## Contents

Introduction: Reframing Tradition – Art in Central and Eastern Europe between the Two World Wars, by Irena Kossowska
I. European Cross-Currents
Emily Frances Braun, The Modernity of Tradition: The Fine Arts in Fascist Italy 1919-1929
Olaf Peters, New Objectivity Painting and the Weimar Republic's Modernity Crisis
Anna Wierzbicka, Appels d'Italie: Waldemar George's Texts on Art Dating from the Early Nineteen-Thirties
II. Traditionalist Paradigms
Stella Pelše, Ethnography, Neo-Classicism and International Context: Latvian Traditionalist Thinking on the Art of the 1930s 89
Giedrė Jankevičiūtė, From Paris to Kaunas: Neo-Traditionalism in Lithuanian Art of the 1930s
Ivanka Reberski, The Traditional and the New in the Realisms of Croatian Painting in the 1920s and 1930s
III. Classicising Sensitivities
Anna Pravdová, Otakar Kubín and the Tendencies Towards Classicism in Czech Art of the 1920s and 1930s
Vita Susak, The Classical Tradition in the Ukrainian Art of the 1920s-1930s
Katarzyna Nowakowska-Sito, Polonia-Italia: Artistic Relations and the Reception of Contemporary Italian Art in Poland 1918-1939 169
IV. Ideological Involvement, Sociopolitical Commitments
Agnieszka Chmielewska, Realism as a Solution to the Problems of Modernity

Monumentalism?' Polish Sacral Architecture c. 1929-1939.......... 343

VII. The Rhetorical Power of Architecture

Filip Burno, 'Are We Not Able to Create a New

Michał Wiśniewski, The Role of Monument Preservation in the Emergence of the Cracow School in the Polish Inter-War