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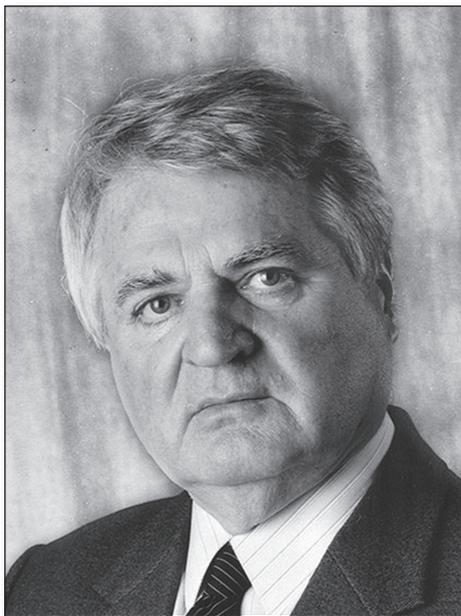
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## IN MEMORIAM



**Dinko Davidov**  
(1930–2019)

**D**inko Davidov was born in Sivac, near Sombor. Having completed the elementary school in Stapar and the grammar school in Belgrade, he began his studies in art history at the Faculty of Philosophy in Belgrade, from which he graduated in 1955. He took his PhD degree under France Stele at the Faculty of Philosophy in Ljubljana in 1965. In 1960 he was appointed as curator of the Print Collection of the Gallery of Matica Srpska in Novi Sad until 1978, when he joined the Institute for Balkan Studies of the Serbian Academy of Sciences and Arts (SASA) in Belgrade. He was a member of the editorial board of the Matica Srpska journal for fine arts (*Zbornik Matice Srpske za likovne umetnosti*) from its start in 1965 until 1990, and the author of the permanent display of the memorial museum *Hristofor Žefarović and his Times* at the Monastery of Bodjani (1975). He was elected corresponding member of the SASA in 2000 and full member in 2006, and served as director of its Gallery from 2001 to 2009. He chaired the SASA Board for Szentandre/Sentandreja and was editor of its series *Sentandrejski zbornik*.

Dinko Davidov published his first articles in the culture sections of the students' periodicals such as *Narodni student* and *Vidici* (1952–53), contributing theatre, book and art exhibition reviews as well as travel accounts (“Climb on Olympus”, “Impressions from Delphi”). His early interests ranged from Pivo Karamatijević and Sava Šumanović to Vincent Van Gogh and the letters he wrote to his brother, from Ivo Andrić's notes on Goya to icons on glass and contemporary art in America. While serving as curator of the Matica Srpska Gallery, he began to compile a register of copper engravings made by Serbian printmakers from Szentendre in Hungary to the Serbian Monastery of Hilandar on Mt Athos. As a grantee of the Hungarian Ministry of Culture, he made a tour of the churches under the jurisdiction of the Serbian Orthodox Eparchy of Buda and put together a proposal for the exhibition *Icons from the Serbian Churches in Hungary*, which was included in the Protocol of Cooperation between Yugoslavia and Hungary in 1971. In 1973, the 192 icons from Hungary were put on display successively at the Matica Srpska Gallery in Novi Sad, the National Museum in Belgrade and the Museum of Applied Arts in Budapest. In the Eparchy of Srem he collected some 200 icons painted by mostly anonymous painters, known as *zographs*, who worked in the traditional style of Orthodox religious painting. The icons were transferred to the Matica Srpska Gallery and underwent conservation treatment. The resulting exhibition, *Icons of Serbian 18th-Century Zographs*, was shown in Belgrade and Zagreb in 1977. Strongly advocating the restoration of the Orthodox monasteries on Fruška Gora ravaged by the Ustasha during the Second World War, he gave lectures, published articles and wrote scripts for documentaries, which were censored or tacitly banned. Denounced as an anti-communist, he left Novi Sad.

Having joined the Institute for Balkan Studies SASA, he directed the project *Common and Distinctive Features in the Visual Expression of the Balkan Peoples from the 17th to the 19th Century*. He took part in the founding of the SASA's Board for Szentendre under the auspices of the Hungarian and Serbian Academies of Sciences. In the annual scholarly review of the Institute for Balkan Studies, *Balcanica*, he published texts on the Serbian community in Komarno/Komarom, the Orthodox population of Vasarhely, the vedutas and plans of Esztergom and Timisoara, the Serbian community of the Taban neighbourhood of Buda, or the cult of St Nahum in the Eparchy of Buda. Focused particularly on the stylistic transition from Late Byzantine to Baroque expression, he studied the influence of Russian/Ukrainian art on Serbian eighteenth-century religious painting. Well-acquainted with its wall and icon painting and relying on his research in the Archives of the Ukrainian Academy of Sciences, he identified prints of the Kiev-Pechersk Laura school of painting which served as models. He drew attention to their importance and the role played by the painters Vasilii Romanovich and Iov Vasilievich in the Metropolitanate of Karlovci/Karlowitz (“On Russian/Ukrainian-Serbian artistic ties”, “Kievan influences on

Serbian art”, “Icons of the church of St Nicholas in Stari Slankamen” and “Jovan Popović’s Baroque iconostasis in Aleksandrovo”). He paid particular attention to some developments in Serbian art after the Great Migration of Serbs from the Ottoman Empire to the Habsburg Monarchy in 1690, including Zaharija Orfelin’s engravings in the book on the life of Peter I the Great, the cult of the Holy Prince Lazar and his image in Serbian prints, the sections of society that commissioned and supported printmaking.

Dinko Davidov’s books, studies and texts in exhibition catalogues are indispensable points of reference for all interested in the Serbian art of the eighteenth century. His overall contribution to culture and scholarship earned him the Jakov Ignjatović Award of the Serbian Culture Community in Budapest, Zlatni beočug Award of the Culture and Education Community of Belgrade, the Vuk Foundation Award and the Rača Charter of the Rača Heritage Foundation. His book *Spomenici Budimske eparhije* [Monuments of the Eparchy of Buda] was awarded the Srpska Književna Zadruga Award, and his *Hilandarska grafika*, the October Award of the City of Belgrade (1990).

In one of his last books about mass migrations of Serbs, Davidov wrote that migrations, and thus those that took place in the late seventeenth and early eighteenth century, are never futile. It is owing to them that a most beautiful and most valuable portion of the Serbian literary and artistic heritage has survived, including a few thousand zograph icons which will always communicate the very last signs of the antiquity of post-Byzantine painting and the early signs of the youth of the pre-Baroque epoch.

*Ljiljana N. Stošić*