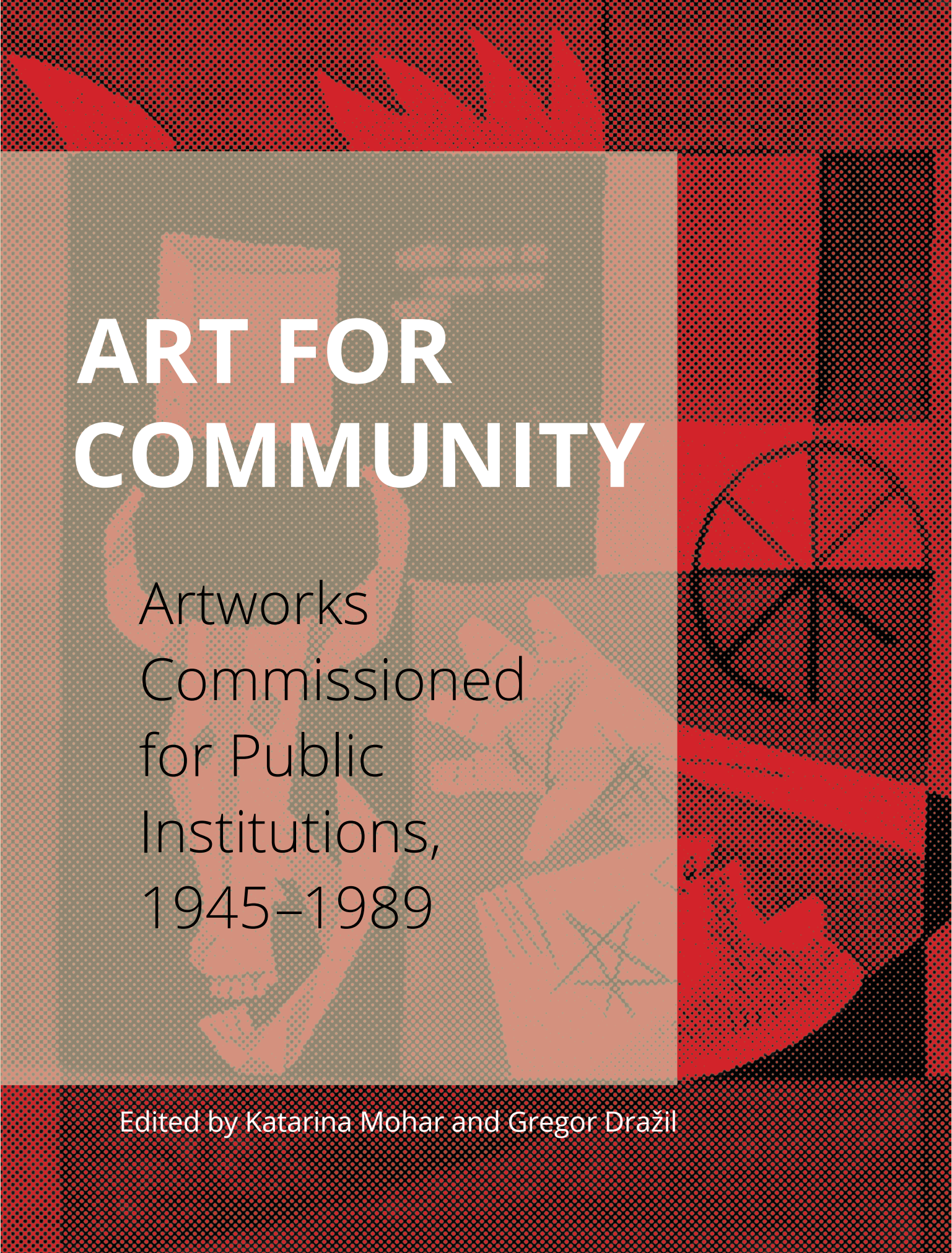




ART FOR COMMUNITY

Artworks
Commissioned
for Public
Institutions,
1945–1989

Edited by Katarina Mohar and Gregor Dražil



Založba ZRC



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Ljubljana, 2026

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English proofreading: Ana Čavić, Donald Francis Reindl

Slovene proofreading: Darja Gabrovšek Homšak

Reviewers: Marjeta Ciglencički, Jessica Jenkins

Design, layout and photo editing: Andrej Furlan

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Cover image: Ivo Šubic, unrealised sketch for the mosaic in the building of the People's Assembly of the People's Republic of Slovenia.
Photo: Andreja Rakovec, ZRC SAZU.

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“PERCENT FOR ART” SCHEMES: ARTISTIC AGENCY, CULTURAL POLICY, AND PUBLIC ART IN EUROPE AND POSTWAR SLOVENIA/YUGOSLAVIA

Barbara
Vodopivec
ZRC SAZU

Percent for art schemes are a cultural–political mechanism to promote art by allocating a share of construction – or, more recently, renovation – investment funding to art interventions. Rather than a single measure, such schemes comprise a range of initiatives, approaches, and regulatory frameworks. They can be legally binding or function as a recommendation implemented at national, regional, or local levels, as well as through dedicated funding schemes that may also involve private investment. In recent years, percent for art initiatives have encompassed a wide spectrum of artistic practices – from visual art to music and intermedia projects – integrated into new buildings, installed in surrounding public spaces, or commissioned independently through designated funds. In each case, public accessibility is an important aspect. The share allocated to art commonly varies between 0.5% and 2% of construction costs, although some regulatory frameworks use flexible percentages depending on the scale of investment.

This article proceeds from a historical overview and then moves to the current situation in Slovenia. First, it situates percent for art schemes within selected European historical trajectories. Austria is highlighted as a comparative example of decentralised implementation, demonstrating that the effectiveness of such schemes depends not only on legal mandates but also on institutional capacity and local cultural–political frameworks. This historical and comparative framework contextualizes a case study of socialist Yugoslavia, where artists and professional associations advocated percentage-based public art mechanisms long before their formal legal adoption. The focus then shifts to the 1958 and 1959 recommendations issued in Serbia, which proposed allocating specific shares of construction budgets to artistic decoration and emphasised cooperation between artists, architects, and urban planners. The remainder of the article focuses primarily on post-1945 Slovenia. Although the country formally introduced its percent for art scheme only in 2017, public dialogue about allocating a share of building investment to artistic interventions in publicly accessible spaces had already emerged in the early postwar decades.

Europe: Historical trajectories of percent for art policies

The historical development of percent for art schemes is closely linked with the development of the concept of public space as an important part of spatial identity. The turning point came with modernism and reduced integration of art within the built environment. In his essay and lecture, first given in Vienna in 1908, the architect Adolf Loos (1870–1933) wrote: “The evolution of culture is synonymous with the removal of ornamentation from everyday objects” (*Evolution der kultur ist gleichbedeutend mit dem entfernen des ornamentes aus dem gebrauchsgegenstande*).¹ Whereas architecture readily adapted to this “evolution” with functionalism, art required further incentives – including percent for art schemes – in its struggle to come up with an appropriate response.

In 1933, the Weimar Republic adopted measures to ensure state protection of art, which marked the beginning of the Art in Architecture (*Kunst am Bau*) model by also drawing on the tradition of the concept of the *Gesamtkunstwerk*.² Under Nazism, art was used explicitly as an instrument of propaganda; in 1934, the Reich Ministry for Public Enlightenment and Propaganda (*Reichsministerium für Volksaufklärung und Propaganda*), headed by Joseph Goebbels (1897–1945), issued the Art-in-Construction Ordinance (*Kunst am Bau Verordnung*), stipulating the share of investment to be allocated to art while abrogating its autonomy for propaganda purposes.³ For example, the sculpture *Zehnkämpfer* (Decathlete), together with its female counterpart *Siegerin* (Champion), both by the artist Arno Breker (1900–1991), still stand in their original locations in the portico of the House of German Sports (*Haus des Deutschen Sports*), which was built according to the plans of the architect Werner March (1894–1976) in Olympic Park for the 1936 Summer Olympics in Berlin [Figure 1]. Both works were created as part of the Art in Architecture scheme and represent the ideal of the physical strength and supremacy of the Aryan race as a propaganda element of the Nazi regime.⁴

Following the Second World War, percent for art schemes developed along various trajectories across Europe and beyond.⁵ The French scheme originated during the interwar period and was legally formalised after the war. Norway and Sweden introduced theirs in the 1930s, as did the Netherlands. East Germany and West Germany instituted the aforementioned Art in Architecture policy during the late 1940s and 1950s.⁶ In 1949, Italy established its scheme based on guidelines from the 1930s. In the 1950s regulatory arrangements were also passed in Finland (a distinctive aspect of its system, which also dates to the 1930s, is that it funds art from the National Lottery proceeds) [Figure 2],⁷ the Netherlands (1953), the UK, Belgium, Austria, Switzerland, and Ireland. In the 1980s, percent for



Figure 1. Arno Breker, *Zehnkämpfer (Decathlete)*, bronze, 1935–1936, Haus des Deutschen Sports, Berlin. Photo: Cordula Kerlikowski, 2021, CC BY 4.0. Source: Bildhauerei in Berlin, <https://bildhauerei-in-berlin.de/bildwerk/zehnkampfer-7211/>.



Figure 2. Anssi Kasitonni, *Suomen tuntemattomin runoilija (The Least Known Poet in Finland)*, bronze, 2013, Varvinpuisto, Penttilänranta, Joensuu. Commissioned by the City of Joensuu under the percent-for-art scheme. © Anssi Kasitonni.

art schemes were introduced in Canada and Australia; after 1989, they were gradually adopted by former Eastern Bloc countries such as Estonia (2011)⁸ and Slovenia (2017).⁹ Since 1991, Croatia has used its percent for art scheme, known as *Postotak za umjetnost*, to grant tax benefits for sponsorship.¹⁰

Despite these differing legislative trajectories, percent for art schemes have consistently reflected broader political, cultural, and social priorities. Their development has depended not only on legal regulation but also on changing conceptions of the role of art in society and of public investment in culture. In the United States, for example, the origins of public art policy are closely linked to the conditions created by the Great Depression,

when President Franklin D. Roosevelt (1882–1945) set up the Works Progress Administration (WPA, 1933–1942) as part of the New Deal. The programme provided jobs to more than 3,000 unemployed artists. As the cultural economist Andrej Srakar observes, “a byproduct of the programme was the establishment of the New York School, which developed a novel and unique style through its abstract expressionism, effectively promoted by the state during the Cold War as the living proof of creative freedom in Western democracy.”¹¹ The WPA thus demonstrates that public investment in art could simultaneously serve cultural, political, and economic objectives: while contributing to state representation during the Cold War, it also functioned as an instrument of economic recovery through the employment of artists. Today, percent for art schemes in the United States are implemented at city, state, and federal levels.¹²

Although percent for art schemes are not normatively regulated at the EU level due to the principle of subsidiarity in culture,¹³ the EU does intervene in this area with an array of strategic and development documents. Much like the New Deal policy framework, the European Green Deal constitutes a sustainability-led approach to growth,¹⁴ whereas the New European Bauhaus initiative mirrors the historical Bauhaus in its vision of merging art, crafts, and technology to improve the living environment.¹⁵ Great importance is attached to strengthening the understanding of culture and creativity as the drivers of development. In light of the green transition, which clearly champions renovation and adaptive reuse, and thus the preservation of cultural heritage over new construction, it is therefore vital that percent for art schemes also extend to building renovations. Percent for art schemes have also met with criticism over the years, most commonly due to cooperation between contractors and project planners on the one hand and artists – who have all too often been reduced to an appendage of the already completed project – on the other.

Austria presents a valuable example for analysing a percent for art scheme due to its decentralised cultural policy system, under which the 1988 Federal Art Promotion Act (*Kunstförderungsgesetz, KunstFG*) legally mandated that 1% to 2% of public building allocations be directed toward art. However, the implementation has varied from one federal state to another, abiding by local laws and institutions.¹⁶ Through three Austrian examples, key differences in implementation can be observed. In the largest federal state, Lower Austria, the structured KOERNOE programme has led to the realisation of over six hundred projects [Figure 3].¹⁷ In Salzburg, a policy shift from mandatory funding to need-based allocations has resulted in more than ninety completed projects. At the



Figure 3. Edith Payer, *10 Jahre Jury Weikendorf* (10 Years Weikendorf Jury), poster project, 2023. Funded under the KOERNOE programme (Kunst im öffentlichen Raum Niederösterreich). Image: © Edith Payer. Source: KOERNOE, <https://koernoe.at/de/projekt/1111/10-jahre-jury-weikendorf>.

federal level, the BIG ART initiative, which was launched in 2005 by the state-owned real estate company *Bundesimmobiliengesellschaft* (BIG), has commissioned over thirty artworks nationwide. The Austrian example demonstrates that the scheme's effectiveness is shaped less by legal mandates than by institutional capacity, cultural policy orientation, and local engagement, illustrating how decentralisation allows more flexible, inclusive, and context-responsive approaches to public art.

The historical overview presented above should not be taken to imply that countries without statutory percent for art schemes lacked prac-

tices of commissioning public art or discussions on percentage-based funding. As the case of socialist Yugoslavia and Slovenia demonstrates, public building projects incorporating works of art, together with proposals for allocating a fixed share of public investment to artistic commissions, developed well before the legal institutionalisation of percent for art schemes.

Yugoslavia: Early percent for art initiatives

Historically, neither Austria-Hungary nor Yugoslavia had a specific regulatory framework mandating that a fixed share of public building allocations be earmarked for art, as stipulated in present-day percent for art schemes. Building construction initially fell under the purview of building laws and subsequently under regulations on spatial planning, culture, and cultural heritage. Socialist Yugoslavia only set forth normative provisions for the acquisition of artworks, as illustrated below.

According to Andrej Srakar, after the Second World War, public art primarily served the purpose of commemorating historical events and places, or it was employed to symbolise the state-monopolized historical legitimation

and progress.¹⁸ Many publicly funded tenders were organised by the state as well as a multitude of cultural centres, societies, municipalities, enterprises, self-governing communities, and “basic organisations of associated labour” (i.e., companies). Although the international Forma Viva sculpture symposiums did not represent a formal percent for art scheme, they serve as an exemplary model for successfully integrating art into public spaces. During the 1960s, as the art historian Marjeta Ciglencéki writes, Forma Viva symposiums emerged throughout Europe, North America, and Japan as an attractive way of furnishing public spaces with art and creating an opportunity for sculptors selected through tenders to meet. The primary idea of symposiums originating in Austria was that artistic creation should remain unaffected by politically established borders. The symposiums therefore brought together artists irrespective of the political systems in their home countries. In Yugoslavia, including Slovenia, the symposiums’ popularity also resulted from the new orientation of cultural policy, which was opening up to the West, and the non-alignment policy, which, serving as cultural diplomacy, also had an impact on artistic creation.¹⁹ Forma Viva proved the existence of a certain way of funding art to furnish public space with high-quality artworks. Companies, the municipality, and the cultural community, for example, co-financed the symposiums in Maribor, which were held between 1967 and 1986 and turned out to be a great success, considering that their works still form an identifiable feature of the city’s urban landscape.

During the 1950s, discussions on a percentage allocation for art in Yugoslavia were closely linked to broader efforts to improve artists’ material conditions and to regulate the state purchase of artworks. The federal Instructions on Purchasing Works by Visual Artists and Craftsmen (*Navodilo o kupovanju del upodabljajočih umetnikov in umetne obrti*),²⁰ passed in 1951, established the basic framework for such purchases. The instructions authorized all state offices and institutions to purchase works of visual art and artistic crafts from funds specifically allocated for this purpose (Article 1). Until the end of 1951, purchases for federal offices and institutions were coordinated by the Scientific and Cultural Council of the Federal Government, whereas education, scientific, and cultural councils of republic governments were responsible for purchases on behalf of all other state offices and institutions. Museums, galleries, and schools of visual art and artistic crafts were likewise authorized to purchase works to expand their collections (Article 4). Works exhibited at officially organised exhibitions could be purchased based on selections made by the jury of the Visual Arts Society (Article 2). Consequently, debates over exhibition

policy and the criteria for selecting works assumed particular importance because inclusion in an exhibition was directly connected with the possibility of a state purchase and thus with improving an artist's material position. At exhibitions held independently by artists or by other individuals and institutions, however, state offices and institutions could purchase works only upon the recommendation of special expert committees established in each republic by the education, scientific, and cultural councils of republic governments. These committees were responsible both for recommending purchases and for assessing the value of the proposed works (Article 2).²¹

The discussion on quality criteria and kitsch was particularly pertinent in relation to art purchases made by companies, which lay beyond the association's direct influence. That is, the federal instructions of 1951 also stipulated that state companies and their associations, as well as social organisations and their enterprises and institutions, were free to purchase works of visual art and crafts without being required to follow the recommendations issued by committees from Article 2 (Article 3). According to the Slovenian Visual Arts Society, this was also the reason why "the public [had] been exposed to so much kitsch through the Artists' Cooperative."²²

On 28 March 1958, these endeavours to regulate art purchases and the material status of fine artists in Yugoslavia finally bore fruit when the Cultural Council of the People's Republic of Serbia and the Urban Planning Council of the People's Assembly of the People's Republic of Serbia issued the Cultural Council of the People's Republic of Serbia's Recommendations on the Creation and Use of Artworks in Construction Investments (*Preporuka Saveta za kulturu Narodne Republike Srbije o izvođenju i korišćenju radova i dela likovnih umetnosti u investicionoj izgradnji*).²³ The recommendations were compiled at the initiative of the Association of Fine Artists of Yugoslavia to address the situation of fine artists while also promoting wider accessibility of art.²⁴ The document initially summarised the situation in fine art and established that there was no connection between fine artists and builders in planning and implementing new building projects, and that the acquisition of art fell beyond the scope of the investment scheme and was included at a later stage for decorative purposes only. The recommendations highlighted the significance of the aesthetic and artistic aspects of buildings, without considering artworks to be a luxury: "[T]hey create an uplifting atmosphere in individuals' lives and foster improved social conditions within communities."²⁵ The decision-makers were aware that the systematic, regulatory support for the

inclusion of artworks in new building investment schemes laid a solid groundwork for improvement and further development in this particular area. Unlike cultural policy, which regarded artists primarily as instruments of the state and its propagation of socialist ideology, the document not only touched upon the selection of motifs and artistic styles, but it also called for a greater quality of artistic creation. This shows that the recommendations were mainly written by artists themselves; although the influences of state and systemic structures in that period cannot be overlooked, by the end of the 1950s cultural policy had taken a small step in breaking away from their rigid control.²⁶ Specifically, the authors of the recommendations proposed including works of fine art in urban designs and investment schemes for major buildings of “public and social significance” and ensuring appropriate resources to do so. Facilities listed as relevant were squares, parks and public areas, public cultural and educational buildings (schools, universities, libraries, institutes, theatres, cinemas, concert venues, playgrounds, exhibition and conference spaces, cultural centres, adult education centres, open-air theatres, etc.), health institutions (hospitals, clinics, health resorts, etc.), monumental buildings (administrative buildings, prestigious hotels, etc.), sports facilities (training grounds, stadiums, etc.), commercial and tourist facilities (hotels, holiday homes, bathing places, mountain lodges, tourist offices, etc.), industrial facilities (workshops, factory plants, etc.), amenities in public areas (public passenger transport waiting spaces, kiosks, etc.), and residential areas and common spaces in neighbourhoods. To ensure the quality of artworks, they proposed a consistent implementation of tender procedures and expert committees comprising representatives of the investor, an urban planner, an architect, fine artists, the responsible public authorities, and cultural institutions, depending on the nature of the project. They further emphasised the importance of concluding a contract with the selected artist, which should specify the conditions of production and delivery of work, as well as the artist’s fee and the necessity of cooperation between artists and builders already during construction planning.²⁷ To translate the recommendations into a normative framework, the document authors also prepared material for the act on artworks in new buildings. The material further specified the percentage of investment value of the building project to be allocated for artworks by category: monumental buildings (people’s assemblies, class A hotels, central railway stations, etc.): 3% to 5%; educational buildings (schools, universities, libraries, theatres, cultural centres, and other educational and cultural institutions): 1%; social and administrative buildings (people’s committees, etc.): 2%; training grounds (stadiums, pitches, etc.): 1% to 2%; commercial

facilities (shops and department stores): 1%; health institutions (hospitals, health centres, outpatient clinics): 1%; and tourism facilities (hotels, bathing places, mountain lodges, etc.): 2%. For parks, the investor specified the percentage based on their purpose and importance, and for the other facilities (including transport infrastructure, industrial facilities, amenities in public areas, residential areas, and common spaces in neighbourhoods), 1% to 2% was envisaged.²⁸

Although these recommendations were issued in socialist Yugoslavia and did not turn into a normative act, they also had a considerable later impact on individual republics: notably Slovenia, as presented below, and Croatia. The year the document was published, the Croatian architect, urban planner, and academy member Andrija Mutnjaković (born 1929) critically addressed the administrative allocation of resources for art. While expressing his understanding that the enactment of a percent for art scheme in new buildings would improve artists' material situation, he also stressed that art should not settle for one percent. What about the remaining ninety-nine percent, he inquired, providing a long list of examples from architectural history in which a building was viewed as an integrated work of art and a synthesis of different art genres. On the other hand, he also had reservations about enforcing the recommendations as mandatory. The developments that unfolded over the following decades proved that his concerns had merit.²⁹

A year after the first recommendations were published, on 12 March 1959, the Cultural Council of the People's Republic of Serbia issued two more recommendations: on purchasing works of contemporary fine art and erecting public monuments.³⁰ The basic aim of these recommendations, which – like their predecessors – were not legally binding, was to regulate art purchases to increase the quantity of artworks bought while also ensuring their quality. The document thus called for a preliminary opinion to be issued by an expert committee for art purchases, composed of at least three representatives of fine artists, critics, art historians, and others. The committee's opinion would then provide the basis for assessing appropriate funds for art purchases in the financial plans of social and commercial organisations.³¹ In its introduction, the document further noted that public monuments also frequently failed to meet quality criteria. This was mainly because commissions were awarded to certain individuals "whose work [had] failed to warrant the monument's artistic value" in the absence of prior expert assessment. In addition, there was also insufficient cooperation in this area between commissioning authorities, artists, and urban planners. The recommendations therefore envisaged

commissioning based on conceptual sketches or models as well as tender procedures for major projects. The sole criterion of expert assessment stated in the document was the artistic value of work submitted.³²

Slovenia: The long road to institutionalising a percent for art scheme

Efforts to enact a percent for art scheme also have a long history in Slovenia and can be traced back to the years immediately following the Second World War. During that period, members of the Slovenian Fine Arts Society (DSLJU) – called the Slovenian Visual Arts Society (DSUU) between 1945 and 1953³³ – worked within the framework of the official cultural policy of the time.³⁴ They primarily discussed the issue of visual artists' social security, along with the role and status of fine art in the newly emerging socialist society, and established ties with their peers from other republics. The common thread of their discussions, both during that period and over the subsequent decades, was exhibition policy and the association's role in what was ultimately their top priority: the criteria for and method of selecting artworks for exhibitions, since exhibition selection was directly linked to state purchases of artworks and, consequently, to artists' material conditions.

Given that the Council of the Government of the People's Republic of Slovenia for Education and Culture was the statutory holder of loans earmarked for art purchases and that the representative of the DSUU also held a place on this council's Education and Culture Committee, it was crucially important whom the association elected to this body. It is therefore no coincidence that France Mihelič (1907–1998), a painter, graphic artist, and illustrator, as well as a prominent member of the association, was appointed in May 1951 as the association's first representative in the Education and Culture Committee of the Council³⁵ [Figure 4]. Just a few months earlier, in January 1951, Slovenia's education ministry set up the committee for art purchases, comprising representatives of the ministry, a critic, an art historian, and artists. The association appointed the following members and prominent artists to the committee: Miha Maleš for graphic art, Zdenko Kalin for sculpture, and Gabrijel Stupica for painting.³⁶ In 1952, the committee's composition included the following members appointed by the DSUU: painters Marij Pregelj, Gabrijel Stupica, Maksim Sedej, Milan Berbuč and Milan Bizovičar, together with the sculptor, draughtsman and illustrator Jakob Savinšek. Meanwhile, Mihelič was replaced by the artist Stane Kumar as the DSUU delegate to the Council of Culture.³⁷

Figure 4.
France Mihelič, Kurenta
(Two Kurents), painting
commissioned for the
building of the People's
Assembly of the People's
Republic of Slovenia
(LRS; now the National
Assembly), Ljubljana,
1958. Photo: Andrej
Furlan, ZRC SAZU.



The preserved minutes of general meetings further confirm that the DSUU fully understood the importance of delegating its members to republic and federal bodies that decided on the purchases of artworks. Its members drew attention to a complete lack of supervision over the quality of works put on sale: “I firmly believe that, in order to maintain the integrity of our association, this cooperative must operate as an artistic entity rather than a conventional trade venue,” stressed Božidar Jakac (1899–1989), painter and graphic artist, professor at the Academy of Fine Arts in Ljubljana and member of the Slovenian Academy of Sciences and Arts, one of the key figures in shaping the institutional framework of post-war Slovenian visual art, at the DSUU general meeting in 1952.³⁸

An important turning point with regard to art purchases came with the adoption of the constitutional law of 1953,³⁹ introducing a new socio-political system of socialist self-management and workers’ self-administration. Self-governing bodies in enterprises, local communities, and cultural institutions became decision-makers, whereas workers were to manage economic organisations through workers’ councils. However, the DSUU was concerned that this lessened the role of the state as a patron of the arts. The association observed a declining number of state-funded purchases and recognised the need to redirect its focus to travelling exhibitions, which would bring art closer to working people and organisations and set



Figure 5. Slavko Pengov, fresco in the building of the Municipality of Nova Gorica, 1952. Detail. Photo: Andrej Furlan, ZRC SAZU.

the basis for permanent art collections or galleries in local environments.⁴⁰ Only in this way would the quality of art purchased be improved, as the DSUU's Maribor branch already stressed in the 1952 annual report in resolution no. 6, which read: "The acquisition of [art] is unattainable due to kitsch makers in companies, who deceive workers by offering low prices, causing great harm to art[ists] as well as companies."⁴¹

A year after the adoption of the constitutional law, the association's secretary Slavko Pengov (1908–1966), after 1945 the painter of high-profile state commissions for the artistic decoration of prestigious buildings⁴² [Figure 5], highlighted the following at the general meeting: "We must be ready today for workers' councils, mass organisations, and the field to become our main buyers."⁴³ At the initiative of the Yugoslav Visual Arts Association, the DSUU further endeavoured to set up art studios in public buildings and schools, where active artists would also teach art to children. This measure, the association envisioned, would have a positive impact on work organisations by granting them direct access to quality art, while also motivating artists amid the persistent shortage of art studios. The members of the DSUU thus included the following among their conclusions reached at the general meeting in 1956: "In cooperation with competent authorities, the association should aim to rectify the

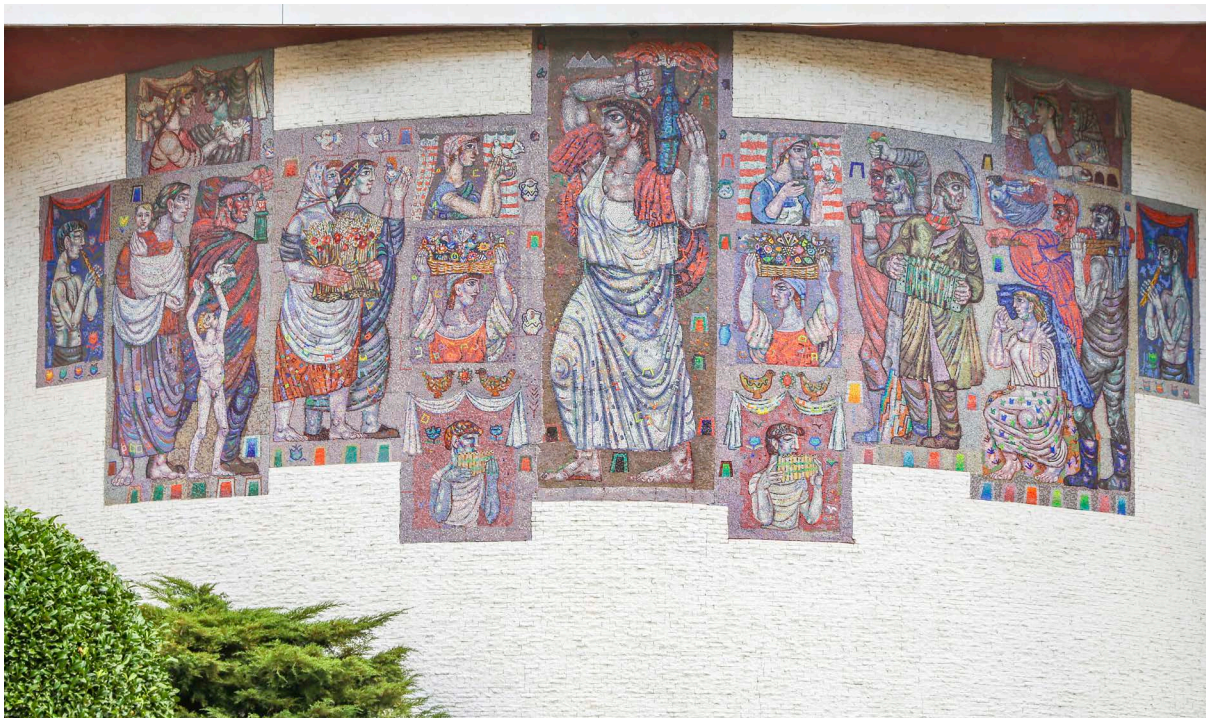


Figure 6. Marij Pregelj, mosaic at the Workers' Hall, Trbovlje, 1957. Detail. Photo: Andrej Furlan, ZRC SAZU.

issue concerning purchasing quality artworks and displaying them within commercial institutions, factories, and various other enterprises, which would significantly aid the development of the working people's aesthetic taste while also having a motivational effect on fine artists."⁴⁴

However, the effects on the ground were not achieved overnight. At the general meeting in 1957, the Maribor-based artist Lajči Pandur (1913–1973) described the situation in the city as deplorable in terms of the quality of artworks showcased in factories: "Now every factory has its own in-house painter or sculptor, who is in fact a worker with a primitive skillset. But it's also true that this brings them somewhat closer [to the collective] and facilitates the promotion of their shoddy work. Come to Maribor, and you'll see no shortage of tastelessness across factories, everything from Marshal [Tito]'s portraits and so forth. Some of these people, many well past their youth, older than forty, came to ask me how long it would take them to learn portraiture and such. This is very detrimental."⁴⁵ Marij Pregelj (1913–1967), a painter and graphic artist, the most prominent of all Slovenian visual artists of the twentieth century to devote himself to mural painting,⁴⁶ added that true art education was not only to be found in schools but that artists should go among factory workers, hold lectures, and teach them how to recognise quality. He substantiated

his statement by describing his experience in Trbovlje [Figure 6]: “In my profession as an artist, specifically, when dealing with simple workers and miners in Trbovlje, it was a daunting task, believe me, to make them see that there is such a thing as perspective, that it exists, and to teach them how to use discernment in recognising quality in these drawings. This, I believe, is proper education, not some cheering on while art education has been reduced to four years because of our failure to come up with a real programme.”⁴⁷ Six years later, the DSUU continued to press for urgent improvements in the purchasing policy for economic institutions, factories, and enterprises, reiterating that this would also significantly aid the development of the working people’s aesthetic taste while also having a motivational effect on fine artists.⁴⁸

The DSUU also directly addressed the allocation of a certain share of funding for art in connection with the material status of artists and finding a solution for its improvement. The measure was given various names, from “art percentage” to “measure for including art purchases in new building investment.” Already at the general meeting in 1953, the urgency of joining forces with the architects’ association and making sure that no new building was constructed without art furnishings was highlighted.⁴⁹ In 1954, the DSUU’s Maribor section passed a decision advocating the implementation of a share for art and pointed out that other republics showed greater decisiveness in tackling the issue of art purchases and regulating fine artists’ material status: “A resolution or petition should be drawn up [and submitted] to the Executive Council of the LRS [People’s Republic of Slovenia] and the Council of Education and Culture, stating that other republics take a much more proactive approach to purchasing art ... [t]he document should further add that a fixed percent for artistic decoration should be mandated for new buildings.”⁵⁰

The artists’ association continued to address similar topics in the 1960s. In its discussions on the material situation of artists, it drew attention to the persistently low level of art purchases and promoted the enactment of a percent for art scheme,⁵¹ stating: “We must continue to strive to develop a regulatory framework that will ensure that a certain percentage of investment for public buildings be allocated for their artistic enrichment.”⁵² The association saw solutions in tax benefits and art purchases as well as in enhancing art education in schools and raising awareness about the importance of fine art in factories and enterprises.

Enacted into law

Slovenia introduced its percent for art scheme as a statutory requirement in 2017. The regulatory framework defines the share of funding to be allocated to art from public investment projects for new building construction or major building renovation. The allocated funds may be used for commissioning and installing artworks and, where required, for implementing cultural heritage protection measures. The objectives of the scheme are to enrich public spaces with works of art, stimulate the Slovenian art market, ensure more stable conditions for Slovenian artists, particularly freelancers, and raise awareness of the quality of the built environment. The legislation is neutral with regard to artistic style, genre, and the number of artists.⁵³ The Rules on Public Tenders for the Selection of Works of Art in Public Projects (*Pravilnik o izvedbi javnega natečaja za izbiro umetniških del v javnih investicijskih projektih*), passed in 2018, further regulate the implementation of the scheme. Under the 2017 legislation, if public financing or co-financing is less than €10 million, the share for art should amount to at least 1.25% of the value of construction, craftsmanship, and installation work commissioned. However, if public financing or co-financing is €10 million or more, the share for art should amount to at least 1%. In both cases, at least 70% of the allocated funding should be earmarked for artworks integrated into public spaces. The obligation does not apply where the amount available for the implementation of the scheme is less than €2,000. Where the implementation of cultural heritage protection measures is required, all resources from the art percentage may be used for this purpose. The rules further regulate the public competition and specify the composition and decision-making procedures of the expert committee responsible for selecting the artworks.⁵⁴

In practice, however, the implementation of the scheme remained limited.⁵⁵ The legal framework was therefore amended in 2025 to strengthen the implementation of the scheme while largely retaining the existing percentage allocations. The amendments increased the minimum share of allocated funds to be spent directly on artworks from 70% to 80%, while retaining the 70% threshold for allocations below €15,000. They also introduced special provisions for projects with public financing or co-financing exceeding €17.5 million and strengthened planning, reporting, and governance requirements. Under the amended provisions, the percent for art measure must be planned from the earliest stage of public investment projects. The amendments also improve transparency through mandatory reporting and public registers.⁵⁶

Conclusion

Placed within a broader European context, the case examined here illustrates differing trajectories in the development of percent for art policies. Although many European countries institutionalised such schemes through binding legislation during the twentieth century, their implementation depended not only on legal regulation but also on institutional capacity, cultural policy priorities, and governance structures. Contemporary examples such as Austria further illustrate that similar legislative frameworks may give rise to different institutional arrangements and implementation practices.

The historical case of socialist Yugoslavia reveals a different aspect of this development, in which public discussion and professional initiatives unfolded over several decades without being codified in law. Fine artists' associations played a key role in advocating the introduction of a legally prescribed percent for art scheme and, more broadly, in shaping discussions on cultural policy and the institutional conditions of artistic production. Throughout the 1950s, however, the commissioning of artworks for public institutions remained unsystematic and was hampered by the absence of public competitions and expert committees, resulting in a lack of transparency and, as artists themselves repeatedly warned, often in works of inferior quality. The situation improved during the 1960s through increasingly vocal professional initiatives advocating artistic quality as the primary criterion and through projects such as Forma Viva, which, although not a percent for art scheme, provided an opportunity for Yugoslavia to position itself internationally within the visual arts.

The Slovenian case further highlights the importance of artists' agency in the development of cultural policy. Archival material from the Slovenian Association of Fine Arts Societies (ZDSLJ) shows that Slovenian artists consistently advocated the introduction of a percentage-based mechanism for public art and linked these demands to broader discussions on art purchases and commissions, exhibition policy, and artists' material conditions. These initiatives demonstrate that artists were not merely passive recipients of cultural policy but active participants in negotiating the institutional conditions of artistic production. Although the percent for art scheme was not enacted in law in Slovenia until 2017, this study shows that many of its underlying principles, including the allocation of a fixed share of public investment for art, public competitions, expert evaluation, and cooperation between artists, architects, and public authorities, had already been articulated by artists and their professional associations during the socialist period. Examined through the lens of the percent for art scheme, the Slovenian and Yugoslav case deepens the

understanding of socialist cultural policy by highlighting the active role of artists and their professional associations in shaping the institutional frameworks through which public art was commissioned, evaluated, and integrated into public building projects.

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Endnotes

- 1 Adolf Loos, "Ornament und Verbrechen (1908)," in *Sämtliche Schriften in zwei Bänden – Erster Band*, ed. Franz Glück (Vienna: Herold, 1962), 278. See also: Jiří Kočica and Andrej Srakar, *Shema deleža za umetnost: umetniška dela v investicijskih projektih v Sloveniji in državah EU* (Ljubljana: Zavod za kiparstvo, 2009), 23.
- 2 The Art in Architecture (*Kunst am Bau*) scheme is a public cultural policy mechanism designed to promote the integration of contemporary art into public building projects. It originated in the German-speaking world after the Second World War, with early precedents in the Weimar Republic, and gained institutional traction in West Germany and Austria during the second half of the twentieth century.
- 3 Claudia Maria Gröss, *Kunst im öffentlichen Raum oder Kunst als öffentliches Ärgernis* (master's thesis, Graz: University of Graz, 2014), 11.
- 4 Claudia Büttner, *Geschichte der Kunst am Bau in Deutschland* (Berlin: Bundesministerium für Verkehr, Bau und Stadtentwicklung, 2011), 10–19.
- 5 Cf. Martin Seidel, *Kunst am Bau im internationalen Vergleich*, BMVBS-Online-Publikation, no. 15/2012 (Berlin: Bundesministerium für Verkehr, Bau und Stadtentwicklung, 2012), https://www.bbsr.bund.de/BBSR/DE/veroeffentlichungen/ministerien/bmvbs/bmvbs-online/2012/DL_ON152012.pdf; Tihana Hrastar, "Izdvajanje postotka graditeljskih investicija za umjetničke intervencije. Inicijative i propisi druge polovice 20. stoljeća u Hrvatskoj i svijetu," *PROSTOR* 26, no. 1(55) (2018): 70–72; Kočica and Srakar, *Shema deleža za umetnost*, discuss Austria, Italy, West Germany, Norway, and the UK as case studies by drawing on the literature and questionnaires; Teja Baloh, *Primerjalno-pravni pregled sistema prostorskega načrtovanja glede sodelovanja javnosti* (Ljubljana: Pravno-informacijski center nevladnih organizacij – PIC, 2013), 10–34 (contains a comparative survey of the systems in West Germany, Austria, Switzerland, Finland, Sweden, Estonia, the Czech Republic, Slovakia, and Hungary).
- 6 Büttner, *Geschichte*, 20–43 (East Germany); 44–60 (West Germany).
- 7 For more on the scheme in Finland, see Miisa Pulkkinen, *The Handbook of the Percent for Art Principle in Finland* (Helsinki: Artists' Association of Finland, 2019).
- 8 "Commissioning of Artworks Act," Riigi Teataja, accessed May 19, 2025, <https://www.riigiteataja.ee/en/eli/ee/506122017003/consolide>.
- 9 Zakon o spremembah in dopolnitvah Zakona o uresničevanju javnega interesa za kulturo (ZUJIK-G), *Uradni list Republike Slovenije*, no. 61/17 (2 November 2017); Resolucija o nacionalnem programu za kulturo 2024–2031 (ReNPK24–31), *Uradni list Republike Slovenije*, no. 61/24 (22 July 2024).
- 10 Hrastar, "Izdvajanje postotka," 68–81; Romana Matanovac Vučković, Aleksandra Uzelac, and Dea Vidović, *Pregled kulturnog razvoja i kulturnih politika u Republici Hrvatskoj* (Zagreb: Ministarstvo kulture i medija Republike Hrvatske, 2022), 195.
- 11 Kočica and Srakar, *Shema deleža za umetnost*, 26.
- 12 For an overview of the implementation of the scheme in the United States, see "State Percent for Art Programs," National Assembly of State Arts Agencies, accessed May 19, 2025, https://nasaa-arts.org/nasaa_research/state-percent-art-programs/; "About Percent for Art," NYC Percent for Art, accessed May 19, 2025, <https://www.nyc.gov/site/dclapercentforart/about/about.page>.
- 13 European Union, Treaty on European Union (Maastricht, 7 February 1992), *Official Journal of the European Communities* C 191 (29 July 1992).
- 14 European Commission, *The European Green Deal* (Brussels: European Commission, 11 December 2019), COM(2019) 640 final.
- 15 European Commission, *The New European Bauhaus: Beautiful, Sustainable, Together* (Brussels: European Commission, 2021), COM(2021) 573 final.

- 16 For a comprehensive survey of art in Austrian public space and a comparative overview in the German milieu, see Gröss, "Kunst." The scheme introduced by the 2017 Slovenian legislation was informed by a comparative study of arrangements in Austria, as well as in Italy, Germany, Great Britain, Norway, and Finland; see the draft act "Zakon o spremembah in dopolnitvah Zakona o uresničevanju javnega interesa za kulturo," submitted to the National Assembly of the Republic of Slovenia by a group of deputies on 7 July 2017, whose explanatory memorandum includes an analysis of the selected countries (the act was adopted later that year); "Zakonodaja," Računovodstvo.net, <https://www.racunovodstvo.net/zakonodaja/predpis/11066/predlog-zakona-o-spremembah-in-dopolnitvah-zakona-o-uresnicevanju-javnega-interesa-za-kulturo-zujik-g>; accessed July 7, 2026. For more on legal provisions about the scheme in Slovenia, see the section "Enacted into law."
- 17 For more detailed descriptions of schemes and projects, see "Projekte," Kunst im öffentlichen Raum Niederösterreich, <https://koernoe.at/de/projekte> (for Lower Austria); "Projekte," Kunst am Bau, <https://www.kunstambau.at/projekte/> (for Salzburg); "Projekte," BIG ART, <https://www.big-art.at/projekte> (for BIG ART); all accessed May 19, 2025.
- 18 Kočica and Srakar, *Shema deleža za umetnost*, 29.
- 19 On Forma Viva sculpture symposiums, see Marjeta Ciglencič, "Forma Viva Maribor 1967–1986," in *Art in Slovenia at a Cultural Crossroads*, ed. Mija Oter Gorenčič and Barbara Vodopivec (Ljubljana: Založba ZRC, 2022), 519–585.
- 20 Navodilo o kupovanju del upodablajočih umetnikov in umetne obrti, *Uradni list Federativne ljudske republike Jugoslavije*, no. 39 (20 August 1951).
- 21 The 1951 instructions retained the provisions permitting the purchase of art and craft items directly from visual artists that were citizens of Yugoslavia as stipulated by the 1950 Decree on Purchases by State-Owned Enterprises, Offices, Institutions, Cooperatives, and Social Organisations from Private Individuals (Odredba o nakupih državnih gospodarskih podjetij, uradov, ustanov, zadrug in društvenih organizacij od zasebnikov, *Uradni list Federativne ljudske republike Jugoslavije*, no. 35, 13 May 1950), which defined the conditions for such transactions.
- 22 Archives of the Republic of Slovenia (SI AS), SI AS 1286, Zveza društev slovenskih likovnih umetnikov, t. e. [technical unit] 4, II/1/7, Poročilo upravnega odbora na VII. Občnem zboru DSUU, 1 February 1952, 5.
- 23 Savet za kulturu Narodne republike Srbije, *Preporuka Saveta za kulturu Narodne Republike Srbije o izvođenju i korišćenju radova i dela likovnih umetnosti u investicionoj izgradnji* (Belgrade, 1958). I thank Patricia Počanić for providing the regulations. See also: Hrastar, "Izdvajanje postotka," 68–81; Patricia Počanić, "Kulturna politika i umjetnička djela za interijere javnih institucija u Zagrebu 1950-ih i 1960-ih godina," in *Zagreb 1924.–1930. i 1945.–1967. Društvo, kultura, svakodnevica. Zbornik radova s Desničinih susreta 2018*, ed. Drago Roksandić (Zagreb: Filozofski fakultet, FF Press, 2019), 209–233.
- 24 Hrastar, "Izdvajanje postotka," 74.
- 25 Savet za kulturu Narodne republike Srbije, *Preporuka*, 1958, 2.
- 26 For more, see Aleš Gabrič, *Socialistična kulturna revolucija. Slovenska kulturna politika 1953–1962* (Ljubljana: Cankarjeva založba, 1995).
- 27 Savet za kulturu Narodne republike Srbije, *Preporuka*, 1958, 2, 3.
- 28 Andrija Mutnjaković, "Umjetnost i arhitektura," *Čovjek i prostor* 5, nos. 80–81 (1958); Hrastar, "Izdvajanje postotka," 72.
- 29 Mutnjaković, "Umjetnost i arhitektura," 8; Hrastar, "Izdvajanje postotka," 72; Počanić, "Kulturna politika," 220, 221, 225.
- 30 Savet za kulturu Narodne republike Srbije, *Preporuka o otkupu dela likovne primenjene umetnosti. Preporuka o podizanju javnih spomenika* (Belgrade, 1959).

- 31 Savet za kulturo Narodne republike Srbije, *Preporuka*, 1959, 1, 3.
- 32 Savet za kulturo Narodne republike Srbije, *Preporuka*, 1959, 4, 5.
- 33 On the history of the association, see Špelca Čopič, "Društvo slovenskih likovnih umetnikov," in *Enciklopedija Slovenije*, vol. 2, ed. Alenka Dermastia (Ljubljana: Mladinska knjiga, 1988), 359–360; Miha Valant and Beti Žerovc, "Društva za likovno umetnost na Kranjskem v obdobju od 1848 do 1918," *Likovne besede* 113 (2019): 4–13; Miklavž Komelj and Mojca Zlokarnik, "Iz gradiva o zgodovini ZDSLU v Arhivu Slovenije," *Likovne besede* 113 (2019): 14–31.
- 34 For more, see Aleš Gabrič, "Slovenska agitpropovska kulturna politika 1945–1952," *Borec* 43, nos. 7–9 (1991): 469–655; Gabrič, *Socialistična kulturna revolucija*; Počanič, "Kulturna politika," 209–233; Barbara Vodopivec, "Umetnost ljudstvu. Slovenski likovni umetniki in kulturnopolitični okvir v desetletju po koncu druge svetovne vojne," *Umetnostna kronika*, 2026 (in press). The case study of Slovenia is based on archival material preserved in the Archives of Slovenia, fond SI AS 1286, Zveza društev slovenskih likovnih umetnikov (the Slovenian Association of Fine Arts Societies), (ZDSLU); this fond also contains records of DSLU and DSUU.
- 35 Ukaz o določitvi članov Sveta vlade LR Slovenije za prosveto in kulturo, *Uradni list Ljudske republike Slovenije*, no. 16 (8 May 1951); Ukaz o določitvi odborov Sveta vlade LR Slovenije za prosveto in kulturo ter o imenovanju in potrditvi njegovih članov, *Uradni list Ljudske republike Slovenije*, no. 22 (3 July 1951). France Stele was appointed a member of the council as one of the representatives of the Slovenian Academy of Sciences and Arts; see Milček Komelj, "Mihelič, France," in *Enciklopedija Slovenije*, vol. 7, ed. Alenka Dermastia (Ljubljana: Mladinska knjiga, 1993), 128–129.
- 36 SI AS 1286, t. e. 4, II/1/6, Zapisnik VI. rednega občnega zbora Društva slovenskih upodablajočih umetnikov v Ljubljani, 16 February 1951, 6, 11.
- 37 SI AS 1286, t. e. 4, II/1/7, Zapisnik Občnega zbora DSUU, 1 February 1952, 4.
- 38 SI AS 1286, t. e. 4, II/1/7, Zapisnik Občnega zbora DSUU, 1 February 1952, 2.
- 39 Odlok o razglasitvi Ustavnega zakona o temeljih družbene in politične ureditve Federativne ljudske republike Jugoslavije in o zveznih organih oblasti, *Uradni list Federativne ljudske republike Jugoslavije*, no. 3 (14 January 1953).
- 40 SI AS 1286, t. e. 4, II/1/7, Poročilo upravnega odbora na VII. Občnem zboru DSUU, 1 February 1952, 10, 13.
- 41 SI AS 1286, t. e. 4, II/1/7, Letno poročilo mariborskih upodablajočih umetnikov, II.
- 42 Donovan Pavlinec, "Slovenski inženirji človeških duš: monumentalne stenske poslikave socialističnega realizma," *Zbornik za umetnostno zgodovino*, n. s., 44 (2008): 114–138.
- 43 SI AS 1286, t. e. 4, II/1/9, Zapisnik občnega zbora, 15 February 1954, 5.
- 44 SI AS 1286, t. e. 4, II/1/11, Zapisnik Občnega zbora Društva slovenskih likovnih umetnikov, 16 January 1956, 2.
- 45 SI AS 1286, t. e. 4, II/1/12, Stenografski zapisnik občnega zbora Društva likovnih umetnikov Slovenije, 11 February 1957, 10.
- 46 Jure Mikuž, "Pregelj, Marij," in *Enciklopedija Slovenije*, vol. 9, ed. Alenka Dermastia (Ljubljana: Mladinska knjiga, 1995), 273–274.
- 47 SI AS 1286, t. e. 4, II/1/12, Stenografski zapisnik občnega zbora Društva likovnih umetnikov Slovenije, 11 February 1957, 11.
- 48 SI AS 1286, t. e. 4, II/1/15, Sklepi občnega zbora DSLU, 2; SI AS 1286, t. e. 4, II/1/15, Zapisnik rednega občnega zbora Društva slovenskih likovnih umetnikov, 15 March 1963.
- 49 SI AS 1286, t. e. 4, II/1/8, Občni zbor 9. februar 1953, Zapisnik VIII. rednega občnega zbora DSUU, 9 February 1953, 11.

- 50 SI AS 1286, t. e. 4, II/1/9, Zapisnik občnega zbora, 15 February 1954, 3.
- 51 SI AS 1286, t. e. 4, II/1/14, Stenografski zapiski rednega občnega zbora Društva slovenskih likovnih umetnikov, 10 February 1961.
- 52 SI AS 1286, t. e. 4, II/1/15, Sklepi Občnega zbora, 15 March 1963, 3.
- 53 Zakon o spremembah in dopolnitvah Zakona o uresničevanju javnega interesa za kulturo (ZUJIK-G). *Uradni list Republike Slovenije*, no. 61/17 (2 November 2017).
- 54 Pravilnik o izvedbi javnega natečaja za izbiro umetniških del v javnih investicijskih projektih, *Uradni list Republike Slovenije*, no. 9/18 (16 February 2018).
- 55 The Action Plan up to 2027 for the Realisation of the Resolution on the National Programme for Culture 2024–2031 addresses the percentage for art scheme within the framework of “Solution 68”: Facilitating the Implementation of Mandatory Share for Art in Public Investment Projects. The indicator is the “number of public investment projects implementing the percent for art requirement,” with a baseline of three projects in 2023 and a target of fifteen or more projects by 2027. This points to the relatively limited implementation of the measure. Republika Slovenija, Ministrstvo za kulturo, “Akcijski načrt do leta 2027 za izvajanje Resolucije o nacionalnem programu za kulturo 2024–2031,” 70–71, accessed July 23, 2026, <https://www.gov.si/assets/ministrstva/MK/Javne-objave/Strateski-dokumenti/ANKultura2.docx>. On the implementation of the law in practice, see: Vanja Pirc, “Umetnost za skupnost,” *Mladina*, 9 January 2026, 54–57.
- 56 Zakon o spremembah in dopolnitvah Zakona o uresničevanju javnega interesa za kulturo (ZUJIK-I), *Uradni list Republike Slovenije*, no. 77/25 (7 October 2025). As of July 23, 2026, the implementing Rules on Public Tenders for the Selection of Works of Art in Public Investment Projects (*Pravilnik o izvedbi javnega natečaja za izbiro umetniških del v javnih investicijskih projektih*) had been proposed but not yet adopted. The draft regulates the preparation and conduct of public competitions, the appointment and remuneration of expert committees, the establishment of a register of experts, and the awarding of prizes and acquisition of selected artworks. It was published for public consultation on December 15, 2025, with comments due by January 9, 2026. Republika Slovenija, eUprava, Predlogi predpisov, “Pravilnik o izvedbi javnega natečaja za izbiro umetniških del v javnih investicijskih projektih,” accessed July 23, 2026, <https://e-uprava.gov.si/si/drzava-in-druzba/e-demokracija/predlogi-predpisov/predlog-predpisa.html?id=18445&lang=si>.

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Shema »odstotek za umetnost«: vloga umetnikov, kulturna politika in javna umetnost v Evropi ter v povojni Sloveniji/Jugoslaviji

Povzetek

V prispevku je obravnavan kulturnopolitični mehanizem, poljudno imenovan »odstotek za umetnost«, ki določa, da se del sredstev javnih investicijskih projektov za gradnjo ali prenovo nameni naročanju in umeščanju umetniških del v javni prostor z namenom spodbujanja umetniške ustvarjalnosti ter zagotavljanja njene javne dostopnosti. Uvodoma je orisan zgodovinski razvoj sheme od prvih pobud v prvi polovici 20. stoletja do njenega širjenja po Evropi po drugi svetovni vojni ter predstavljeni izbrani evropski modeli. Posebna pozornost je namenjena Avstriji kot primeru decentraliziranega sistema, ki kaže, da uspešnost izvajanja ukrepa ni odvisna zgolj od zakonske ureditve, temveč tudi od institucionalnih zmogljivosti, kulturnopolitičnih prioritet ter sodelovanja državnih, regionalnih in lokalnih akterjev. Primerjalna analiza obenem pokaže, da se sheme odstotka za umetnost v Evropi niso razvijale po enotni poti, temveč v različnih zakonodajnih, upravnih in kulturnopolitičnih okvirih.

Empirično jedro prispevka predstavlja študija primera socialistične Jugoslavije in Slovenije, ki temelji na arhivskem gradivu Zveze društev slovenskih likovnih umetnikov (ZDSLJU). Avtorica ugotavlja, da socialistična Jugoslavija predstavlja posebno razvojno pot sheme odstotka za umetnost. Medtem ko so številne evropske države takšne mehanizme institucionalizirale z zakonodajo, so se v Jugoslaviji strokovne pobude, razprave in predlogi več desetletij razvijali brez formalne zakonske ureditve. Analiza pri tem razkriva pomembno vlogo strokovnih društev likovnih umetnikov pri oblikovanju kulturnopolitičnih razprav in institucionalnih rešitev za odkupe umetniških del in naročanje javne umetnosti ter pokaže, da umetniki niso bili zgolj tihi izvajalci državne kulturne politike. Posebna pozornost je namenjena priporočilom Kulturnega sveta Ljudske republike Srbije iz let 1958 in 1959, po katerih so bili predvideni namenitev določenega deleža investicijskih sredstev za umetniško opremo javnih objektov, uvedba javnih natečajev in strokovnih komisij ter tesnejše sodelovanje umetnikov, arhitektov in urbanistov. Čeprav priporočila niso bila uzakonjena, so pomemben zgodnji poskus oblikovanja sistema, primerljivega sodobnim shemam odstotka za umetnost, in kažejo, da so se številna temeljna načela tega mehanizma na območju Jugoslavije oblikovala več desetletij pred njegovo pravno institucionalizacijo.

Prispevek prizadevanja za uvedbo odstotka za umetnost umešča v širši okvir prizadevanj likovnih umetnikov za izboljšanje njihovega materialnega položaja, razvoj umetnostnega trga ter sistemsko ureditev državnih odkupov in naročil umetniških del. Pokaže, da so jugoslovanski in slovenski umetniki že od prvih povojnih let zagovarjali uvedbo zakonsko predpisane deleža javnih investicij za umetnost, pri čemer so svoja prizadevanja povezovali z razpravami o razstavni politiki, strokovnih merilih za izbor umetnin, o javnih natečajih, strokovnih komisijah ter zgodnjem vključevanju umetnikov v načrtovanje javnih investicij. Čeprav je Slovenija shemo odstotka za umetnost zakonsko uvedla šele leta 2017 in njeno izvajanje dodatno okrepila z novelo leta 2025, raziskava pokaže, da so bila njena temeljna načela – namenitev deleža javnih investicij za umetnost, dosledna in transparentna izvedba javnih natečajev, strokovno vrednotenje umetniških predlogov ter sodelovanje umetnikov, arhitektov in javnih oblasti – v strokovnih razpravah oblikovana že v socialističnem obdobju. Prispevek z analizo razvoja sheme odstotka za umetnost pogloblja razumevanje okoliščin, v katerih so umetniki in njihova strokovna združenja v prevladujočem sistemu državnega usmerjanja socialistične kulturne politike iskali možnosti za uveljavljanje svojih strokovnih in eksistencialnih interesov ter si pri tem prizadevali vplivati na institucionalne okvire naročanja, vrednotenja in umeščanja umetnosti v javne investicijske projekte.

A substantial body of postwar art created for institutional environments remains hidden in plain sight: in schools, hospitals, municipal offices, factories, hotels, shops, and other spaces of everyday life. Some works remain intact, others survive in altered interiors or as partial material remains, and still others are known only through scattered archival records, photographs, and uncertain

memories. Many have been covered, relocated, destroyed or forgotten, even though they formed an important part of postwar public space and visual culture.

This volume contributes to the transnational study of art

commissioned for public institutions, a field that remains unevenly researched across national contexts. The chapters show how institutions used art to shape their environments and how later changes in use or ownership affected the works' meanings and prospects for preservation.

