the WWII Ustaše regime between 1941 and 1945, nearly 400,000 people were slaughtered, leaving few heirs to the property and art that was also confiscated. After World War II, the region was conglomerated into the communist country of Yugoslavia, which lasted for decades until the wars of secession began in 1991. These wars also meant the loss of thousands of lives and looted artwork.

This is a momentous time for the restitution of moveable property in post-war Croatia; the first case of artwork being returned from Croatian museums to an heir of a Holocaust victim occurred in September 2023.⁶ The efforts for reconciliation are evolving in the area; the sculpture itself is also designed to evolve with a third tower gaining bricks for every returned artwork. As part of my thesis project, I have contacted Rafi Barnett and Dr. Wesley Fisher of the World Jewish Restitution Organization, Dr. Naida-Michal Brandl of Zagreb University, and Dr. Ognjen Kraus, the Head of the Croatian Jewish Community, to consult on the design and to begin laying the groundwork towards the execution and instillation of this monument.

As will be discussed in the literature review, the Claims Conference of the World Jewish Restitution Organization has listed the laws and treaties dealing with art restitution in Croatia. In

³ Krste Gović (Dalmatian citizen during World War II) in discussion with the author, June 2023.

⁴ Lauren A Rivera, "Managing "Spoiled" National Identity: War, Tourism, and Memory in Croatia," *American Sociological Review* 73 (4), accessed June 16, 2023. <https://www.jstor.org/stable/25472547>.

⁵ “The JUST Act Report: Croatia,” *US Department of State*, accessed June 14, 2023, www.state.gov/reports/just-act-report-to-congress.

⁶ Catherine Hickley, “Croatia Museums Return Art Looted During Holocaust to Jewish Heir,” *The New York Times*, September 22, 2023, <https://www.nytimes.com/2023/09/22/arts/design/croatia-restitution-holocaust.html>.

1998, Croatia participated in the Washington Conference on Holocaust-Era Assets, and The Commission for Gathering and Protecting Cultural Monuments and Antiques, or KOMZA, was developed, which documents over 1500 people and their stolen artwork from WWII.⁷ Croatia archived this list of art distributed to institutions between 1945 and 1949. In 2019, the KOMZA list was digitized and made available to the public, making it a viable pathway for heirs to prove the rights of restitution.

The sculpture and fountain proto-type designed for this thesis project creates a first-of-its-kind physical record of the KOMZA list and serves as an accessible space for reflection. The interactive sculpture and fountain are designs informed by art restitution in Croatia and historical art analysis of public sculpture. This project is needed, in part, because the KOMZA list is available online but not easily found or made accessible through public search engines when using related terms or phrases. Only one family from the 1529-line KOMZA list has had artwork returned; momentum for the return of looted art has finally been built in Croatia, but a significant paradigm shift in awareness is needed to help communities heal.

Literature Review

Historical Origins of the Restitution Struggles in Croatia

The following literature review chronicles state-of-the-field research on public sculpture and the restitution of moveable property in the Republic of Croatia. A brief history of the wars in Croatia is included for context and explains why tens of thousands of artworks have been taken from and displaced within the Republic of Croatia. There will also be a short description of the laws and treaties created in the eight decades since World War II that dealt directly or indirectly with the restitution of moveable and immovable property; some laws were meant to hinder, and some were meant to help. The journeys of a few specific individuals listed on the KOMZA will be explored, and examples of successful museum repatriation efforts from Croatia and the world will also be included to establish

⁷ “Chronology of Relations between the Claims Conference/WJRO and the Republic of Croatia in regard to Looted Art and Cultural Property,” Claims Conference – WJRO, accessed June 8, 2023, <https://art.claimscon.org/>

current best practices. Finally, a review of Holocaust memorials and public sculptures are included to inform the design strategies for the sculpture and fountain prototype being developed for this thesis project.

Yugoslavia was created at the end of World War I when Bosnian, Croatian, and Slovenian regions split from the Austro-Hungarian Empire and joined Serbia.⁸ According to the United States Department of State, Yugoslavia was later segmented during World War II, coinciding with the Nazi invasion of the area.⁹ The US JUST Act Report states that nearly 400,000 lives were taken in Croatia amid World War II with the help of the Ustaše.¹⁰ Noted in the report, 30,000 Croatian Jewish citizens, 25,000 Croatian Romani, and 320,000-340,000 Croatian Serbs were murdered between 1941 and 1942; their property and belongings were confiscated, and they had no rights under the new laws.¹¹ Roughly 1700 Jewish citizens survived the atrocities of WWII in Croatia but had no means of reclaiming what was taken from them; art and artifacts were auctioned, and many Ustaše generals bought some goods and artwork.¹² Much of the looted art is still in Croatian museums, such as the Strossmayer Gallery of Old Masters in Zagreb.¹³

The end of World War II marked the beginning of communist Yugoslavia, which unified warring states but did not end the pain and resentment of those who suffered loss and would later fight to dismantle the unification. The communist leader, Josip Broz Tito, died in 1980, and new leadership meant a brewing desire for independence from communism and from forced unification. The wars of secession from Yugoslavia began in 1991; the entire region was again host to tens of thousands of

⁸ Davide Rodogno, "Fascism's European empire: Italian occupation during the Second World War," 95; *Cambridge University Press*, 2006 [ISBN 0-521-84515-7](https://doi.org/10.1017/9780521845157).

⁹ "The Breakup of Yugoslavia, 1990-1992," *U.S. Department of State: Office of the Historian*, accessed June 16, 2023, <https://history.state.gov/milestones/1989-1992/breakup-yugoslavia>.

¹⁰ "The JUST Act Report: Croatia," *U.S. Department of State*, accessed June 14, 2023, www.state.gov/reports/just-act-report-to-congress.

¹¹ Ibid.

¹² Ibid.

¹³ Catherine Hickley, "Croatia Takes a Step toward Returning Art Looted during the Holocaust," *The New York Times*, November 3, 2022, <https://www.nytimes.com/2022/11/03/arts/design/croatia-jewish-art-restitution.html>.

murders, genocide, and hundreds of thousands of displaced citizens. The Croatian War of Independence officially ended on November 12, 1995; since then, citizens and the government have faced mixed successes in restoring art and artifacts. Nearly 50,000 items had been looted during the war, and, to date, 25,260 artworks were returned to Croatia from Serbia, but a recorded 24,500 from 45 Croatian museums have yet to be restituted.¹⁴

The preceding segment describes unfathomable casualties and suffering. As stated earlier, the loss of property and art pales in comparison. This research does not intend to imply that stolen and looted art during wartime has the same weight as fatalities. The restitution of artwork to the victims and their families may offer the slightest comfort; for that reason, it is worth investigating. Artwork is also crucial for preserving personal and cultural identity, making it critically important to preserve when communities face genocide.

Property, art, and artifacts confiscated, stolen, or looted in Croatia during World War II and the Croatian War of Independence are in the tens of thousands. In Zagreb alone, 2,161 Jewish properties were seized during World War II.¹⁵ According to *Balkan Transitional Justice*, 24,500 pieces taken from 45 Croatian art museums during the War of Independence have yet to be returned.¹⁶ The exact number of pieces and properties that need restitution is unclear, but the KOMZA list released in 2019 is the most complete thus far.

Various Laws, Treaties, and Organizations

The Claims Conference of the World Jewish Restitution Organization (WJRO) has listed the laws and treaties dealing with restitution in Croatia and the KOMZA list on its website. The KOMZA list was developed by Croatian representatives at the Washington Conference on Holocaust-Era

¹⁴ “Croatia Urges Serbia to Return Religious Artefacts,” *Balkan Transitional Justice*, accessed June 12, 2023 <https://balkaninsight.com/2017/01/04/croatia-urges-serbia-to-return-religious-artefacts-01-04-2017/>.

¹⁵ “The JUST Act Report: Croatia,” *U.S. Department of State*, accessed June 14, 2023, www.state.gov/reports/just-act-report-to-congress.

¹⁶ “Croatia Urges Serbia to Return Religious Artefacts,” *Balkan Transitional Justice*, accessed June 12, 2023 <https://balkaninsight.com/2017/01/04/croatia-urges-serbia-to-return-religious-artefacts-01-04-2017/>.

Assets in 1998.¹⁷ They archived a list of documented art distributed to institutions between 1945 and 1949 under The Commission for the Gathering and Protecting of Cultural Monuments and Antiques (in the Croatian language, this creates the acronym KOMZA). Work that was transferred between private individuals was not documented. According to the US JUST Act, many war criminals brought WWII looted art to South America when they went into hiding.¹⁸ The KOMZA reports on the belongings taken from 1529 individuals from 1945-1949. It lists the known locations and briefly describes the artifacts; this critical document is being used to establish legal claims and help museums research the provenance of collections. The KOMZA list is made accessible by the World Jewish Restitution Organization on its Claims Conference site, which can be found by clicking this [link](#).¹⁹

Individual Cases of Restitution

As predicted, the KOMZA list has aided in the return of looted art. Out of the 1529 individuals listed on the KOMZA, the first successful restitution occurred in September 2023. Each of the 1529 people listed has a story, and a few of those will be described below.

One such story from the KOMZA list is that of Vanja Deutsch Maceljski, a little girl whose parents were murdered during WWII; she spent decades of her adult life trying to retrieve a portrait painted of her, but it is still held in Zagreb's Modern Gallery in Croatia. The case is outlined by Dr. Naida-Michal Brandl of the University of Zagreb in "Croatia Takes a Step Toward Returning Art Looted during the Holocaust."²⁰ Vanja Deutsch Maceljski survived the Holocaust in Croatia, but her father was sent to Auschwitz and murdered. Her portrait (see Figure 1), rendered in gouache by the artist Milivoj Uzelac (1935), ended up in Zagreb's Modern Gallery.²¹ Vanja Deutsch Maceljski tried

¹⁷ "Chronology of Relations between the Claims Conference/WJRO and the Republic of Croatia in regard to Looted Art and Cultural Property," *Claims Conference – WJRO*, accessed June 8, 2023, <https://art.claimscon.org/>

¹⁸ "The JUST Act Report: Croatia," *U.S. Department of State*, accessed June 14, 2023, www.state.gov/reports/just-act-report-to-congress .

¹⁹ "Chronology of Relations between the Claims Conference/WJRO and the Republic of Croatia in regard to Looted Art and Cultural Property," *Claims Conference-WJRO*, accessed June 8, 2023.

²⁰ Catherine Hickley, "Croatia Takes a Step toward Returning Art Looted during the Holocaust," *The New York Times*, November 3, 2022, <https://www.nytimes.com/2022/11/03/arts/design/croatia-jewish-art-restitution.html>.

²¹ *Ibid.*

to get back the portrait that her father had commissioned by contacting the Yugoslavian authorities in 1958; she tried again in 1967 without success.²² Clearly, this painting and the other paintings that belonged to her family were important to her and tragically, she was not reunited with the work during her lifetime. Her stepdaughter, Beth Bird Pocker, who lives in Florida, feels compelled to honor her stepmother's wishes of having the work returned.²³

The combined efforts of the WJRO, Dr. Naida-Michal Brandl, Holocaust survivors, their heirs, the Croatian government, and lawyers have contributed to the most successful example of individual restitution in the area to date. In September 2023, artwork from three different Croatian museums was returned to Andy Reichsman, the grandson of Frieda and Dane Reichsmann, who were murdered in Auschwitz during WWII.²⁴

According to the *New York Times* article by Catherine Hickley, published on September 22, 2023, a 70-year battle for restitution was finally resolved with the return of artwork from three museums in Croatia.²⁵ The Reichsmann restitution journey is worth telling because its complexities contain information that could expedite future resolution of cases. The most prolonged battle was fought by Danica Svoboda, daughter of Frieda and Dane Reichsmann, who traveled to Zagreb, Croatia, every year for 50 years, meeting with government and museum officials in a fruitless effort to get her family's artwork returned.²⁶ Danica Svoboda sadly passed away twenty years before her battle for restitution was won, but in 2020, when a first milestone was reached, the courts determined the paintings belonged to the heirs and not the museums; in 2021, the courts named Andy

²² Naida-Michal Brandl, "Restitution of Movable Property in Croatia." *Holocaust Looted Art and Cultural Property Initiative*, October 19, 2022, <https://art.claimscon.org/work-provenance-research-archives/croatia-report> restitution-of-moveable-property/.

²³ Catherine Hickley, "Croatia Takes a Step toward Returning Art Looted during the Holocaust," *The New York Times*, November 3, 2022, <https://www.nytimes.com/2022/11/03/arts/design/croatia-jewish-art-restitution.html>.

²⁴ Catherine Hickley, "Croatia Museums Return Art Looted During Holocaust to Jewish Heir," *The New York Times*, September 22, 2023, <https://www.nytimes.com/2023/09/22/arts/design/croatia-restitution-holocaust.html>.

²⁵ Ibid.

²⁶ Ibid.

Reichsman, Danica Svoboda's nephew as the heir.²⁷ On a side note, the KOMZA list was made public in 2019, and this case finally saw forward momentum in 2020. A search of the KOMZA includes Dane Reichsmann's name on line thirteen. Another name on line thirteen of the KOMZA was Marijan Polić. According to *ArtDependence Magazine*, the Reichmann's gave their paintings to Marijan Polić when the Ustaše/NDH confiscated their property.²⁸ Marijan Polić gave the paintings to the post-war Commission for the Collection and Preservation of Cultural Monuments and Antiques. The paintings were then given to the Ministry of Science and Culture, which delivered the works to museums. When the National Museum of Modern Art received the paintings, they were appropriately listed in the Storage Book rather than as museum property; this fact aided in the legal battle.²⁹

Finally, in September 2023, the work was returned to Andy Reichsman from three Zagreb museums: the National Museum of Modern Art, the Croatia Academy of Sciences and Arts, and the Zagreb Museum of Arts and Crafts.³⁰ Some of the pieces that belonged to Andy Reichsman's grandparents, Frieda and Dane Reichsmann (see Figure 3), were by André Derain (see Figure 4), Maurice de Vlaminck (see Figure 5), Pablo Picasso, and Paul Cézanne.³¹ The perseverance of the Reichsmann heirs must be noted here for their 70-year struggle; had any of them grown weary and given up, this success story would not exist. Some other notable supporters were Monica Matić, Andy Reichsman's lawyer, Nina Obuljen Korzinek, Croatian Minister of Culture and Arts, and Gideon Taylor, President of the World Jewish Restitution Organization.³²

Logic would say that museums would be reluctant to return valuable artwork from their

²⁷ Ibid.

²⁸ "Croatia Returns Looted Art to Grandson of Holocaust Victim," *ArtDependence Magazine*, September 25, 2023, <https://www.artdependence.com/articles/croatia-returns-looted-art-to-grandson-of-holocaust-victim/>.

²⁹ Ibid.

³⁰ Catherine Hickley, "Croatia Museums Return Art Looted During Holocaust to Jewish Heir," *The New York Times*, September 22, 2023, <https://www.nytimes.com/2023/09/22/arts/design/croatia-restitution-holocaust.html>.

³¹ Ibid.

³² Ibid.

collections. Zagreb's National Museum of Modern Art said they "regret that the restitution had taken three generations" and were "working intensively on researching provenance."³³ It was noted earlier that the museum directors who received the paintings in the late 1940s deliberately did not list them as museum property, which aided the fight for restitution.

The KOMZA list helps to put details behind the lives lost. As mentioned earlier, many of the artworks taken from these families were placed in Croatian museums. The wars of the early 1990s may complicate restitution efforts for heirs of those works because nearly 50,000 items were looted from 45 Croatian museums during those wars. Nearly 24,500 are still unaccounted for, some of which could be pieces taken from Holocaust victims. That would mean the artworks were looted twice.

Another fact that complicates the restitution of the art of Holocaust victims is that Nazis brought in artwork to Croatia, looted from other countries when they were trying to hide it from Allied forces.³⁴ Some of this work may be in Croatian museums or private collections. War criminals also fled to other countries, bringing their stolen items with them. Decades after tribunals, some of those artworks were brought back to Croatia and have not been chronicled in the KOMZA. Artwork changed hands during the war and was often moved to protect it from looting and damage. The Reichsmann case marks a shift toward restitution in Croatia. Not every country will have a KOMZA list, and not every museum that acquired artwork from war victims will inventory the work to note the rightful owners, but what may happen is a transition in protocols and ethical belief systems. If success stories of restitution are shared and celebrated, they could lead to positive public opinion and museum support.

Memorial Sculpture Design

Justification

³³ Catherine Hickley, "Croatia Museums Return Art Looted During Holocaust to Jewish Heir," *The New York Times*, September 22, 2023, <https://www.nytimes.com/2023/09/22/arts/design/croatia-restitution-holocaust.html>.

³⁴ "The JUST Act Report: Croatia," *U.S. Department of State*, accessed June 14, 2023, www.state.gov/reports/just-act-report-to-congress.

Restitution of stolen artwork is one small way to bring peace to individuals and/or their heirs in the aftermath of war. The fight to reconcile looted art has led to decades-long struggles with little resolution. Public awareness, education, and a paradigm shift in the ethical beliefs about pillaged artwork are essential to resolve cases successfully. The National WWII Museum in New Orleans, Louisiana, will open the Liberation Pavilion on November 3, 2023.³⁵ There will be an exhibit on the first floor dedicated to the Monuments Men and Women who risked their lives for the protection and return of artwork stolen during WWII. Aside from this exhibit, there are no public spaces dedicated to the cause of art restitution and none specifically addressing the losses in Croatia. The KOMZA list shows a substantial percentage of moveable property stolen during WWII came from Zagreb, Croatia, including the case studies in this literature review. Zagreb would be a fitting location for a sculpture and fountain that creates an interactive public space for awareness of artwork that should be returned and for quiet contemplation. Designing such a space requires a review of existing World War II memorials and public sculpture. The following section will explore the elements of successful public sculpture with critical acclaim and appreciation.

Analysis of World War II Memorials and Public Sculpture

The meaning and experience behind sculptures may vary widely in interpretation between art critics, art historians, and public viewers. In “Memorial Mania: Fear Anxiety and Public Sculpture,” Erika Doss describes the US phenomenon of citizens wanting to feel historical events on a personal and emotional level.³⁶ Monuments are a prevalent part of the landscape, not only in the United States but also worldwide. Erika Doss explains that this was not the case in early America when the focus was on creating enlightened individuals who could transfer knowledge about the country’s legacy without needing monuments; it was not until the mid-nineteenth century that memorial sculptures became a trend.³⁷ In her article “Expecting Violence: Richard Serra’s Gravity, the US Holocaust

³⁵ *The National WWII Museum, New Orleans, Louisiana*, <https://www.nationalww2museum.org/media/media-resources/liberation-pavilion>.

³⁶ Erika Doss, “Memorial Mania: Fear, Anxiety, and Public Sculpture,” *Museum* 87, no. 2 (March/April 2008): 46.

³⁷ *Ibid.*

Memorial Museum, and Counter Monuments,” Mya Dosch explained that there was a proliferation of Holocaust memorials in the 1980s and 1990s.³⁸ Reasons for the increase in Holocaust memorials during this time could be due to multiple factors, such as the approaching fiftieth anniversary of World War II, the aging population of Shoah/Holocaust survivors, and perhaps enough time to create an ability to face the painful past. The film *Schindler’s List* was released in 1993, the same year the US Holocaust Memorial Museum in Washington DC was opened.³⁹ The public wanted the memory of the Holocaust to resonate within them, a phenomenon Michael Berenbaum of the USHMM called “the Americanization of the Holocaust.”⁴⁰ Berenbaum did not coin that phrase in a derogatory way; he meant that Americans wanted to be able to empathize with Holocaust survivors. This “want” influenced the design of Holocaust memorial sculptures worldwide.

Holocaust Memorial Canons

Researching hundreds of Holocaust memorial canons has revealed patterns that I have narrowed to roughly five main styles in which most can be categorized: sculptures that depict anguish and torture, the heroic-allegorical, the representational and stand-alone, the minimalist and incorporated, and the interactive unconventional (see Figure 6). The first listed style adheres to Michael Berenbaum’s idea mentioned previously.

Anguish and Torture

Michael Berenbaum’s concept of “the Americanization of the Holocaust,” a desire to empathize with the suffering of others, meant that many Holocaust memorials in the 1980s and 1990s focused on “bodily violence.”⁴¹ Sculptures would show the emaciated bodies of victims with a focus on suffering and anguish. One such work is *The Holocaust* (see Figure 7), created in 1984 by George Segal. The sculpture exists at the Holocaust Memorial in San Francisco, California, and depicts a

³⁸ Mya Dosch, “Expecting Violence: Richard Serra’s Gravity, the US Holocaust Memorial Museum and Counter Monuments,” *Sculpture Journal* 26, no. 2 (2017): 219.

³⁹ Dosch, 223.

⁴⁰ Dosch, 223.

⁴¹ Dosch, 224.

suffering person trapped behind barbed wire with a pile of starved and broken victims on the ground behind him. This work creates a visual experience that shocks and commands empathy. According to Mya Dosch, the viewer can empathize with the horror while remaining safe.⁴² Critic Griselda Pollock stated that “tourists want to see something worth remembering.”⁴³ Holocaust memorials that depict anguish and torture are indicators of the bodily harm that Shoah survivor Charlotte Delbo described to Jill Bennett as “sense memory.”⁴⁴ A visitor to memorials will experience “ordinary memory” without connection to the actual events triggering trauma, but the severity of the subject matter is used to facilitate empathy. The US Embassy in Israel highlights several Holocaust memorials worldwide, three of which fall into this category. In Budapest, Hungary, the *Shoes on the Danube Promenade* (2005) by Gyula Parker represents the horrific WWII fascist practice of forcing men, women, and children to remove their shoes before being shot into the river (see Figure 8).⁴⁵ In Miami Beach, Florida, the *Holocaust Memorial* (1990) by Kenneth Treister is an outstretched hand with a seven-digit number from Auschwitz and numerous suffering souls on the arm⁴⁶ (see Figure 9). In Minsk, Belarus, *The Last Way* (2000) by Leonid Levin and Else Pollack is a bronze sculpture depicting a small percentage of the 5000 starved Minsk prisoners of war forced to plummet to their deaths (see Figure 10).⁴⁷

Heroic-Allegorical

Heroic-Allegorical sculptures often contain figures in triumphant poses overcoming implied adversity and/or helping others. A Holocaust memorial that transitions from those depicting anguish

⁴² Mya Dosch, “Expecting Violence: Richard Serra’s Gravity, the US Holocaust Memorial Museum and Counter Monuments,” *Sculpture Journal* 26, no. 2 (2017): 225.

⁴³ Dosch, 224.

⁴⁴ Dosch, 221.

⁴⁵ Mark Trainer, *The US Embassy in Israel*, January 25, 2018. accessed September 27, 2023. <https://il.usembassy.gov/holocaust-memorialized-throughout-world/>

⁴⁶ Ibid.

⁴⁷ Ibid.

and torture to the heroic-allegorical is *Liberation* (1985) by Nathan Rapoport (see Figure 11). This sculpture exists in New Jersey and depicts a worn and fading Holocaust victim being brought to safety by a US soldier.⁴⁸ The fifteen-foot statue crosses the line into the heroic-allegorical category with a neo-classical style by creating an image that idealizes the proportions of the soldier and utilizes bronze on a marble pedestal. Another sculpture by Nathan Rapoport is the *Warsaw Ghetto Uprising* (1976) in Jerusalem meant to depict the Jewish resistance to Nazi forces.⁴⁹ Rapoport again uses high relief, bronze, and representational figures to show strength and courage.

Representational and Stand-Alone

A stand-alone sculpture does not require its location or surroundings to have context or significance to be appreciated or understood; in theory, this type of sculpture could be installed anywhere and still communicate the same ideas. The third category, representational and stand-alone, could apply to Rapoport's work, which contains identifiable elements; however, pieces in this category do not necessarily fit in the heroic-allegorical category. Yaacov Agam, an Israeli artist, created a stand-alone Holocaust memorial (2003) in New Orleans, Louisiana. Mark Trainer features the sculpture on the US Embassy in Israel's website. The artwork has nine panels that change from a colorful Star of David to grim views of the Holocaust to images of hope.⁵⁰ The piece is stand-alone and not part of a Holocaust Museum like *The Hall of Names* (1977) at Yad Vashem in Jerusalem.⁵¹ *The Hall of Names* is an enormous dome with 600 pictures of Holocaust victims; 600 is .01% of the 6,000,000 total victims. It is a representational sculpture and fits in the context of the museum. Holocaust memorial sculptures that are not part of a museum complex, such as Yaacov Agam's memorial in New Orleans, can communicate visually or supply additional information in the form of

⁴⁸ Mya Dosch, "Expecting Violence: Richard Serra's Gravity, the US Holocaust Memorial Museum and Counter Monuments," *Sculpture Journal* 26, no. 2 (2017): 227.

⁴⁹ James E. Young, "The Biography of a Memorial Icon: Nathan Rapoport's Warsaw Ghetto Monument," *Representations*, no. 26, Spring 1989: 69-106.

⁵⁰ Mark Trainer, *The US Embassy in Israel*, January 25, 2018, accessed September 27, 2023, <https://il.usembassy.gov/holocaust-memorialized-throughout-world/>.

⁵¹ Ibid.

plaques or links. Another stand-alone sculpture was created by Pittsburgh schoolchildren who collected six million pop tabs to represent the victims of the Holocaust (2013).⁵² The tabs were put into glass blocks and made into a large Star of David. The event commemorated Holocaust survivors, and the educational aspect of the sculpture not only occurred with plaques but also in the collection and construction process completed by the children. Sven Milekic describes a representational monument in Zagreb, Croatia, that falls short of educating the public with an informational plaque.⁵³ The memorial is a black steam engine that was used to transport Holocaust victims to the Ustaše-concentration camp called Danica (1942, 2019).⁵⁴

Minimalist and Incorporated

Unlike representational sculpture, minimalist sculpture may not communicate purpose and meaning quickly without additional information provided. Minimalist sculpture is non-representational and often relies on simplistic forms and natural finishes. Some minimalist sculptures feature geometric shapes that are repeated or juxtaposed with contrasting forms. For this reason, many minimalist Holocaust memorial sculptures exist in museums where visitors receive information via sources such as pamphlets and placards, making interpretations of the sculptures feasible. *The Memorial to the Murdered Jews* (2005) in Berlin, Germany, by architect Peter Eisenman, contains 2,711 concrete steles spanning 19,000 square feet, covering the previous Berlin Wall⁵⁵ (see Figure 12). The title of the work and its location help convey meaning along with the stark grey, grave-like stele that encompasses a vast horizon. A minimalist sculpture in the US Holocaust Memorial Museum in Washington, DC has received positive reviews from art critics and historians. In her article

⁵² Christopher Cox, "Pittsburgh schoolchildren and their families have collected 6 million soda pop can tabs and plan to display them all inside a memorial to commemorate victims of the Holocaust," *Associated Press Video*, 1_o0zmv0et (2012): EBSCO.

⁵³ Sven Milekic, "Zagreb's Holocaust Memorial Obscures WWII Crimes in Croatia," *Balkan Transitional Justice*, June 6, 2019, accessed September 27, 2023. <https://balkaninsight.com/2019/06/06/zagrebs-holocaust-memorial-obscurities-wwii-crimes-in-croatia/>.

⁵⁴ Ibid.

⁵⁵ Mark Trainer, *The US Embassy in Israel*, January 25, 2018, accessed September 27, 2023, <https://il.usembassy.gov/holocaust-memorialized-throughout-world/>.

“Expecting Violence: Richard Serra’s Gravity, the US Holocaust Memorial Museum, and Counter Monuments,” Mya Dosch describes Serra’s sculpture, *Gravity* (1993), as a 3.6-meter Cor-Ten steel slab in the *Hall of Witness* (1993)⁵⁶ (see Figure 13). Mya Dosch lists numerous reviews from critics such as Hal Foster, Adrian Dannatt, Neville Dubow, and Mark Godfrey, proclaiming that the enormous sculpture puts viewers in a state of unease with the threat of bodily harm from the enormous monolith.⁵⁷ With its monolithic slab weighing several tons separating a stairway and two-story height, the piece was constructed to intimidate and separate viewers, as happened to families during the Holocaust. The critical analysis of the sculpture is consistent, but Mya Dosch explains that the visitor experience is inconsistent with the reviews; she observed visitors leaning against the sculpture and barely noticing that it was an installation.⁵⁸ One critical review by Michael Kimmelman explained that Serra’s *Gravity* fit in too well with Freed’s industrial architecture in the *Hall of Witness*, making the sculpture look “decorous.”⁵⁹ This could explain the lack of fear and awe on the part of the visitors.

Interactive Unconventional

Visitors are not as likely to overlook or misread sculptures in the final category, interactive unconventional. Mya Dosch explains that interactivity is an essential part of the “counter monument,” further stating that “counter monuments are not massive, permanent, dogmatic, or consoling.”⁶⁰ The ephemeral quality of some unconventional monuments means that their permanence and effectiveness in communicating ideas will rely on viewer experience, memory, and written memoirs; when a viewer interacts with this type of memorial, they are more likely to develop memories that can be shared with others. Interactive unconventional memorials, including websites,

⁵⁶ Mya Dosch, “Expecting Violence: Richard Serra’s Gravity, the US Holocaust Memorial Museum and Counter Monuments,” *Sculpture Journal* 26, no. 2 (2017): 217.

⁵⁷ Dosch, 217.

⁵⁸ Dosch, 225.

⁵⁹ Dosch, 226.

⁶⁰ Dosch, 222.

programs, and films, can take various forms. The Monuments Men and Women Foundation website contains an extensive list of restituted and missing artwork from WWII and includes a call to action for reporting people or museums with looted property.⁶¹ The website, designed with a memorial's somber and respectable formatting, offers more information than a sculpture but may not provide the same visceral experience. For example, Stanley Saitowitz created an interactive sculpture, *The New England Holocaust Memorial* (1995), in Boston, comprised of six glass towers etched with seven-digit numbers representing the tattoos received by Auschwitz detainees.⁶² With light projected from above, a passerby would be visually stamped with the seven-digit numbers, bringing awareness of the horrors that represents.⁶³ Another interactive memorial by Jochen Gerz and Esther Shalev-Gerz called *Monument Against Fascism, War, and Violence* (1986) invited visitors to write their name or a message on a twelve-meter plinth.⁶⁴ When the structure was filled with writing, it would be dug into the ground, revealing another section for adding visitor comments; this would continue until the sculpture was buried completely.⁶⁵ Some memorials are interactive with the simple act of reading inscribed names or leaving votives to honor the lives lost. Two such monuments are the *Memorial des Martyrs de la Déportation* (1962) in Paris, consisting of an unknown tomb and 200,000 glass crystals, and Vienna's *Nameless Library*, a concrete library with books representing unfinished lives.⁶⁶

The five types of Holocaust memorials listed serve the same purpose of honoring, educating, sparking contemplation, and ensuring the public does not forget the tragic loss that has occurred.

⁶¹ "The Monuments Men and Women," <https://www.monumentsmenandwomenfnd.org/>.

⁶² Mya Dosch, "Expecting Violence: Richard Serra's Gravity, the US Holocaust Memorial Museum and Counter Monuments," *Sculpture Journal* 26, no. 2 (2017): 220.

⁶³ Dosch, 220.

⁶⁴ Dosch, 222.

⁶⁵ Dosch, 222.

⁶⁶ Mark Trainer, *The US Embassy in Israel*, January 25, 2018, accessed September 27, 2023, <https://il.usembassy.gov/holocaust-memorialized-throughout-world/>.

Successful memorial sculpture must be meaningful, thoughtfully designed, and informed by the opinions of those being commemorated. Successful public sculpture and spaces have related yet slightly different requirements that have also informed the prototype design for this project. The following section includes an academic review of successful and unsuccessful public sculpture.

Public Sculpture Design

Similar to evaluating World War II monuments and memorials, analysis and interpretation of public sculpture varies widely among art critics, art historians, and public viewers. Scholarly reviews of public sculpture have a wider breadth of topics because the meaning, or lack of meaning, behind the artwork is less pinpointed. Intent, location, style, funding, and interaction have a far-reaching span of differences, as do the categories scholars have placed the work within. An investigation of existing academic articles and books on public sculpture has been used to produce a composite list of design strategies considered effective and ineffective, which will be revealed in the following paragraphs (see Figure 14).

The positive aspects of public sculpture have been categorized in several ways by multiple authors. In “The Impacts of Public Art on Cities, Places and People’s Lives,” author Ming Cheung classified the following eight categories of impact: placemaking, society, culture, economy, sustainability, wellbeing, wisdom, and innovation.⁶⁷ Other authors have presented alternate ideas that fit within Ming Cheung’s list as sub-categories or expand on its concepts. Generally, if a public sculpture contributes to one or more categories mentioned, it is considered adequate or effective, no matter the intended purpose, but the intent should not be ignored. In *The Practice of Public Art*, Cameron Cartiere and Shelly Willis argue that public art needs to be evaluated beyond its aesthetics to include its ability to invoke appropriate public engagement or use, bring social awareness, encourage conversation, and improve or energize a site.⁶⁸ One use for public sculpture not found in

⁶⁷ Ming Cheung, Natasha Smith, and Owen Craven, “The Impact of Public Art on Cities, Places and People’s Lives,” *Journal of Arts Management, Law & Society*, vol. 52, no. 1 (2022): 39.

⁶⁸ Cameron Cartiere and S. Willis, “The Practice of Public Art,” *Routledge*, (2008): 16. ISBN 9780415878395

any book or journal reviewed was vindication or public shame; however, empirical evidence exists for anyone in the Chicagoland area of Illinois. If a contractor or business hires non-union workers, a 15-foot inflatable rat with red eyes and a sharp scowl may be placed on public areas of the site to, among other reasons, invoke shame. That is not the only example of sculpture being used for vindication or shame, but it illustrates the multiple variations that public sculpture can embody. Public sculpture is not always well-received, making it crucial for any design to be informed by what has been effective and successful.

Purpose, use, and value should be considered when evaluating sculpture in a public place; Caroline Milne and Dorina Pojani explore these ideas in “Public Art in Cities: What Makes it Engaging and Interactive?”⁶⁹ Milne and Pojani conducted observational studies that evaluated the success of public sculpture based on the level of public engagement; the study was informative regarding design strategies but did not evaluate if the purpose was being conveyed. The purpose of public sculpture can be personal, governmental, religious, educational, celebratory, provoking, entertaining, commodifying, and supporting urban or natural environments.⁷⁰ Ming Cheung’s innovation, well-being, and culture categories supplement this list.⁷¹

Public Sculpture: Purpose

Studying viewer engagement is one way to evaluate the effectiveness of a sculpture. Still, it would take in-depth surveys and questionnaires to know if the intended purpose is being conveyed. Renée Ater used art historical methodology to evaluate the success of memorial sculptures in “Slavery and Its Memory in Public Monuments”.⁷² Renée Ater’s evaluation of three monuments prioritized their purpose: standing as “visible markers of slavery” and preventing “the oblivion of

⁶⁹ Caroline Milne and D. Pojani, “Public Art in Cities: What Makes it Engaging and Interactive?,” *Journal of Urban Design* 28, no. 3 (2023): 297.

⁷⁰ Milne and Pojani, 297-303.

⁷¹ Ming Cheung, Natasha Smith, and Owen Craven, “The Impact of Public Art on Cities, Places and People’s Lives,” *Journal of Arts Management, Law & Society*, vol. 52, no. 1 (2022): 39.

⁷² Renée Ater, “Slavery and Its Memory in Public Monuments,” *American Art* 24, no. 1 (2010): 20.

memory.”⁷³ Public sculptures and memorials made with solid intent should be evaluated, at least partially, on the ability to communicate the ideas that drove the design. Richard Serra’s piece, *Gravity* (1993), fell short of creating a sense of isolation and violence when viewers were observed ignoring or even leaning against the structure to send text messages.⁷⁴ Another sculpture that faced some criticism was *The African American Monument* (2002) in Savannah, Georgia, by Dorothy Spradley; the bronze sculpture depicts a loving modern African-American family but is aligned with Maya Angelou’s poem that conveys the horrors of the Middle Passage.⁷⁵ Renée Ater evaluates this dichotomy as “anachronistic and dissonant” while “exploiting early-twentieth-century ideas of racial uplift.”⁷⁶ This evaluation shifts from a sculpture’s ability to convey an idea or purpose and questions the idea and purpose itself. Christine Smith suggests that artists and designers can use collective decision-making and public forums to ensure pertinent cultural and political ideas are appropriately conveyed.⁷⁷ This highlights an essential aspect of public sculpture design when the purpose is global instead of personal expression. Another consideration needed for purposeful designs is the audience that will be reached. Some public sculpture is meant to be temporary. An example of temporary sculpture is *The Gates* (1979-2005) by Christo and Jeanne-Claude; it took twenty-five years to plan and only remained on display for two weeks, and the artists described the work as having no purpose or meaning.⁷⁸ *The Gates* had no message or symbolism, so its impermanence did not deplete a purpose. *Middle Passage Monument* (1998, 1999) by Wayne James and Michael Walsh, on the other hand, does have a purpose to convey; it was symbolically and ceremonially lowered onto the floor of the Atlantic Ocean and, according to Renée Ater, passed “the burden of remembering” onto those

⁷³ Renée Ater, “Slavery and Its Memory in Public Monuments,” *American Art* 24, no. 1 (2010): 22.

⁷⁴ Mya Dosch, “Expecting Violence: Richard Serra’s *Gravity*, the US Holocaust Memorial Museum and Counter Monuments,” *Sculpture Journal* 26, no. 2 (2017): 220.

⁷⁵ Renée Ater, “Slavery and Its Memory in Public Monuments,” *American Art* 24, no. 1 (2010): 22.

⁷⁶ Ater, 22.

⁷⁷ Christine Smith, “Art as a Diagnostic: Assessing Social and Political Transformation Through Public Art in Cairo, Egypt,” *Social & Cultural Geography* 16, no. 2 (2017): 26.

⁷⁸ Barbara Sibbald, “Through the Gates,” *Canadian Medical Association Journal (CMAJ)* 172, no. 8 (2005): 1048.

who were present and those who read about it.⁷⁹ This is an example of an unconventional-style sculpture that effectively communicates a sound purpose but conveys it ephemerally.

Public Sculpture: Use

Public sculpture can contain ephemeral and interactive aspects yet still be in a place of permanence; this type of public sculpture would fall under Cheung's aforementioned wisdom and innovation categories. Cheung describes this type of sculpture as being made with the primary purpose of "creating artistic and life-enriching experiences."⁸⁰ The use of public sculpture to educate means that artists are in "roles of being educators" with the "ability to engender interaction and debate within the public sphere."⁸¹ The critical acclaim for *The North Carolina Freedom Monument Project* (designed 2106) by Phil Freelon is due in part to its intended purpose: educating.⁸² It is not designed to be a single sculpture but an entire space dedicated to its purpose. Considering other ways public sculpture has "use," one might reflect on functional art in urban spaces that serves as furniture; this type of sculpture may not be ideal, but it does promote engagement.⁸³ Living sculptures, or those incorporating the landscape, can have multiple uses and require awareness of local versus invasive species; as with most sculptures, an environmental impact report would be needed. In the cases of gardens being used as public sculpture, it is again essential to research a place's local history and culture because not doing so can be detrimental to the community.⁸⁴ The public sculpture and space for this project incorporate living trees into the design; indigenous plants should be used, and the community should be consulted. Other uses for public sculpture, such as corporate promotion or

⁷⁹ Renée Ater, "Slavery and Its Memory in Public Monuments," *American Art* 24, no. 1 (2010): 21.

⁸⁰ Ming Cheung, Natasha Smith, and Owen Craven, "The Impact of Public Art on Cities, Places and People's Lives," *Journal of Arts Management, Law & Society*, vol. 52, no. 1 (2022): 46.

⁸¹ Christine Smith, "Art as a Diagnostic: Assessing Social and Political Transformation Through Public Art in Cairo, Egypt," *Social & Cultural Geography* 16, no. 2 (2017): 39.

⁸² Renée Ater, "Slavery and Its Memory in Public Monuments," *American Art* 24, no. 1 (2010): 22.

⁸³ Caroline Milne and D. Pojani, "Public Art in Cities: What Makes it Engaging and Interactive?," *Journal of Urban Design* 28, no. 3 (2023): 302.

⁸⁴ Young Imm Kand Song, "A New Vision for Public Art and Functional Landscape Design," *International Journal of Art & Design Education* 33, no. 2 (2014): 256.

even pure aesthetics, are closely related to the purpose and value.

Public Sculpture: Value

The value of a sculpture can be actual or subjective, and that value can change over time. In terms of monetary value, materials, labor, location, design, and legal fees need to be taken into consideration. When a community struggles to meet essential needs, like safe drinking water or functioning hospitals, governmental funds should be appropriately prioritized. The other type of value of public sculpture would occur when the artwork or space helps create a sense of well-being, gives cultural pride, or even stimulates the economy by encouraging tourism. The value of a public sculpture is not easy to measure because several factors, such as engaging viewers, may contribute to the perceived value. A study in Brisbane, Australia, collected data on public sculpture's ability to "engage users and invite interaction."⁸⁵ The data collected showed that various features collectively sparked a higher engagement and interaction rate, even if the sculpture's original design did not have that intention. To summarize the findings, sculptures in park settings, sculptures with bright colors or high contrast, sculptures with medium scale, sculptures with symbolic connections to the locality, and sculptures that offered the ability for interaction experienced the highest and longest rate of viewer engagement. These points, along with the aspects that garnered art critic acclaim, have been considered for this project design. An infographic was created to summarize effective and ineffective public sculpture design (see Figure 14).

Methodology

The theories and disciplines that informed my project include scholarly texts in art history, art production, and environmental studies; the project is also informed by historical and current events requiring information from governmental sites and public news sources. It was also essential to conduct informal interviews with experts in the field and community members from project-associated locations. Artistic techniques and programs were learned and utilized to produce the prototype. Art journal articles and books were reviewed using online databases and library

⁸⁵ Caroline Milne and D. Pojani, "Public Art in Cities: What Makes it Engaging and Interactive?," *Journal of Urban Design* 28, no. 3 (2023): 306.

guides, such as JSTOR, Academic Search Ultimate, and OneSearch Discovery. Advanced search features were used to restrict resources to peer-reviewed articles written in the past twenty years. The topic included a timely event reported via a news source used as a reference, as was the US Department of State website for historical facts. Key terms used for the searches were public sculpture, Holocaust, memorials, KOMZA, repatriation, restitution, Croatia, and sculpture design.

Organization and community leaders were contacted for feedback on the project; their insights were incorporated into the design. Local and indigenous materials were researched, and facilities that could produce the sculpture were found. The beginning stages of the design included pencil sketches and renderings using Adobe Firefly. The program ZBrush was learned for a 3D rendering, but the final project required learning Maya for its ability to create and animate mathematically measurable shapes.

Production and Analysis

Every aspect of the project's design has been carefully considered to have meaning based on best practices determined by scholars, art critics, and empirical data collection. The project prototype has symbolic aspects in its formal qualities, planned location, medium, materials, and proposed environment. Community leaders, organizations, and professors were consulted to guide the process, and 3D rendering programs were learned to create a model. This, combined with months of daily contemplation, visualization, sketches, and notes by the author, has contributed to an envisioned space meant to educate and hopefully bring momentum to art restitution in Croatia. Another hope is that the sculpture, fountain, and space, when realized, could validate the struggles of the families noted on the KOMZA list and create a space for quiet contemplation.

The interactive sculpture designed for this project will change with every successful art restitution case. Two limestone towers will be etched with the names of the KOMZA list; the third tower will be built progressively with pressed glass bricks containing the names from reconciliations, like the first one that occurred recently.

Production

Potential Title of Sculpture: *Eternal Returned* (not a finalized title)

The project aims to prevent a repeat of past horrors by restituting/returning art to its rightful owners and heirs.

Symbolic Meanings of Location, Materials, and Designs

Location:

Zagreb, Croatia, is the chosen location because most looted artwork on the KOMZA list came from that city. Two potential sites are the University of Zagreb campus and the currently empty area where a synagogue was demolished during WWII.

Materials:

- All materials will be indigenous to the area and purchased from local businesses.
- Brač Stone S&K has Maslinca limestone that is strong and resilient for the outdoor fountain.
- Omco pressed glass, Zrcalo, Osijek Glass Manufacturing can produce glass bricks etched with the names of restituted artworks. Glass symbolizes clarity and transparency of what occurred during the war.
- Flora: Šipak, olive, and fig trees: indigenous and climate-hearty. The šipak, or pomegranate, symbolizes blood and death in Jewish folklore but is known for having medicinal and healing properties in Croatian folklore. Both of those interpretations apply to the meaning of the sculpture. Olive branches are used for peace offerings, and fig trees can grow despite harsh conditions, like survivors of war. The trees also symbolize growth.
- The fountain will use seawater/tears (human tears=1% salt) flowing gently over laser-cut names from the KOMZA list in the two limestone towers.
- Craftspeople from regions will be hired/paid for the project: Recommendations from the Croatian Jewish Community
- The seating at the site is made of charred wood logs. Charred wood can symbolize the destruction of war, but charcoal is also purifying... detoxification- protects wood and cleanses the air.
- Panels/towers are limestone with inscribed names / placed together like book pages with saltwater flowing over/ must have a website link with all names legible and property confiscated on stepping stones.

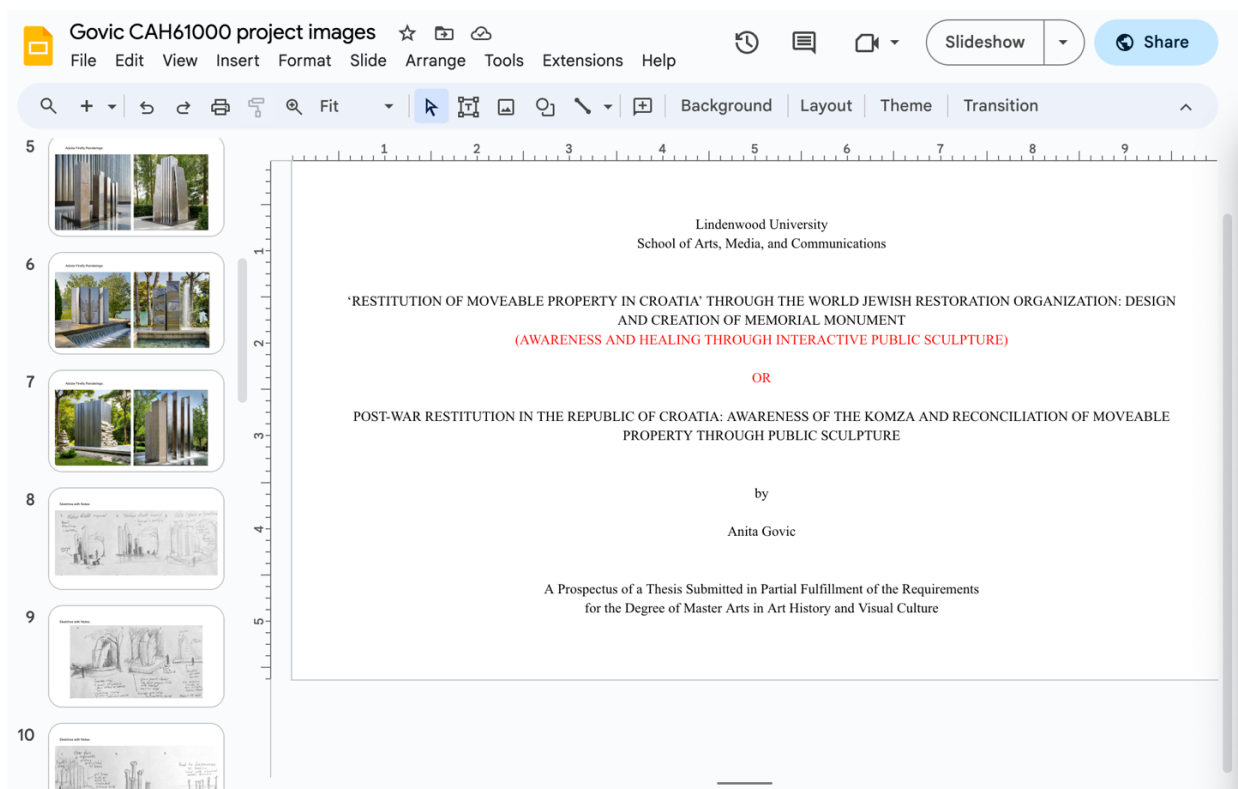
Notes and Design Considerations:

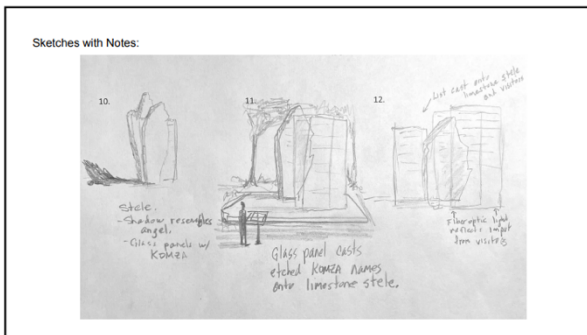
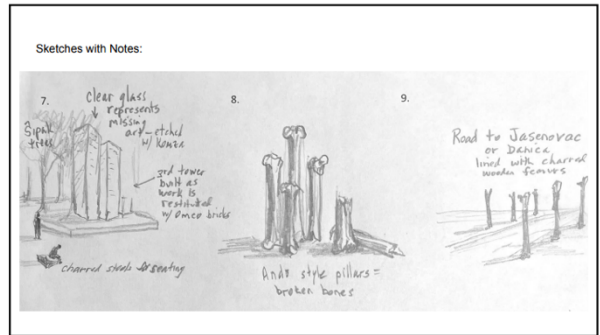
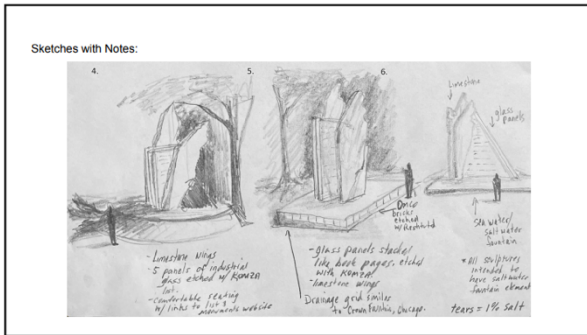
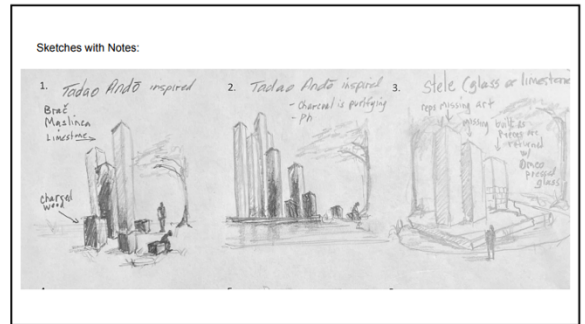
- These are Croatia citizens: Croatian Jewish citizens, also Roma, Serbs, Bosnians
- All names on the KOMZA list included
- 1529 names from the KOMZA list will be included on this sculpture in the round; that is roughly 382-383 names per limestone pillar side.
- Solar-powered fountain to lessen environmental impact
- Water helps prevent vandalism
- Software app promotes interactive elements
- Video feeds—can see your contribution/name
- Our world needs healing, peace, harmony, forgiveness, and growth.
- Color lights indicate mood upon entry and exit- QR code used to access survey.
- Pressed glass cube bottles can be etched, and fiber optic lighting can illuminate from within or between blocks.

Design Process:

After researching existing Holocaust memorial designs and public sculpture, the styles were categorized: sculptures that depict anguish and torture, the heroic-allegorical, the representational and stand-alone, the minimalist and incorporated, and the interactive unconventional. Data on effective public sculpture was also utilized. The final sketches reflect a few of these concepts that were found to be successful and/or were a natural fit for the structural elements of the sculpture.

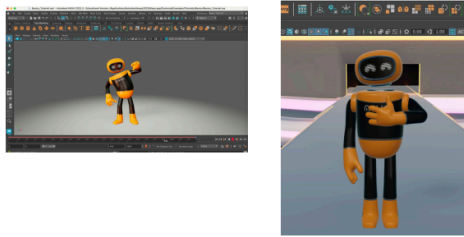
The second step in the process required research of materials that would be suited for an outdoor space and are indigenous to the region, as the people who were deported and massacred were. The third step required learning Adobe Firefly to approximate designs, creating a digital site map, and making pencil sketches. This also required learning to use the MAYA program for 3D rendering and painting a watercolor version. A 24-page Slides presentation of the visual images can be accessed through this [link](#), and the images are posted below.





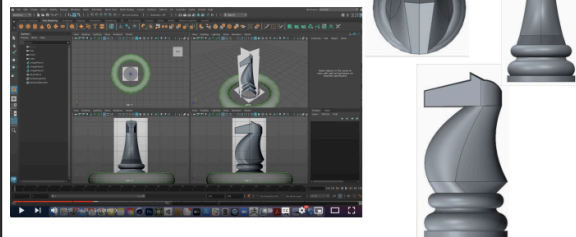
Maya 3D Illustration Program

Tutorials used to learn the industry-standard tool.



Maya 3D Illustration Program

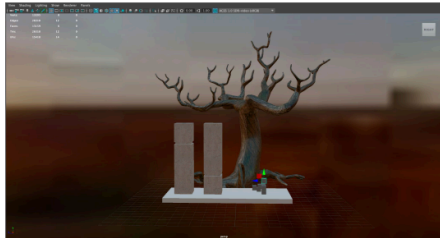
Tutorials used to learn the industry-standard tool.



Maya 3D Illustration Program

First Attempt at Sculpture Design

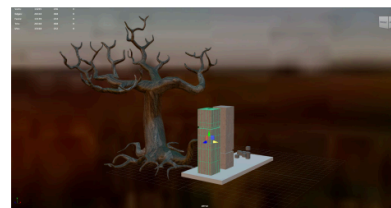
*Clunky and ominous



Maya 3D Illustration Program

Continued Attempt at Sculpture Design

*Clunky and ominous-alternate angle



Maya 3D Illustration Program

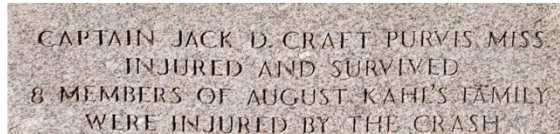
Continued Attempt at Sculpture Design

*Problems with scale of the "world". Water from fountain is too pixelated.



Names Etched in Limestone

Example provided for visual reference only



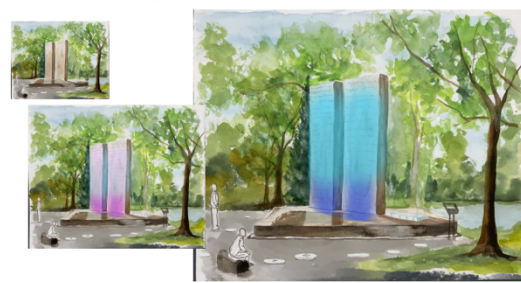
Watercolor Painted Prototype

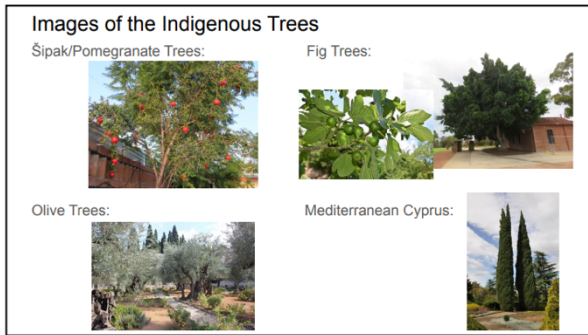
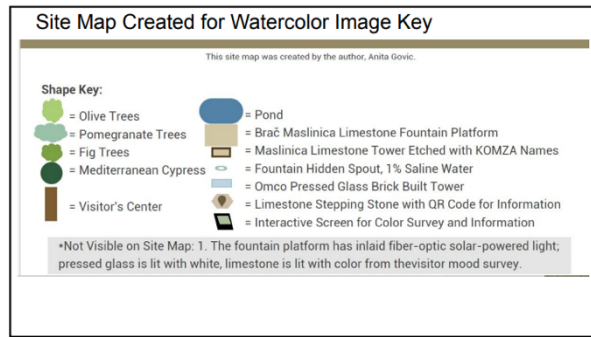
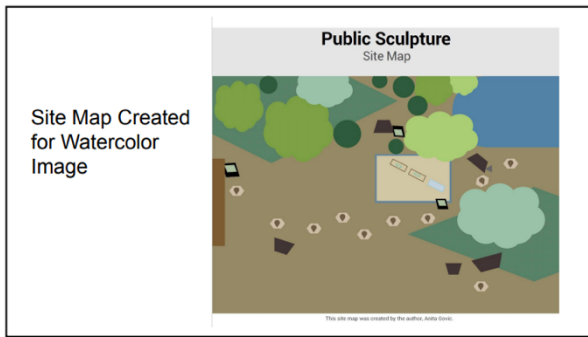
Does not have the advantage of a 3D Rendering



Watercolor Painted Prototype

Demonstrates lighting on the sculpture based on mood-survey from QR codes.





I appreciate your feedback and extend sincere thanks to you, Dr. Olsen, Dr. Andres, and Dr. Berkowitz.

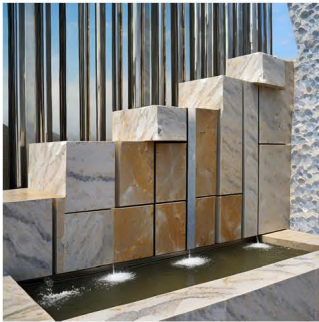


Anita F. Govic
October 4, 2023
CAH60000 Thesis 1
Professor: Dr. Ryan Curtis
Committee Chair: Dr. Trenton Olsen
Committee Member: Dr. Brandelyn Andres
Committee Member: Dr. Sara Berkowitz

‘RESTITUTION OF MOVEABLE PROPERTY IN CROATIA’ THROUGH THE WORLD JEWISH
RESTORATION ORGANIZATION: DESIGN AND CREATION OF MEMORIAL MONUMENT
(AWARENESS AND HEALING THROUGH INTERACTIVE PUBLIC SCULPTURE)

Adobe Firefly Generated Images

1.



2.



3.



4.



5.



6.



7.



8.



9.



10.



11.



12.



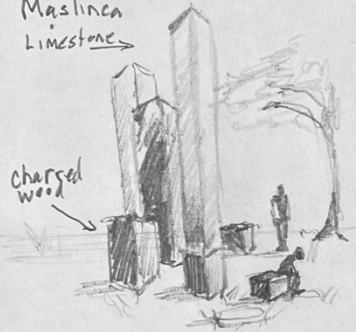
Anita F. Govic
October 4, 2023
CAH60000 Thesis 1
Professor: Dr. Ryan Curtis
Committee Chair: Dr. Trenton Olsen
Committee Member: Dr. Brandelyn Andres
Committee Member: Dr. Sara Berkowitz

'RESTITUTION OF MOVEABLE PROPERTY IN CROATIA' THROUGH THE WORLD JEWISH RESTORATION ORGANIZATION: DESIGN AND CREATION OF MEMORIAL MONUMENT (AWARENESS AND HEALING THROUGH INTERACTIVE PUBLIC SCULPTURE)

Thumbnail Sketches

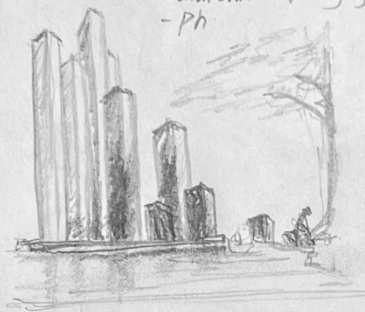
1. Tadao Ando inspired

Brač
Maslinica
Limestone



2. Tadao Ando inspired

- Charcoal is purifying
- Ph

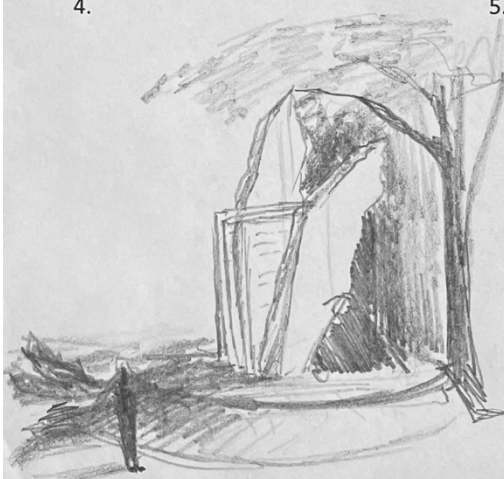


3. stele (glass or limestone)

reps missing art
missing
built as
pieces are
returned w/
Omco
pressed
glass



4.



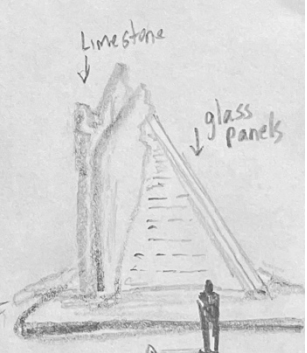
- Limestone wings
- 5 panels of industrial glass etched w/ KOMZA list.
- comfortable seating w/ links to list & monuments website

5.

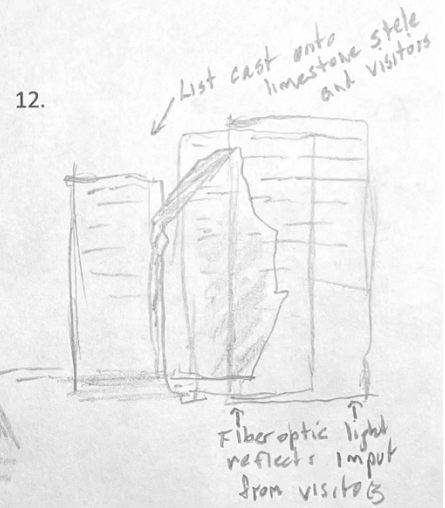
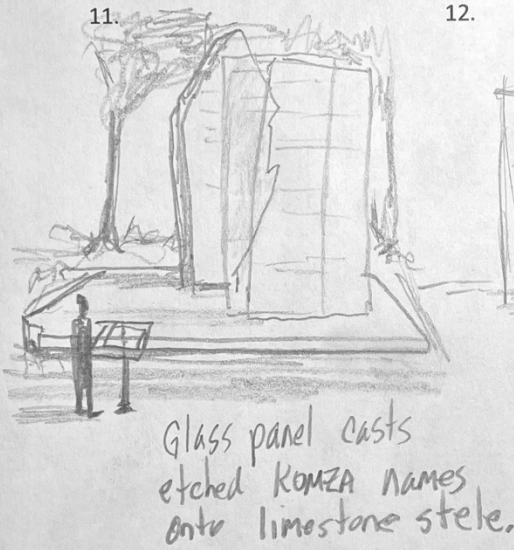
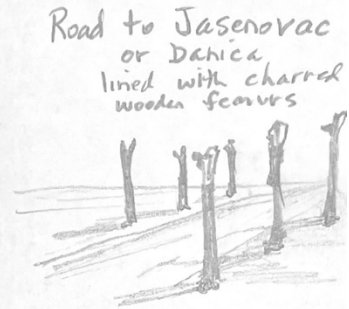
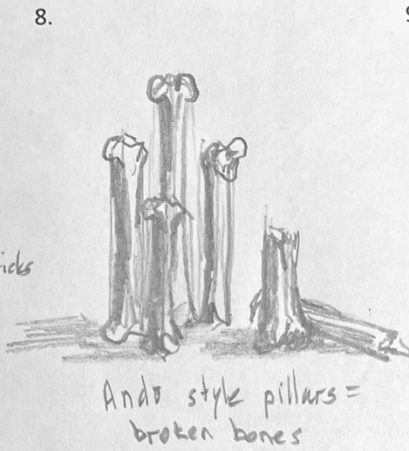
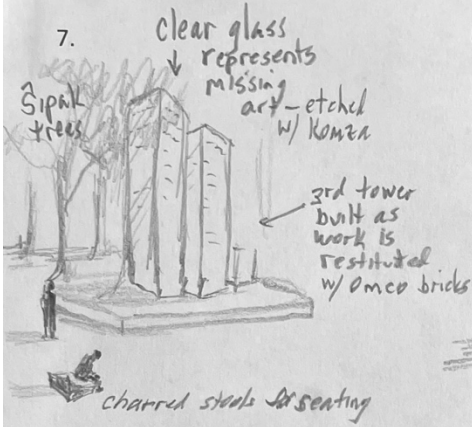


- glass panels stacked like book pages, etched with KOMZA
- limestone wings
Drainage grid similar to Crown Fountain, Chicago.

6.



* All sculptures intended to have saltwater fountain element.
tears = 1% salt



Design Influences:

Corbusier

Tadao Andō



Figure 15: This image shows the entrance to The Andō Gallery at the Art Institute of Chicago. (photograph by the author)

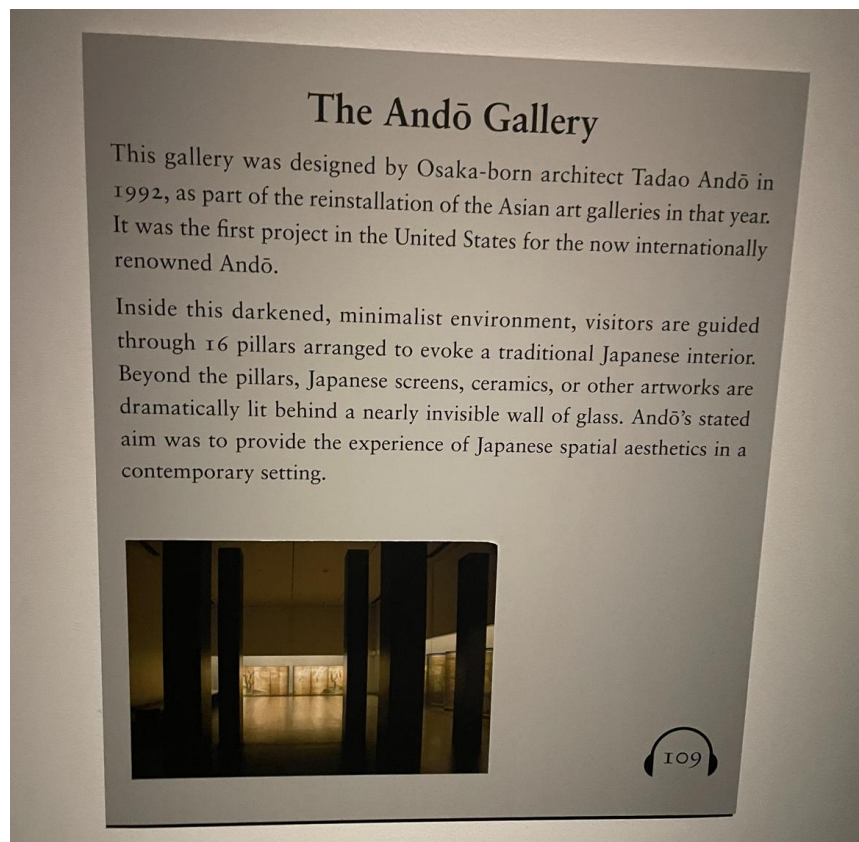


Figure 16: Wall plaque from The Andō Gallery at the Art Institute of Chicago. (photograph by the author)

Conclusions

The sculpture, fountain, and space designed for this project are unique because a public sculpture informed by the need for post-war art restitution in Croatia does not exist. Globally, the only space dedicated to restitution efforts is a gallery in the *Liberation Pavilion* at *The National WWII Museum* in New Orleans, Louisiana. Croatia is an area of the world impacted by war, and as a result, there are thousands of cases of looted items that should be returned. The lifelong efforts of people like Vanja Deutsch Maceljski and Danica Svoboda to retrieve artwork stolen from their families are a telling sign of the importance and impact of art reconciliation.

The human species can commit horrendous atrocities, and war has been an accelerant for deplorable acts. The loss of personal possessions, such as art, is trivial in comparison to the torture and murder that has occurred. Still, for the survivors and their descendants, the return or restitution of these items can bring some comfort. The proposed sculpture will have an impact by enhancing public knowledge of the KOMZA list and creating an environment for contemplation.

Research was conducted to evaluate aspects of compelling monuments, memorials, and public sculptures, and pertinent researchers, scholars, and community members were contacted to inform the project design. This led to the creation of two infographics, a site map, several sketches, multiple photographic renderings, a digital 3D model, and a watercolor painting. Sculptures that received critical acclaim and engaged viewers existed in locations that were not isolated and offered viewers more than one opportunity to interact and be educated. Park settings received high engagement scores, as did colorful sculptures that connected symbolically to the environment in which they were placed.

The prototype for this project utilized the findings in several ways. The location of Zagreb, Croatia, was selected because many artworks on the KOMZA list were looted from that city, and the site map places the sculpture in a park-like setting surrounded by trees indigenous to the area. Viewers are able to interact with the sculpture; they can access the KOMZA list via QR codes etched into the stepping stones on the site or from the digital information monitors. They can also impact

the color of the lights projected onto the fountain with the mood-meter survey found via QR codes and digital information monitors.

Names from the KOMZA list are etched into two limestone rectangular towers, making them representational of the paper the list is printed on. The nature of viewers' interaction with the sculpture is outlined in a site map that illustrates a park setting with a visitor's center, indigenous flora, and several areas for seating. Upon arrival at the site, guests may enter the center for printed and digitally available information or traverse directly to the sculpture/fountain via stepping stones etched with QR codes. The QR codes offer links to the KOMZA list, information about restitution efforts in Croatia, or even a mood survey that collects voluntary, anonymous data from participants and translates the collective mood into colors projected onto the two limestone pillars of the sculpture/fountain. The sculpture can be viewed from all angles, and the pillars are shaped to represent printed pages of the KOMZA list. There will be 383 etched names on four sides of the pillars, so all names are included as a visual reminder of the many who have faced loss. Still, a third tower will be built as the artwork is restituted, making this an ongoing and evolving project.

The ultimate wish is that the third tower, built as artworks from the KOMZA list are restituted, grows larger than the first two, meaning the families have been reconciled with what is rightfully theirs. Family members of those on the KOMZA list have tried for decades to have their artwork reconciled; only one family on the KOMZA list has had their artwork returned to them. This is a small contribution to the third restituted art pillar of the proposed sculpture, highlighting the need for more awareness and more work to be done.

Illustrations



Figure 1. 1935 Gouache Painting of Vanja Deutsch Maceljiski by Milivoj Uzelac." Photo credit: I. Catherine Hickley and Dr. Naida-Michal Brandl: New York Times.



Figure 2: Robert Deutsch Macejlski's Zagreb apartment. Photo credit: I. Catherine Hickey and Dr. Naida-Michal Brandl: New York Times.



Figure 3: Frieda and Dane Reichsmann Photo credit: Catherine Hickley via Andy Reichsman: New York Times.



Figure 4: "Still Life with a Bottle," by Andre Derain. Photo credit: Catherine Hickley via Andy Reichsman: New York Times.



Figure 5: "Landscape by the Water," by Maurice de Vlaminck. Photo credit: Catherine Hickley via Andy Reichsman: New York Times.

Holocaust Memorials

Five Main Categories



Holocaust (1984) by George Segal.
Image: Historical Marker Database

Anguish and Torture

This type of memorial is often figurative, commanding shock and empathy from the viewer. An example is *Holocaust* (1984) by George Segal.



Warsaw Ghetto Uprising (1946-1948)
by Nathan Rapoport.
Image: USHMM

Heroic-Allegorical

Bronze and monumental, Heroic-Allegorical style memorials are often figurative depicting triumph over adversity. See work by Nathan Rapoport.



Holocaust memorial(2003)
by Yaacov Agam.
Image: The Jerusalem Post

Representational and Stand-Alone

The Representational and Stand-Alone styles are recognizable objects and are not in a location such as a museum that provides context for meaning.



The Memorial to the
Murdered Jews (2005)
by Peter Eisenman,
Image: ArtNet News

Minimalist and Incorporated

Minimalist-style memorials are typically non-representational and do not convey meaning quickly. For this reason, they are often incorporated into memorial parks or museums. *The Memorial to the Murdered Jews* (2005) by Peter Eisenman is not in a memorial park but was installed along a portion of the previous Berlin Wall in Germany, giving it location context for the Holocaust.



The New England
Holocaust Memorial (1996)
by Stanley Saitowitz.
Image: The Library of Congress

Interactive Unconventional

Interactive and Unconventional-style memorials can take various forms, including websites, programs, and films. They engage and educate the viewer in ways that traditional sculpture does not.

This infographic was created by the author, Anita Govic.

Figure 6: Five Categories of Memorials, infographic by the author.



Figure 7: THE HOLOCAUST (1984) by George Segal, San Francisco, California. Image by Cary Bass-Deschenes



Figure 8: Holocaust Memorial by Kenneth Treister. From US Embassy in Israel, "Holocaust memorialized throughout the world" by Mark Trainer



Figure 9: Shoes on the Danube Promenade (2005) by Gyula Parker, Budapest, Hungary. Image by Maya Trifonova.



 depositphotos

Image ID: 237680706

www.depositphotos.com

Figure 10: The Last Way (2000) by Leonid Levin and Else Pollack, Minsk. Photo by Deposit Photos.



Figure 11: Liberation (1985) by Nathan Rapoport, New Jersey. Image by Wally Gobetz



Figure 12: The Memorial to the Murdered Jews (2005) in Berlin, Germany, by architect Peter Eisenman @Thomas Trutschel/Photothek via Getty Images.

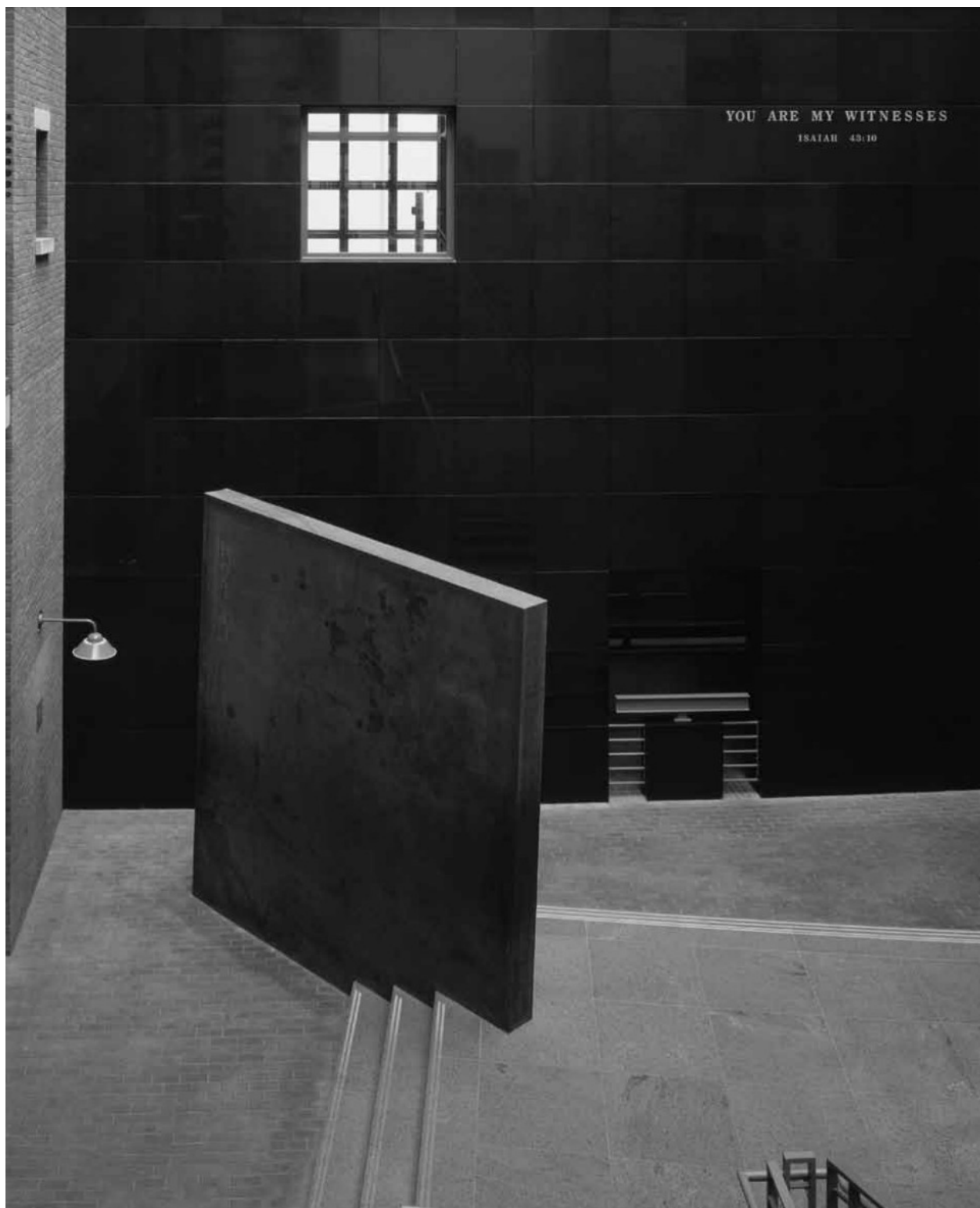
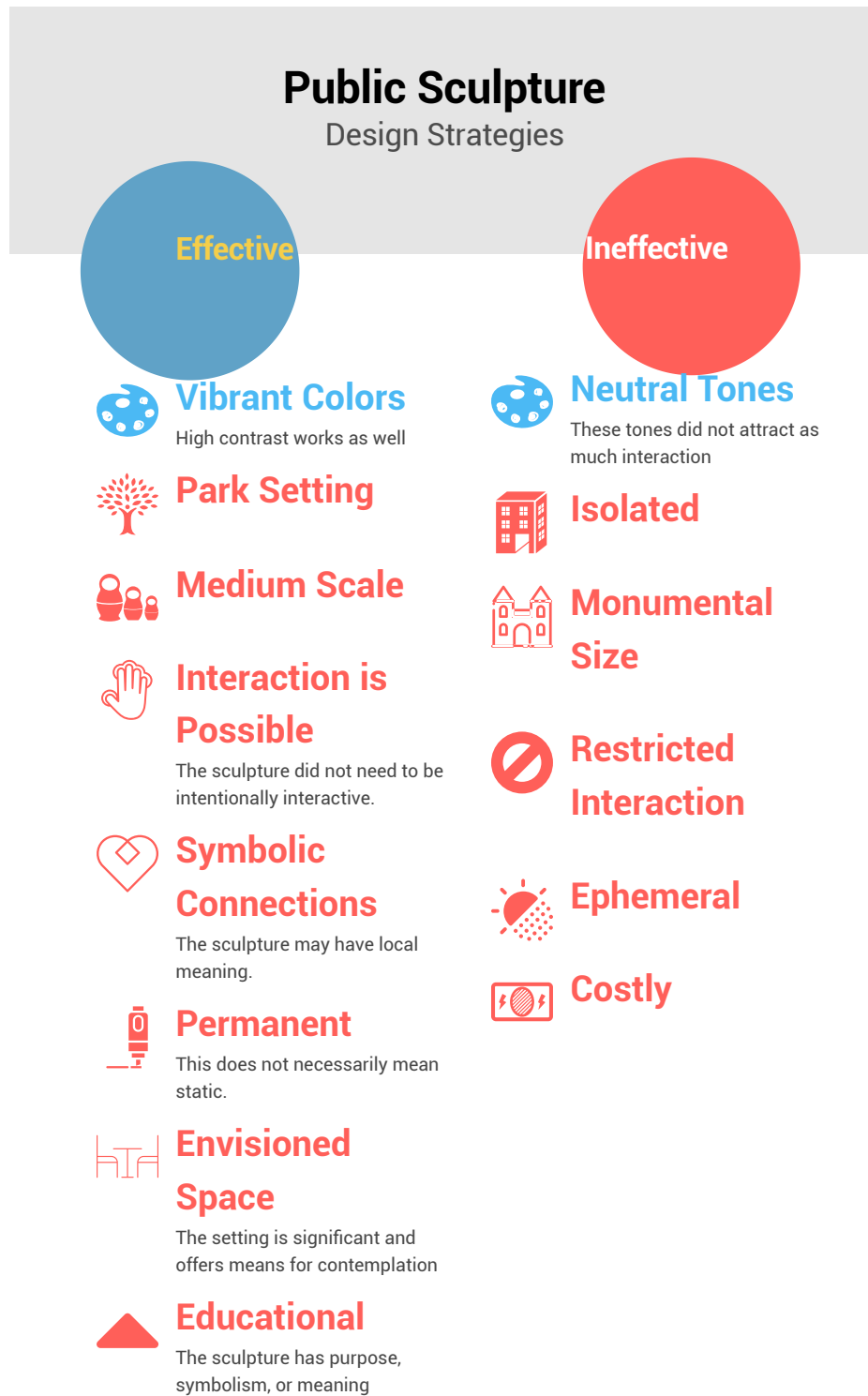


Figure 13: Richard Serra, Gravity, 1993, from Mya Dosch, Sculpture Journal (2017)



This infographic was created by the author, Anita Govic.

Figure 14: Public Sculpture Design Strategies, infographic by the author.

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