



# ACTA HISTORIAE ARTIS SLOVENICA

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# VSEBINA

# CONTENTS

## DISSERTATIONES

Katarina Šmid

<i>Fragment pripovednega reliefsa na grobnici Spektatijev v Šempetru. Epizoda zgodbe o Orestu in Ifigeniji na Tavridi ali Toantov dokončni poraz na otoku Sminta?</i> .....	7
<i>The Fragmentary Narrative Scene from the Tomb of Spectatii at Šempeter. An Episode of the Story of Orstes and Iphigenia among the Taurians or the Final Demise of King Thoas on the Island of Sminthe?</i> .....	16

Matjaž Ambrožič

<i>Pregled predjožefinskih bratovščin na slovenskem Štajerskem</i> .....	17
<i>Verzeichnis der vorjosephinischen Bruderschaften in der slowenischen Steiermark</i> .....	52

Tina Košak

<i>Slikarske zbirke grofov Herberstein. Zbirka Erazma Friderika grofa Herbersteina v gradu Hrastovec in v Gradcu</i> .....	53
<i>Picture Collections of the Counts of Herberstein. The Collection of Erasmus Friedrich Count of Herberstein</i> .....	90

Ana Lavrič

<i>Slovenski »pantheon« v Slomškovich Drobtinicah in pri Novi Cerkvi</i> .....	93
<i>The Slovenian 'Pantheon' in Slomšek's Almanac Drobtinice and in the Church at Nova Cerkev</i> .....	121

Franci Lazarini

<i>»Začeti pa moramo na vsak način že letos, sicer lahko naredimo križ črez novo cerkev.« O neuresničeni gradnji nove cerkve sv. Magdalene v Mariboru</i> .....	123
<i>»Wir müssen auf jeden Fall noch in diesem Jahr beginnen, sonst können wir die neue Kirche in den Mond schreiben.« Über den nichtrealisierten Bau der neuen Hl. Magdalena Kirche in Maribor (Marburg a. d. Drau)</i> .....	141

Barbara Murovec	
“Anyway, the question of personnel is rather difficult ...”	
Some Observations on Political Influence on Art (History) in Slovenia .....	143
»Skratka, kadrovsko vprašanje je dokaj težko ...«	
Drobci o političnem vplivu na umetnost in umetnostno zgodovino v Sloveniji .....	153

Nadja Gnamuš	
Temne iluminacije. O černih slikah Sandija Červeka .....	155
Illuminating Darkness. Reflections on Sandi Červek's Black Paintings .....	169

## DOCUMENTA

Renata Komić Marn	
Korespondenca med Karlom Strahlom in Antejem Gabrom .....	187
The Correspondence of Karl Strahl and Ante Gaber .....	203

## APPARATUS

Izvlečki in ključne besede / Abstracts and keywords .....	207
Sodelavci / Contributors .....	213
Viri ilustracij / Photographic credits .....	215

# “Anyway, the question of personnel is rather difficult ...”

## Some Observations on Political Influence on Art (History) in Slovenia

Barbara Murovec

In 2004, the Institute of Art History at the Research Centre of the Slovenian Academy of Sciences and Arts organised a conference on the objectives and challenges of art history in the 21<sup>st</sup> century.<sup>1</sup> After almost ten years, the organiser now sees its breakthrough status in a rather different light. Although her paper on the position of art history within the humanities displayed a somewhat critical standpoint,<sup>2</sup> back then she would probably have found the statement by the artist and art historian Marjan Pogačnik (1920–2005), given in different circumstances, but almost simultaneously: “Take care /.../ of art history; it needs to be completely re-established” too radical.<sup>3</sup> This is no doubt a paradox, which can be justified by historical circumstances. An artist on his deathbed discusses the necessity of total renovation, while the active discipline has difficulty facing up to the state it is in and is incapable of making (or unable to make) changes.

How far do we have to go in our discussion of history if we want to understand the methodological and personnel problems of art history in Slovenia? If the state defines the framework within which cultural and research institutions operate, then we can say that at least four distinct socio-political contexts have provided the framework for the development of the institutionalised discipline. In 1913, the provincial conservation bureau for Carniola was founded within the Austro-Hungarian Monarchy, which later on became the central institution for all Slovenian regions;<sup>4</sup> in 1919, in the Kingdom of Serbs, Croats and Slovenes the first Slovenian university was established in Ljubljana where in 1920 lectures in art history began;<sup>5</sup> in 1938 the Slovenian Academy of Sciences and Arts was founded in the Kingdom of Yugoslavia;<sup>6</sup> in 1945 the Ljubljana Academy of Fine Arts was founded in

<sup>1</sup> Conference proceedings and the transcription of the discussion were published the same year: *Slovenska umetnostna zgodovina. Tradicija, problemi, perspektive* (ed. Barbara Murovec), Ljubljana 2004.

<sup>2</sup> Barbara MUROVEC, Programsко raziskovanje, čigava pravica? Projektno raziskovanje, čigava naloga?, *Slovenska umetnostna zgodovina* 2004 (n. 1), p. 23.

<sup>3</sup> Milček KOMELJ, *Kronika Marjana Pogačnika o zaljubljencih v umetnost*, Ljubljana 2005, p. 589.

<sup>4</sup> E. g. France STELE, Spomeniški urad, *Vodnik po zbirkah Narodnega muzeja v Ljubljani*, Ljubljana 1931, pp. 181–183; Sonja Ana HOYER, Spomeniško varstvo, *Enciklopedija Slovenije*, 12, Ljubljana 1998, pp. 214–217.

<sup>5</sup> Ana BENEDETIČ, Redakcija Enciklopedije Slovenije, Univerza v Ljubljani, *Enciklopedija Slovenije*, 14, Ljubljana 2000, pp. 52–55; *90 let Univerze v Ljubljani. Med tradicijo in izzivi časa* (ed. Jože Ciperle), Ljubljana 2009.

<sup>6</sup> Fran RAMOVŠ, K zgodovini ustanovitve akademije v Ljubljani, *Letopis Akademije znanosti in umetnosti v Ljubljani. Prva knjiga. 1938–1942–XXI*, Ljubljana 1943, pp. 7–15; France BERNIK, Slovenska akademija znanosti in umetnosti, *Enciklopedija Slovenije*, 11, Ljubljana 1997, pp. 390–396; Aleš GABRIČ, Slovenska akademija znanosti in umetnosti na političnem preipi svojega prvega desetletja (Summary: Slovenian Academy of Sciences and

the newly established Communist Yugoslavia, and radical interventions in all the existing institutions began;<sup>7</sup> in 1991, Slovenia became an independent country and the state-formative/national moment was supposed to protect her against (new) changes.<sup>8</sup> How urgent the latter would be (and, at the same time, that none of the main figures within the discipline would even attempt to achieve them) can be seen from the questionnaire that was published 1992 in the cultural magazine *Sodobnost*.<sup>9</sup> Among art historians, none of the professors from the Ljubljana Faculty of Art participated; only Tomaž Brejc, professor at the Academy of Fine Arts, and Jure Mikuž, then director of the Museum of Modern Art expressed their views. The former emphasized the importance of expertise. In a brief overview of modern art he expressed his opinion on what could be potentially evaluated differently. At the same time he pointed out that expertise "brings a large dose of pragmatism and cynicism into art".<sup>10</sup> The latter initially emphasised that "since the beginning of their existence, Slovenian art history and art criticism have been perpetually tested in regard to the extent to which they are dependent on daily politics and in regard to – despite this dependence – how they manage to build, retain and respect the criteria, which define them as more or less scientific disciplines".<sup>11</sup> He emphasized that in the one-party system "dependence is revealed through the opportunism of experts, but it is the only way to ensure them the opportunities to work".<sup>12</sup> At the same time, he opined that before the Second World War dependence also existed, but was revealed through ideological loyalty to one of the parties;<sup>13</sup> he concluded that in the new system the discipline would be subject to new trials, while



Stane Kregar

Arts during the Political Changes of the First Decade of Its Existence), *Zgodovinski časopis / Historical Review*, 65, 2011, pp. 438–457.

<sup>7</sup> See especially *Akademija za likovno umetnost Ljubljana. 1945–1975*, Ljubljana 1975 (Božidar Jakac, Beseda prvega rektorja, pp. 7–12; Špelca Čopič, Pot do slovenske akademije za likovno umetnost, pp. 37–58; etc.); Špelca ČOPIČ, Fifty years of the Ljubljana Academy of Fine Arts, ALU 1945–1995. Fifty years of the Ljubljana Academy of Fine Arts, Ljubljana 1995, pp. 8–27; 60 let Akademije za likovno umetnost (in oblikovanje). 1945–2005 (ed. Nadja Zgonik), Ljubljana 2006 (Acta, 1).

<sup>8</sup> The text by Špelca Čopič in the thematic block *Arts and Politics*, written in 1991 for the journal *Mars* is especially comprehensive: the author, from a position of authority capable of testifying, because she knows the history first hand, relativizes resp. does not thematize any of the contexts; see Špelca ČOPIČ, Povojno desetletje, *Mars*, 3/2–3, 1991, pp. 48–52.

<sup>9</sup> Anketa Sodobnosti. Pluralnost ali izločanje? (ed. Ciril Zlobec), *Sodobnost*, 40/8–9, 1992, pp. 721–773.

<sup>10</sup> Tomaž BREJC, Profesionalnost kot možnost preživetja, *Sodobnost*, 40/8–9, 1992, p. 759.

<sup>11</sup> Jure MIKUŽ, Stroka pred novo preizkušnjo, *Sodobnost*, 40/8–9, 1992, p. 759.

<sup>12</sup> MIKUŽ 1992 (n. 11), p. 760.

<sup>13</sup> MIKUŽ 1992 (n. 11), p. 760.

party politics would provide a new adventure.<sup>14</sup> Ten years on, his visionary use of the term adventure has been borne out, only that the banality of the dependence from politics is perhaps even greater than Mikuž could then have imagined, and has by no means moved towards the professionalization which Brejc described as a "chance for survival".<sup>15</sup> Those of us who studied art history in the early 1990s could, after the proclamation of Slovenian independence, note a single change. The title of the subject Medieval Art of Yugoslav Nations was changed into Art of Other South Slavic Nations. The more recent art of other Yugoslav nations was not even taught before the dissolution of Yugoslavia, nor was 20<sup>th</sup> century art (of the common state). The lectures on modern and contemporary art were also, as regards Slovenian artistic production, almost non-existent. The reasons for such 'educational' politics can be traced to as far back as the first post-war years and are the consequences of Communist control over the university.<sup>16</sup>

In the last decades, the attitude to and influence of politics and state ideology on art history has been the subject of numerous studies in those European countries ruled by totalitarian systems in the 20<sup>th</sup> century. In Slovenia some modest steps have been made in this direction, especially as regards research into the influence on art;<sup>17</sup> however, these are only brief overviews, which generally avoid the complexities of the issue.<sup>18</sup> It seems as if there was a lack of desire to present the discipline and its representatives who throughout history and in the 20<sup>th</sup> century in particular shaped the attitude of society towards art, to the (expert) public. The history of art history and especially the relationship between art history and politics are research topics which have remained until recently entirely neglected. When society (in peacetime) finds itself in the type of crisis we are currently experiencing in Slovenia, each attempt at (scientific) understanding, which would bring much needed insight into the past, is interpreted as the product of one of the two extreme political options.<sup>19</sup> However, this tense political situation can also serve as a significant impulse.

<sup>14</sup> MIKUŽ 1992 (n. 11), p. 762.

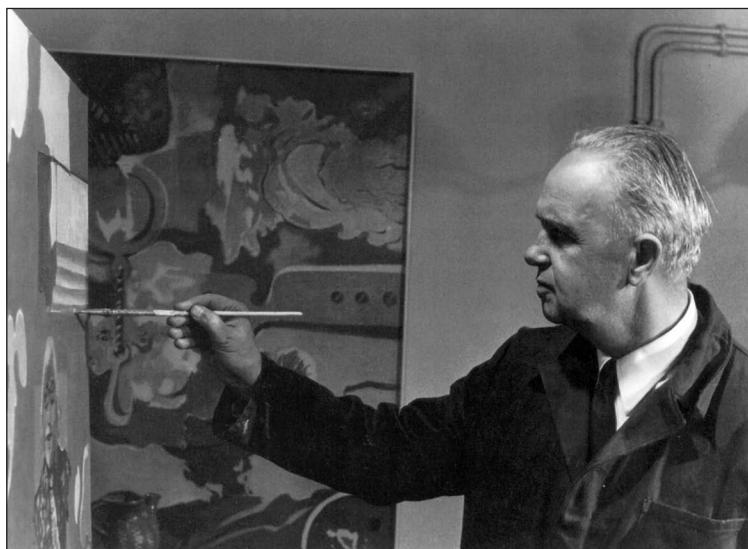
<sup>15</sup> There is a pressing need for analysis of activities of the main state institutions for art history and their relation to groups, such as Irwin and I am Janez Janša; however, in the current political and social situation they could be seen as "eliminating, revanchism, tradition, homeliness, 'Slovenian myths', 'pre-modernism'". These are the categories which Brejc in his (self)problematized scheme referred to as opposed to "selection, revision, avantgarde, cultural globalism, European 'form', 'post-modernism'", see BREJC 1992 (n. 10), p. 756. On the problematizing the role and status of Irwin, see for example: Damjan PRELOVŠEK, Ob knjigi Beti Žerovc o slikarju Jakopiču, *Delo. Književni listi*, 44/259, 11. 11. 2002, p. 5; Andrej MEDVED, Irwini kot 'mrtev pes', *Citati, polemike, pamfleti. Izločeni fragmenti. Eseji*, Koper 2012, p. 232; Jure MIKUŽ, »Zgodovinjenje« in potlačitev, *Umetnostna kronika*, 34, 2012, pp. 1–2; for an example of a state purchase, see Andrej SMREKAR, Umetnost za nove dni. Vladna umetnostna zbirka, *Umetnost za nove dni. Slike iz Vladne umetnostne zbirke*, Narodna galerija, Ljubljana 2014, p. 7, n. 3.

<sup>16</sup> See also Aleš GABRIČ, Odpuščanje zaradi politično-ideoloških vzrokov, *Nova revija*, 19/223–224, supplement Čistke med profesorji na ljubljanski univerzi, pp. 17–49; Peter VODOPIVEC, O komunistični univerzitetni politiki in izključevanju učiteljev in sodelavcev univerze v Ljubljani, *Nova revija*, 19/223–224, supplement Čistke med profesorji na ljubljanski univerzi, pp. 2–14; Aleš GABRIČ, Slovene Intellectuals and the Communist Regime, *Slovene Studies*, 23/1–2, 2001 [2003], pp. 27–41; David MOVRIN, The Anatomy of a Revolution. Classics at the University of Ljubljana after 1945, *Classics and Communism. Greek and Latin behind the Iron Curtain* (eds. György Karsai, Gábor Klaniczay, David Movrin, Elżbieta Olechowska), Ljubljana-Budapest-Warsaw 2013, pp. 141–168.

<sup>17</sup> Milček KOMELJ, Socialistična ideološka indoktrinacija in povojna slovenska likovna umetnost, *Temna stran mesta. Kratka zgodovina totalitarizma v Sloveniji 1945–1990* (ed. Drago Jančar), Ljubljana 1998, pp. 307–320; Petja GRAFENAUER, Ideologija in umetnost, *Pojmovnik slovenske umetnosti po letu 1945. Pojmi, gibanja, skupine, težnje* (ed. Nadja Zgonik), Ljubljana 2009, pp. 87–93.

<sup>18</sup> Cf. KOMELJ 2005 (n. 3), especially pp. 313–339.

<sup>19</sup> Cf. Barbara MUROVEC, The Statue of the Communist Revolutionary Boris Kidrič (1912–1953). Art, Ideology and Ethics in the Public Space, *Acta historiae artis Slovenica*, 19/2 (*Visualizing Memory and Making History. Public Monuments in Former Yugoslav Space in the Twentieth Century*), 2013, p. 155.



Stane Kregar painting

The first attempt at an overview article discussing the influence of communism as the state ideology on art is titled *Socialist Ideological Indoctrination and Post-War Slovenian Fine Arts*. In the introductory sentence, its author Milček Komelj wrote that “the influence of ideology /.../ is most apparent in political objection to the expression of human individuality and the imposing of ideologically based artistic criteria, i.e. in the restraining of creative freedom”.<sup>20</sup> With some examples he demonstrated how political pressures functioned and how they proved to be fatal for some artists, while others seemed to cope with them more easily.<sup>21</sup> The comparison of preserved Communist party archival documents and other (rather scarce) material with personal (memorial) accounts reveals that in the fields of art and art history, the building of the new state and the new man amounted to much more than limiting creativity. In the totalitarian system, all efforts had to be made to professionally disable ideologically unsuitable individuals (especially those who were intellectually and artistically prominent), to rob them of their livelihoods, and to break them as humans. This largely took place immediately after the war, although internationally established researchers were dealt with using much more subtle methods than their younger counterparts. Artists and art historians were also divided into three groups, formed during the Second World War, i.e. Partisans, sympathizers, and traitors.<sup>22</sup> Researching the records of various Communist party commissions, I have not come across any documents dealing with artists who had already been broken, such as France Kralj (1895–1960);<sup>23</sup>

<sup>20</sup> KOMELJ 1998 (n. 17), p. 307.

<sup>21</sup> KOMELJ 1998 (n. 17), p. 307.

<sup>22</sup> Cf. KOMELJ 2005 (n. 3), p. 247. The artists are divided neatly in two documents, published by Milček KOMELJ, Slovenska likovna umetnost in druga svetovna vojna, *Slovenska kultura v vojnem času*, Ljubljana 2005, p. 175 (in the *List of visual artists, compiled by the preparatory board for the trade union of educational workers*, they are divided into: Liberation Front activists, LF members, LF sympathizers, partisans, neutrals, those sent to the court of arbitration (court of national honour), those accused of being traitors), p. 176 (in the *List of visual artists*, all – except for partisans – are divided into: active LF collaborators after 1942, adherents and supporters of S.N.P., neutrals, those sent to the court of arbitration, and those on the decision of the meeting accused of being traitors).

<sup>23</sup> See especially Igor KRANJC: *France Kralj. Donacija / Donation 2013. Zlat / Jasna Kralj*, Galerija Božidar Jakac, Kostanjevica na Krki 2014, pp. 82–103 (Chapter Izvor originalne umetniške oblike in njena usoda v časih enoumja / The origin of the original artistic form and its fate in a time of single-mindedness).

artists from the Catholic circles, however, proved more troublesome, especially Stane Kregar (1905–1973) (and Zoran Mušič (1909–2005),<sup>24</sup> who had fled abroad).<sup>25</sup> Despite the pressures they were under, the members of this group remained successful, finding work as freelance artists. With some variations in intensity, due e.g. to the changes in the relationship with the Soviet Union and Belgrade, the systematic pressures on culture and science remained in place throughout the entire period of Communist Yugoslavia.<sup>26</sup> The ideological pressures, strikingly obvious in the early years of the regime, assumed more disguised and adapted forms in the following decades.<sup>27</sup> Those who remained in Slovenia understood well enough after the post-war killings and deportations to Goli otok that there was no room for (ideological) freedom. It is not just an empty expression that “Revolution devours its own children”.<sup>28</sup> Those who did not accept communism became conformists or retreated, while new generations were born into the totalitarian state with the successfully ideologically reformed value and school systems.<sup>29</sup>

The historian Aleš Gabrič provided several important starting points for understanding the principles of control over art, and at least indirectly also over art history, in his book on the socialist cultural revolution (which was the first also based on the study of archival material rather than simply on published art critiques),<sup>30</sup> particularly in regard to abstract art of the 1950s and the attitude of the Slovenian political authorities to Stane Kregar.<sup>31</sup> Methodologically speaking, his findings should be built on; however, a memorial exhibition in the National Gallery of Slovenia in 2013 relativized even the already established contexts of Kregar’s life, presenting it in a pleasing overview of his oeuvre, avoiding the problematic and, as regards the political situation, complex aspects of his creativity.<sup>32</sup> The painter-priest, who was considered the greatest ‘decadent’ by the new authorities, with the strong support of the then cultural elite,<sup>33</sup> became an “authority, organiser and intellectual, of whom everybody spoke with great respect”.<sup>34</sup> The exhibition and accompanying

<sup>24</sup> On Zoran Mušič compare especially Alenka PUHAR, V Dachau in nazaj in še dlje – Zoran Mušič in usodno leto 1945, *Hitlerjeva dolga senca. Nacionalsocialistično državnoperotoristično in rasistično preganjanje prebivalcev Slovenije in njegove posledice v Titovi Jugoslaviji* (eds. Jože Dežman, Hanzi Filipič), Celovec 2007, pp. 225–248; Alenka PUHAR, V sivi senci domovine, *Videnja Zorana Mušiča* (eds. Niko Grafenauer, Alenka Puhar, Gojko Zupan), Ljubljana 2012, pp. 232–248, 294 (Abstract in English: In the Grey Shadow of Homeland); see also *Zoran Mušič in Public and Private Collections in Slovenia* (eds. Breda Ilich Klančnik, Tamara Soban), Museum of Modern Art, Ljubljana 2010.

<sup>25</sup> On Kregar see for example Melita STELE-MOŽINA, *Stane Kregar 1933–1971*, Moderna galerija, Ljubljana 1971; Tomaž BREJC, *Vid govora. Študije o modernem slovenskem slikarstvu*, Maribor 1972; Aleksander BASSIN, *Stane Kregar*, Maribor 1973 (Likovna obzorja, 12); Jure MIKUŽ, *Slovensko moderno slikarstvo in zahodna umetnost. Od preloma s socialističnim realizmom do konceptualizma*, Ljubljana 1995 (Edicija M'ars, 3), pp. 32–69; Emilijan CEVC, The Art of Stane Kregar, *Stane Kregar. Stalna zbirka poklonjenih del*, Ljubljana 1996, pp. 39–45.

<sup>26</sup> Cf. KOMELJ 1998 (n. 17), especially pp. 315–320.

<sup>27</sup> Peter VODOPIVEC, *Od Pohlinove slavnice do samostojne države. Slovenska zgodovina od konca 18. do konca 20. stoletja*, Ljubljana 2007<sup>3</sup>, p. 434.

<sup>28</sup> KOMELJ 2005 (n. 3), p. 308.

<sup>29</sup> As late as 2014 we can read that it was “proved that since the wartime politics always avoided direct intervention into the visual arts” and that “this task was carried out through criticism and debates within professional associations”, see SMREKAR 2014 (n. 15), p. 17, n. 46.

<sup>30</sup> Aleš GABRIČ, *Socialistična kulturna revolucija. Slovenska kulturna politika 1953–1962*, Ljubljana 1995.

<sup>31</sup> GABRIČ 1995 (n. 30), pp. 108–110.

<sup>32</sup> Andrej DOBLEHAR, *Romar k lepoti. Stane Kregar 1905–1973*, Narodna galerija, Ljubljana 2013.

<sup>33</sup> GABRIČ 1995 (n. 30), p. 108.

<sup>34</sup> DOBLEHAR 2013 (n. 32), p. 7.

catalogue were promoted in daily newspapers with the powerful title *Stane Kregar – Painter for the Church and Socialist Authorities*.<sup>35</sup> In a nod to populism, the label “unexplained phenomenon” was added.<sup>36</sup> Only the painter Andrej Jemec, a member of the Slovenian Academy of Sciences and Arts who knew Kregar personally, commented upon this misinterpretation of history in his response in the daily newspaper *Delo*:

We spoke about all the questions of that time, first about painting and the art of the regime, about the price of freedom, then the financial situation, the freedom of art and artists in socialism, etc. I never forgot his remark ‘.../ that it is never seen and never will be seen how the authorities refuse to support certain individuals!’ Then he added that this situation is much worse than any destructive attack by Vidmar, as it means that you simply do not exist!<sup>37</sup>

The early catalogues of Kregar’s exhibitions were written by the art historians France Stele (1886–1972) and Emilijan Cevc (1920–2006),<sup>38</sup> who were considered similarly problematic by the system.<sup>39</sup> At a meeting of the publishing commission, Cevc was referred to as an extremely inappropriate writer by the main cultural ideologist Boris Ziherl (1910–1976).<sup>40</sup> His evaluation of the situation in art criticism is also important for an understanding of its political burdens in the 1950s:

When a whole series of questions led us to grasp where the deficiencies lie, I think it would be time to consider what can be done. One of the very important questions we face is that of personnel. The situation here is hardly envy-inducing and we often do not have people who would write. I think that, for example, art criticism should become more expansive, engage better, more sober, and more progressive writers, such as, say, Gostiša and Mikuž, and not the ubiquitous clericalist Cevc, who appears as a follower of Stele. Menaše, who is a Communist, would fit. We have people, they only need to be found. Maybe we could get one of the younger ones from the University. Anyway, the question of personnel is rather difficult, although I think it is not hopeless and unsolvable.<sup>41</sup>

In the context of the personnel question, which, as a rule, touched those affected at an existential level, the Academy of Fine Arts, not established until after the Second World War, was used as a special political tool. In contrast to the University of Ljubljana, which was established in 1919 and had, at

<sup>35</sup> Jožica GRGIČ, Stane Kregar – slikar za cerkveno in socialistično oblast, *Delo*, 55/32, 7. 2. 2013, p. 19.

<sup>36</sup> GRGIČ 2013 (n. 35), p. 19.

<sup>37</sup> Andrej JEMEC, Slikar za cerkveno in socialistično oblast, *Delo. Sobotna priloga*, 55/45, 23. 2. 2013, p. 30.

<sup>38</sup> France STELE, *Stane Kregar. Retrospektivna umetnostna razstava*, Moderna galerija, Ljubljana 1950; Emilijan CEVC, *Kregar*, Mala galerija, Ljubljana 1960.

<sup>39</sup> Immediately after the war, Kregar was marked as “neutral”, see KOMELJ 2005 (n. 22), pp. 175–176.

<sup>40</sup> Cf. Aleš GABRIČ, Slovenska kultura v drugi Jugoslaviji, *Slovenska kultura in politika v Jugoslaviji* (Zbirka Zgodovinski viri za srednje šole), Ljubljana 1999, pp. 131–133.

<sup>41</sup> Archives of the Republics of Slovenia, Ljubljana, AS 537, t. e. 537: Minutes of the meeting of the Commission for publishing at the Presidium of SZDL, dated 9 February 1956, pp. 24–25: *Ko smo v celi vrsti vprašanj ugotovili, kakšne so pomanjkljivosti, mislim, da bi bilo čas postaviti, kaj se da narediti. Eno zelo važnih vprašanj je kadrovská zasedba. Tu položaj res ni zavidanja vreden in čestokrat nimamo ljudi, ki bi pisali. Mislim pa, da bi se lahko n.pr. v likovni kritiki mogoče bolj razmahnili angažirali boljši, treznejši in naprednejši ljudje kot recimo Gostiša in Mikuž, ne pa da se je danes široko razmahnil klerikalec Cevc, ki nastopa kot Steletov naslednik. Odgovarjal bi tudi Menaše, ki je komunist. Saj imamo ljudi, samo najti jih je treba. Mogoče bi se dalo dobiti koga med mlajšimi na univerzi. Skratka, kadrovsko vprašanje je dokaj težko, čeprav mislim, da ni brezupno in nerešljivo.*



Stane Kregar, *Memory of the French cathedrals*, 1953,  
St. Stanislaus' Institute, Gallery of Stane Kregar, Ljubljana

the time of "liberation", several ideologically unsuitable professors,<sup>42</sup> the new Communist government, who had granted artists their long desired Slovenian academy, held all the cards regarding fine arts professors from the very beginning. For an artist, tenure at the university was one of the best ways not only to succeed in career terms but also to ensure an appropriate material status. According to Marjan Pogačnik's personal experience, the basic rule in the academy's studios was to keep quiet, "since there were known and unknown informers among them".<sup>43</sup> One of those, who "among the artists from the circle of Independents (Neodvisni), did not end up as professors at the academy, although they might have belonged there, was the painter Stane Kregar, and, according to Pogačnik, Kregar never recovered from this. /.../ this was a political question, since Kregar was a priest."<sup>44</sup> However, for the Slovenian Communist Party, it was already too much that he managed to provide for himself by selling his paintings. In 1954, Ziherl analysed the state of fine arts and demanded changes:

The same phenomena appear in the field of painting. At the exhibitions one cannot

see anything but western, primitivist paintings. In *Književne novine* and even in *Borba* in Belgrade one taste has prevailed. Principles have disappeared and everybody works for his own benefit and for the benefit of his group, while we think that things should be seen in their entirety. I spoke with some artists, not only Slovenes but also Serbians, and realised that, actually, our cultural life faces intolerable pressures from various Kregars and others, who stifle everyone around them. No one except them can exhibit, as only their paintings are being sold. We had to protest at the cultural matters commission in Belgrade about why of all the 15 artists who exhibited their works, only the paintings by those who knew how to get through to present their works in Belgrade were bought, such as Kregar, Spacal and Černigoj. Whoever is violent and has support within the commission for the International Connections can succeed. We write critiques of such painters, but Kregar laughs at us and says, write whatever you want, my paintings were sold down there, my work goes abroad. The complaints of other artists are justifiable, especially since these people are politically alienated. They are mainly reactionaries, clericalists, while our younger people –

<sup>42</sup> Breakthrough study for classical philology: *Classics and Communism* 2013 (n. 16).

<sup>43</sup> KOMELJ 2005 (n. 3), p. 308.

<sup>44</sup> KOMELJ 2005 (n. 3), p. 481.



Emilijan Cevc and France Stele, part of a photograph from 1959, opening of the exhibition of Mediaeval Frescoes in the National Gallery, Ljubljana



Božidar Jakac and France Stele, part of a photograph from 1962, opening of Marjan Pogačnik's exhibition in Mala galerija, Ljubljana

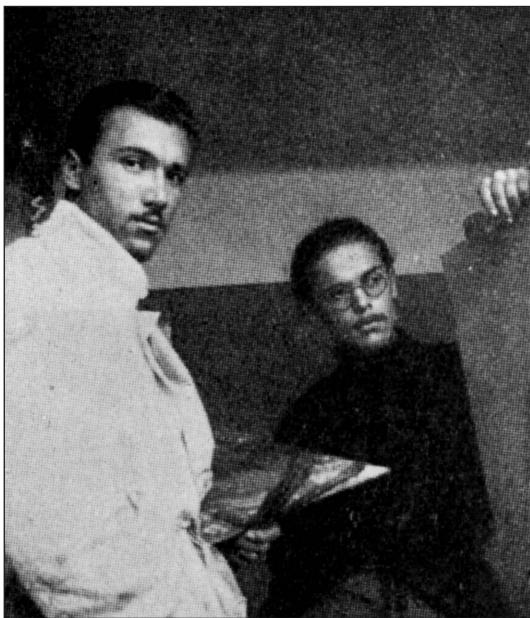
Communists – achieve nothing. The task of our press is to help these people and not to promote those who know how to be more aggressive.<sup>45</sup>

Kregar will be subject to appropriate evaluation and understood only when his life, art, search for adequate artistic expression, exhibitions and other activities are researched in their actual historical context. The analysis of his complex creative life should replace the black and white simplifications (mythologisations and demystifications)<sup>46</sup> of 20<sup>th</sup> century art.

If, in conclusion, I return to my introductory question, when the methodological changes that mark Slovenian history until today took place, the answer is during the period of the Communist dictatorship after the Second World War. The leading art historian of that time was France Stele, from

<sup>45</sup> AS, 537, t. e. 168: Minutes of the Commission for Publishing at the Presidium of SZDL or minutes of the joint meeting of the Commission for Publishing and Commission for Ideological Activities SZDLS; the dates in various versions of the transcriptions noted as 4 September or 4 October 1954, p. 12: *Isti pojavi se kažejo pri slikarstvu. Saj ne gledamo na razstavah drugega, kakor zapadnjaške, primitivistične slike. V beograjskih »Književnih novinah« in celo v »Borbì« se je uveljavil en okus. Princi so izginili in vsak dela za svoj žep ter žep svoje grupe, dočim mi pravimo, da je treba, da se vidi celota. Govoril sem z nekimi umetniki, ne samo slovenskimi, ampak tudi srbskimi, in sem videl, da imamo dejansko pri nas opravka v kulturnem življenju s precej nestrnanim pritiskom smeri raznih Kregarjev in drugih, ki duše vse okrog sebe. Saj nobeden ne pride na razstavo razen njih, saj se ne odkupujejo slike nikogar drugega razen njihove. Na komisiji za kulturne zveze v Beogradu smo morali protestirati, zakaj so od vseh 15, ki so razstavljeni, odkupili samo slike tistih, ki so se znali prebiti, da so razstavljeni v Beogradu, kot na primer Kregar, Spacial in Černigoj. Kdor je nasilen in ima simpatije v komisiji za zveze z inozemstvom, tisti uspe. Pri nas pišemo kritike takih slikarjev, toda Kregar se nam smeje in pravi, pišite kar hočete, doli so mi pa moje slike odkupili, moje stvari gredo ven. Upravičeno se ostali umetniki pritožujejo, posebno, ker so ti ljudje nam politično tuji. So v glavnem reakcionarji, klerikalci, medtem ko naši mlajši ljudje – komunisti – ne pridejo nikamor. Naloga našega tiska je, da pomaga tem ljudem, ne pa da reklamirajo tiste, ki znajo biti bolj nasilni.*

<sup>46</sup> Petra KAPŠ, Likovna kritika in umetnostna teorija, *Pojmovnik* 2009 (n. 17), p. 162.



*Photograph of the painters Zoran Mušič and Gabrijel Stupica, published in the book Slovenski slikarji (Slovenian Painters) by France Stele (1949); in the text under the picture Mušič's name was omitted*

1938 on also professor at the Faculty of Arts of the University of Ljubljana. He was in a very different situation to the artist Božidar Jakac (1899–1989), who in 1945 became the first chancellor of the Academy of Fine Arts. Stele was a Catholic intellectual, who in 1944 still vigorously opposed the Communism, while Jakac was a former partisan and Tito's portraitist.<sup>47</sup> When in 1949 Stele's book, written before the war, was published it comprised the *Note on the delay and destiny of the book on Slovenian painters*: "I am nonetheless aware that this era judges things differently to how they appeared in the past, and that if the book was written today, the selection would probably be radically different. Above all, some readers may find the Introduction [on Western European art] too extensive or even untopical regarding the problems of the new life /.../ Therefore, we are publishing this book simply as a historical witness to the state of Slovenian painting at the beginning of the Second World War and the development of our art history, as it was reflected in the author's work back then."<sup>48</sup>

The book was given another commentary note; the publisher, the Slovenian Book Institute, Ljubljana, emphasised "The book on Slovenian painters is published unchanged, as it was written before the National Liberation Fight, although we do not agree with various analyses and evaluations of the developmental stages of the painting in Western Europe."<sup>49</sup>

Stele was well aware that the 'liberation' brought the end of research freedom. With his approach he tried to (also methodologically) ensure, that the discipline and his students would be protected against direct political pressures.<sup>50</sup>

<sup>47</sup> On Stele see Barbara MUROVEC, Why (not) national art history? The case of Slovenia, *Acta Historiae Artium*, 49, 2008, pp. 360–363; on Jakac, who also did not belong to the regime, see KOMELJ 2005 (n. 3), especially pp. 328–333.

<sup>48</sup> France STELE, *Slovenski slikarji*, Ljubljana 1949, p. 6.

<sup>49</sup> STELE 1949 (n. 48), p. 6. The book was not published entirely without changes; the text on the painter Zoran Mušič, who emigrated from Tito's Yugoslavia, was eliminated.

<sup>50</sup> For an analysis of methodological changes, Stele's role, as well as the activities of the younger generations more acceptable to the regime, see author's paper *Zwischen methodologischer und ideologischer Kunstgeschichte. Schulung, Anpassung und Transformierung von Wissen*, presented at the conference of German art historians in the section (Dis)Kontinuitäten. Kunsthistoriographien im östlichen Europa nach 1945 (XXXII. Deutscher Kunsthistorikertag, Ohne Grenzen, Greifswald, 23 March 2013) and the forthcoming article. This text was written in response to an invitation from Ljiljana Kolešnik, editor of the thematic issue of *Život umjetnosti* resulting from the colloquium *Art History and Humanities in the Region – Present State-of-art and Perspectives in Education and Scientific Research* (Institute of Art History, Zagreb, 31. January, 2013). Due to the context, a more dialogic approach than usual was chosen and, in accordance with the editor's instructions, the text was rather short (for this edition only the notes have been added or supplemented). The single case of an artist was selected as the topic of discussion. The focus was directed toward his fate post-World War II or, more precisely, after the exhibition of his abstract paintings (*Riko Debenjak*,

Thus, due to his sound international reputation and the lack of personnel, Stele was not replaced immediately after the war.<sup>51</sup> However, soon after the employment situation allowed, he was given three new colleagues: Luc Menaš (1925–2002), Stane Mikuž (1913–1985) and Nace Šumi (1924–2006).<sup>52</sup>

Some artists, however, believed that Stele's *Slovenski slikarji* should have been written differently even before the war.<sup>53</sup> Some issues still seem to be crucially important also in our case, in the 21<sup>st</sup> century: the methodological and 'personnel' questions, notions such as the Slovenian, the Slavic, the Balkan, the Western, as well as the development of art and its social role and objectives, and the social position of the artist, researcher and the humanities. What is the context in which we should model our (national/regional/global) discipline, with which methods should we contribute to the understanding of historical and contemporary art as well as to its presentation and protection?<sup>54</sup>

*Stane Kregar*, Gallery of Modern Art, Ljubljana, 25. 11.–20. 12. 1953) as well as on the 'methodology' of studying him in 2013 or, better put, the lack of willingness of art historians to study and understand the historical circumstances in which he worked. This case is by far not an isolated one; it is, however, well documented in the archives. The political control and analysis of every single individual are evident from the lists which classified artists regarding their attitude towards the National Liberation Fight and towards the new Communist state (see n. 22). The history of art history and the influence of politics upon it are still hugely relevant and problematic, because after 1991, when Yugoslavia fell apart, Slovenian art and art history has not displayed the slightest interest in disengaging themselves from its dependence upon politics and upon satisfying the personal interests of the cultural and scientific elite. Until now, not even an interpretation in the sense of 'pure science' has been achieved (cf. Christian FUHRMEISTER, *Kontinuität und Blockade, Kunstgeschichte nach 1945. Kontinuität und Neubeginn in Deutschland* (eds. Nikola Doll, Ruth Heftrig, Olaf Peters, Ulrich Rehm), Köln 2006 (ATLAS. Bonner Beiträge zur Kunstgeschichte, 3), p. 28; see also Christian FUHRMEISTER, *Reine Wissenschaft. Art history in Germany and the notions of 'pure science' and 'objective scholarship'*, 1920–1950, *German Art History and Scientific Thought. Beyond Formalism* (eds. Mitchell B. Frank, Daniel Adler), Farnham-Burlington 2012, pp. 161–177), through which the art historians who had sympathised with National Socialism justified their engagement in Hitler's apparatus. The article was not published in *Život umjetnosti*; it was, however, 'reviewed' twice. Here, I publish just the Slovenian 'review', written in English: *It makes sense to question the political issues in relation to art and art history in Slovenia, but the problem is that the author is completely unaware that in Slovenia we have a rich history of such artistic and theoretical practices. Or maybe the author doesn't want to see them, since its references are exactly the authors who were avoiding such reflections by all means, while at the same time they were sitting on the crucial state positions as professors (Marjan Pogačnik, Milček Komelj ...) or directors of institutions (Jure Mikuž was director of Moderna galerija). It was exactly Komelj, who was stopping contemporary research and theoretical practices at the Ljubljana's Department of Art History/Faculty of fine arts and that not at all for political reasons! At the same time in the same house you had also Slavoj Žižek, Mladen Dolar, Rastko Močnik etc. working, reflecting their culture and society exactly through the prism of politics and ideology. Such writings and research were also done by Marina Gržinić, Aleš Erjavec, Beti Žerovc, Igor Zabel etc. - all art historians or art theorists and also by many artists. Even the basic data are not accurate and the article is for sure written by somebody who is not an expert on the 20<sup>th</sup> century. Too many mistakes, such childish simplifications ... It brings also nothing new to the polemics around Stane Kregar. I could also not know how to define what sort of article that is.* The above text, sent to the author on 7. October 2013 per e-mail, is a good indication of the state of mind of a Slovenian mainstream 'specialist' on contemporary art. The other review was written in Serbian and characterised the present text as "setting up a reactionary thesis".

<sup>51</sup> On conditions at Ljubljana University during the immediate post-war years and on the political reforms after 1953, see Aleš GABRIČ, *Reforma visokega šolstva 1954–1961 ali kako uničiti ljubljansko Univerzo*, *Nova revija*, 13/149, 1994, pp. 105–120.

<sup>52</sup> Stele's statement is most meaningful: "I have placed two Communists in the department [...]. That is, I think, enough. Now I want them to leave me alone!" Quoted after MOVRIN 2013 (n. 16), p. 160 (Drobec o prof. Steletu, April 24, 1953). I am much obliged to my colleague Stanko Kokole for having brought this quotation to my attention.

<sup>53</sup> France KRALJ, *Spomini slovenskega umetnika*, Ljubljana 1996, p. 194.

<sup>54</sup> Many thanks to my friend Vesna Krmelj, who supported me in writing this text and engaged in many inspirational conversations, to my colleagues Tina Košak for the translation into English, Blaž Resman for the careful reading of the translated text, and Kirsten Hempkin for the language editing. The research was conducted within the research programme *Slovenian Artistic Identity in European Context*, 1<sup>st</sup> January 2009–31<sup>st</sup> December 2014, funded by the Slovenian Research Agency.

## »Skratka, kadrovsko vprašanje je dokaj težko ...«

### Drobci o političnem vplivu na umetnost in umetnostno zgodovino v Sloveniji

#### *Povzetek*

Preučevanje zgodovine, metodologije in protagonistov slovenske umetnostne zgodovine je pomembno tako z epistemološkega vidika kakor tudi pri iskanju odgovora na povsem praktično in aktualno vprašanje, do kam moramo v premišljevanju preteklosti poseči, če hočemo razumeti metodološke in kadrovske težave slovenske umetnostne zgodovine danes. Ključne so bile spremembe po letu 1945, ki pa se po letu 1991 vedno znova relativizirajo, močna odvisnost od politike pa se praviloma zanikuje.

Odnos politike in državne ideologije do umetnostne zgodovine oziroma vpliv nanjo je v zadnjih desetletjih predmet številnih raziskav v evropskih državah, ki so v 20. stoletju imele katerega od totalističnih režimov. V Sloveniji je bilo nekaj korakov narejenih predvsem pri raziskovanju vpliva na umetnost, skoraj nič pa na področju preučevanja umetnostne zgodovine in njenih nosilcev, ki so v drugi polovici 20. stoletja oblikovali stroko in generirali odnos družbe do umetnosti.

Iz ohranjenih zapisnikov partijskih komisij in drugega gradiva skupaj z osebnimi (spominskimi) pričevanji lahko razberemo, da je šlo pri izgradnji nove države in novega človeka za bistveno več kot zgolj omejevanje ustvarjalnosti. Cilj je bil, da se ideološko neprimerenega (še posebej intelektualno in umetniško izstopajočega) posameznika poklicno onemogoči, se mu vzame možnost preživetja in se ga zlomi. To je veljalo zlasti v prvih povojskih letih, čeprav so se v tujini že uveljavljenih ustvarjalcev in raziskovalcev lotili z bistveno bolj prikritimi metodami kot mladih. Umetnika, kot je bil France Kralj, meni znano gradivo partijskih komisij niti ni posebej obravnavalo. Veliko več opravka so si dali s »klerikalci«, ki so imeli po njihovem kljub pritiskom še vedno prevelik uspeh in so delovali kot samostojni ustvarjalci, med njimi s Stanetom Kregarjem in v tujino pobeglim Zoranom Mušičem. Z nekaj variacijami in intenziteti in spremenjenim odnosom do Sovjetske zveze pa tudi do Beograda pa se je sistematičen pritisk na kulturo vršil skozi celotni čas socialistične Jugoslavije. V prvih letih močno poudarjeni ideološki pritisk je v naslednjih desetletjih prevzel bolj prikrite oziroma transformirane oblike, hkrati pa so tisti, ki so v Sloveniji ostali, po povojskih pobojih in Golem otoku razumeli, da ni nikakršne možnosti za (ideološko) svobodo. Pomembna izhodišča za razumevanje principov nadzora nad umetnostjo in vsaj posredno tudi nad umetnostno zgodovino je v svoji knjigi o socialistični kulturni revoluciji (prvič tudi na podlagi arhivskega gradiva in ne le objavljenih likovnih kritik) podal zgodovinar Aleš Gabrič, posebej za abstraktno umetnost petdesetih let 20. stoletja in za odnos slovenskega političnega vrha do Staneta Kregarja. Metodološko bi nujno morali graditi na njegovih spoznanjih, a lanska spominska razstava v Narodni galeriji je relativizirala celo že prej znane kontekste Kregarjevega delovanja v všečen in neproblemski pregled njegovega opusa. Slikar-duhovnik, ki ga je nova oblast s široko podporo takratne kulturne elite imela za največjega »dekdenta«, je postal »avtoriteta, organizator in mislec, o katerem so vsi govorili s spoštovanjem«.

Prve kataloge h Kregarjevim razstavam so pisali za režim podobno problematični umetnostni zgodovinarji, kot sta bila France Stele in Emilijan Cevc. Slednjega je v svoji oceni stanja na seji komisije za tisk, ki je pomembna tudi za razumevanje (politične obremenjenosti) likovne kritike v petdesetih letih, izpostavil glavni kulturni ideolog Boris Ziherl kot posebej neprimerenega pisca.

V kontekstu kadrovskega vprašanja, ki je bilo za »obravnavane« praviloma eksistenčne narave, je bila prav poseben politični vzvod šele po vojni ustanovljena Akademija upodablajočih umetnosti. V nasprotu z ljubljansko univerzo, ki je delovala od leta 1919 in zato imela ob koncu druge svetovne vojne precej ideološko neprimerenega kadra, je imela nova oblast, ki je umetnikom omogočila tako želeno slovensko akademijo, pri kadrovskem manipuliraju z umetniki že od začetka vse vzvode v svojih rokah. Profesura na akademiji je bila za umetnika ne le ena najboljših ustvarjalnih možnosti, temveč tudi najugodnejša

zagotovitev materialnega preživetja. In po osebni izkušnji Marjana Pogačnika je bilo v ateljejih osnovno pravilo molčati, »/.../ ker so bili med njimi znani in tudi neznani ovaduhi /.../.« Med tistimi »/.../ustvarjalci iz kroga Neodvisnih /.../, ki niso prišli učit na akademijo, četudi bi tjakaj sodili /.../,« je bil tudi Kregar. A kot kažejo ohranjeni zapisniki sej, je bilo za slovensko partijo preveč že dejstvo, da mu je s prodajo slik uspelo zagotavljati si eksistenco.

Kregar bo deležen ustreznih raziskav in razumljen šele takrat, ko bodo njegovo življenje, umetnost, iskanje ustreznega likovnega izraza, razstavna in druga dejavnost ovrednoteni v dejanskem historičnem kontekstu. Prav analiza kompleksnosti njegovega ustvarjalnega življenja bi morala nadomestiti črno-bele simplifikacije (mitologizacije in »demistifikacije«) umetnosti 20. stoletja.

Ključen za razumevanje povojnega nadzora nad umetnostno zgodovino je odnos do Franceta Stelleta. Kot vodilni umetnostni zgodovinar in profesor, ki je razumel novo politično situacijo, se je s svojim spremenjenim pristopom (tudi metodološko) trudil, da je stroko in svoje študente kolikor mogoče zaščitil pred neposrednimi političnimi pritiski, kar je ne nazadnje pomenilo, da je bila glavno merilo za asistente na ljubljanski univerzi njihova ideološka ustreznost.

Brisanje, zanikanje in nepoznavanje kontekstov, ki so (so)oblikovali umetnostno zgodovino, je v slovenskem prostoru še vedno močno prisotno, čeprav bi kritična analiza zgodovine stroke pomembno prispevala k metodološkemu razvoju vede.



# IZVLEČKI IN KLJUČNE BESEDE

## ABSTRACTS AND KEYWORDS

**Matjaž Ambrožič**

*Pregled predjožefinskih bratovščin na slovenskem Štajerskem*

Pregled predjožefinskih bratovščin na slovenskem Štajerskem je prvi te vrste in zato ni popoln oziroma zaključen. Obsega v virih in literaturi izpričane bratovščine, ki so delovale od konca 13. stoletja do ukinitve leta 1783. Na podlagi liturgične hierarhije patrocinijskih naslovov lahko bratovščine razvrstimo v osem glavnih skupin s podskupinami. Zgodovinarjem in umetnostnim zgodovinarjem bo pregled v pomoč pri preučevanju bratovščin in vrednotenju njihovega vpliva na različnih področjih cerkvenega in družbenega življenja.

Ključne besede: bratovščine, Spodnja Štajerska, slovenska Štajerska, jožefinske reforme

**Matjaž Ambrožič**

*The Register of Pre-Josephinist Confraternities in Slovenian Styria*

The register of pre-Josephinist confraternities in Slovenian Styria is the first of its kind and therefore not yet complete or concluded. It comprises all confraternities active from the 13<sup>th</sup> century up to their abolishment in 1783, whose existence is testified to in both archival sources and in literature. According to the liturgical hierarchy of their patrons' titles, the confraternities are sorted into eight principal groups with subgroups. The register will be of help to historians and art historians in studying confraternities and in evaluating their impact upon different fields of ecclesiastic and social life.

Keywords: confraternities, Lower Styria, Slovenian Styria, Josephinism

**Nadja Gnamuš**

*Temne iluminacije. O črnih slikah Sandija Červeka*

Sandi Červek (1960) s svojo neobičajno fascinacijo nad črno v slovenskem prostoru zavzema posebno mesto. Monokromno črno sliko, ki jo je razvil po letu 1989, kot osrednji del svojega opusa raziskuje in razvija tudi danes. To je bila odločitev za skrajni slikarski reduktionizem, ki ni naravnal zgolj k epistemološki analizi, temveč vzpostavlja novo ontologijo slike, ki odpira široko fenomenološko in vsebinsko polje. Črna v njegovem slikarstvu ni simbol ali koncept, ampak nastopa predvsem kot snov metaumetnosti, ki teži k skoraj filozofskemu iskanju počel in mehanizmov bivajočega. K ontološki poziciji Červekovega slikarstva lahko pristopimo prek koncepta gube, ki ga je izoblikoval Gilles Deleuze v svoji istoimenski filozofske razpravi.

Ključne besede: črna, svetloba, relacionalnost, guba(nje), optična taktilnost, praznina, dvojnosti

**Nadja Gnamuš**

*Illuminating Darkness. Reflections on Sandi Červek's Black Paintings*

Sandi Červek (1960), with his uncommon fascination for black, occupies a special place in Slovenian painting. He has insisted on black monochromes since 1989, when he developed his characteristic black painting. This was a radical decision for the reduction of pictorial means, which aimed not so much for the epistemological analysis of the formal properties of painting as it established a new ontology of painting, thus opening up a wide phenomenological and interpretative field. Červek is not concerned with black as a symbol or a concept, but rather as a meta-substance of art, which approaches an almost philosophical investigation of the fundamental principles and constitution of the existing. The ontological position of Červek's painting can be explained in terms of the fold; the concept developed by Gilles Deleuze in his philosophical discussion of the same name.

Keywords: black, light, relationality, fold(ing), optical tactility, emptiness, dualities

**Renata Komič Marn**

*Korespondenca med Karlom Strahlom in Antejem Gabrom*

Prispevek vsebuje komentiran prepis dvanajstih pisem iz korespondence med Karlom pl. Strahlom (1850–1929), lastnikom staroške umetniške zbirke, in Antejem Gabrom (1883–1954), škofjeloškim publicistom in zbiralcem starin. Njuni dopisi so zanimivi viri podatkov, ki dopolnjujejo naše poznavanje razmer na področju umetnostne zgodovine na Slovenskem v prvih desetletjih 20. stoletja in osvetljujejo ozadje nastajanja ene najpomembnejših razstav starejšega slikarstva na Slovenskem, Zgodovinske razstave slovenskega slikarstva leta 1922.

Ključne besede: Karl Strahl (1850–1929), Ante Gaber (1883–1954), korespondenca, umetniške zbirke, slovensko slikarstvo, razstave

**Renata Komič Marn**

*The Correspondence of Karl Strahl and Ante Gaber*

The paper comprehends transcriptions and commentaries of twelve letters from the correspondence between the owner of the Stara Loka art collection Karl von Strahl (1850–1929) and Škofja Loka publicist and art collector Ante Gaber (1883–1954). The letters reveal themselves as interesting sources of information which complement our knowledge about art history in Slovenia in the first decades of the 20<sup>th</sup> century and shed light upon the early stages of one of the most important exhibitions of Slovenian painting, held in Ljubljana in 1922.

Keywords: Karl Strahl (1850–1929), Ante Gaber (1883–1954), correspondence, art collections, Slovenian painting, exhibitions

**Tina Košak**

*Slikarske zbirke grofov Herberstein. Zbirka Erazma Friderika Grofa Herbersteina v gradu Hrastovec in v Gradcu*

Članek je prvi del študije o slikarskih zbirkah grofov Herberstein v njihovih rezidencah na Štajerskem med sredino 17. in koncem 18. stoletja. V njem je na podlagi znanih arhivskih virov (zlasti lastnikovega zapuščinskega inventarja) na eni in ohranjenega gradiva v zbirkah Pokrajinskega muzeja Maribor in Pokrajinskega muzeja Ptuj-Ormož na drugi strani podana podrobnejša analiza strukture zbirke Erazma Friderika grofa Herbersteina (1631–1691) v gradu Hrastovec pri Lenartu in v njegovi mestni rezidenci v Gradcu v širšem kontekstu (srednje)evropskega zbirateljstva ter sočasne ponudbe in povpraševanja na lokalnem trgu, hkrati pa tudi z vidikov razporeditve slik po prostorih, zastopanosti posameznih ikonografskih zvrsti, njihove vloge in recepcije v zbirkah ter njihove materialne vrednosti v odnosu do drugih umetnin in drugih predmetov v zapuščini.

Ključne besede: zbirateljstvo, slikarstvo, 17. stoletje, zapuščinski inventarji, vednosti slik, Erazem Friderik grof Herberstein (1631–1691), Hrastovec, Gradec

**Tina Košak**

*Picture Collections of the Counts of Herberstein. The Collection of Erasmus Friedrich Count of Herberstein*

The article is the first part of a study on picture collections of the Counts of Herberstein in their Styrian residences between the second half of the 17<sup>th</sup> and the end of the 18<sup>th</sup> century. Based on archival sources (ie. mostly probate inventories) and preserved paintings in museums in Maribor and Ptuj, it comprises an in-depth analysis of the structure of the art collection of Erasmus Friedrich Count of Herberstein (1631–1691) in his Hrastovec castle (Germ. Gutenhag) near Lenart, and in his town palace in Graz. The collection, which included more than 300 paintings, is discussed in the context of early modern (Central) European collecting trends, display practices of paintings, the hierarchy of genres and with regards to the role and reception of individual paintings in the collections and their material value as compared with other artworks and objects in his assets.

Keywords: collecting, painting, 17<sup>th</sup> century, probate inventories, price values, Erasmus Friedrich Count of Herberstein (1632–1691), Hrastovec Castle, Graz

**Ana Lavrič**

*Slovenski »pantheon« v Slomškovih Drobtinicah in pri Novi Cerkvi*

Slomšek je narodno zavest spodbujal tudi s populariziranjem t. i. domačih svetnikov, kot so Maksimilijan Celjski, Viktorin Ptujski, Mohor in Fortunat, Modest, Virgil, Ciril in Metod, Ema Krška, Liharda s Kamna idr. Poskrbel je za objavo njihovih življjenjepisov in podob, ki so se zvrstile na naslovnicah *Drobtinice* v letih 1847–1858 (od risarjev predlog zanje so znani Jožef Reiterer, Viljem Lichtenegger in Ignacij Župan). Jeklorezne upodobitve so bile idejno in deloma tudi formalno izhodišče fresk, ki jih je v župnijski cerkvi sv. Lenarta pri Novi Cerkvi leta 1886 naslikal Jakob Brollo. Ikonografski program za skupino domačih svetnikov, ki nastopajo kot nebeška falanga v bran vseh (zlasti pa štajerskih in koroških) Slovencev in slovenstva, je zasnoval tamkajšnji narodnozavedni župnik Lavoslav Gregorec.

Ključne besede: slovenski svetniki, sv. Maksimilijan Celjski, sv. Viktorin Ptujski, sv. Mohor in Fortunat, sv. Modest, sv. Virgil, sv. Ciril in Metod, sv. Ema Krška, sv. Liharda s Kamna, Jožef Reiterer, Viljem Lichtenegger, Ignacij Župan, Drobtinice, Nova Cerkev, Anton Martin Slomšek, Lavoslav Gregorec

**Ana Lavrič**

*The Slovenian 'Pantheon' in Slomšek's Almanac Drobtinice and in the Church at Nova Cerkev*

Anton Martin Slomšek, Bishop of Lavant (Maribor), stimulated national consciousness also by popularizing the so-called home saints, such as Maximilian of Celeia, Victorinus of Poetovio, Hermagoras and Fortunatus, Modestus, Virgilius, Cyril and Methodius, Hemma of Gurk, Lihardis of Stein etc. He attended to publish their biographies and images which appeared on the frontispieces of *Drobtinice* in the years 1847–1858 (of the authors of drawings, Jožef Reiterer, Viljem Lichtenegger and Ignacij Župan are known). These steel engravings were the ideational and partly also formal origin for the frescoes, painted in 1886 in the parish church at Nova Cerkev by Jakob Brollo. The iconographic programme for the assembly of home saints, acting as a heavenly phalanx in defence of all (and especially Styrian and Carinthian) Slovenians and of Slovenianhood, was made by the nationally minded parish priest Lavoslav Gregorec.

Keywords: Slovenian saints, St Maximilian of Celeia, St Victorinus of Poetovio, Sts Hermagoras and Fortunatus, St Modestus, St Virgilius, Sts Cyril and Methodius, St Hemma of Gurk, St Lihardis of Stein, Jožef Reiterer, Viljem Lichtenegger, Ignacij Župan, Drobtinice, Nova Cerkev, Anton Martin Slomšek, Lavoslav Gregorec

**Franci Lazarini**

*»Začeti pa moramo na vsak način že letos, sicer lahko naredimo križ črez novo cerkev.« O neuresničeni gradnji nove cerkve sv. Magdalene v Mariboru*

Naraščanje števila vernikov v župniji sv. Magdalene v Mariboru, tedaj največji župniji lavantske škofije, je na prelomu 19. v 20. stoletje pripeljalo do pobude za izgradnjo nove cerkve ali povečavo obstoječe. Projekt je kar nekaj desetletij zaposloval magdalenske župnike, zlasti Antona Stergarja, in je zamrl šele z drugo svetovno vojno in cerkveni gradnji nenaklonjenim časom po njej. V skoraj štirih desetletjih je bilo predlaganih več načrtov za novo sakralno stavbo, delno ali v celoti so ohranjeni projekti arhitektov Hansa Pascherja, Jožeta Plečnika (in Franceta Tomažiča), Ivana Vurnika ter Maksa Czeikeja. Prispevek obravnava ohranjene načrte ter na podlagi arhivskih virov in zapisov v dnevnem časopisu podaja pregled dogodkov od prvih pobud za novo cerkev konec

**Franci Lazarini**

*“By all means we must start this very year, or else we can give the new church up as lost.” About the Unrealised Building of the New St Magdalene’s Church in Maribor*

On the threshold of the 20<sup>th</sup> century, the growing number of worshippers in the Maribor parish of St Magdalene, the then largest parish in the Lavantine diocese, had led to the initiative of building a new church or amplifying the existing one. For several decades the project occupied the Magdalene parish priests, especially Anton Stergar, and died away only with the start of World War II and the post-war era, which was unfavourable for building churches. In almost four decades several projects for the new sacred building were proposed; projects by architects Hans Pascher, Jože Plečnik (together with France Tomažič), Ivan Vurnik and Maks Czeike are preserved either in part or in their entirety. The article deals with the preserved plans and, based on archival sources and

19. stoletja do razpustitve gradbenega društva po drugi svetovni vojni. Posebej je izpostavljena vloga župnika Stergarja, zlasti njegov odnos do posameznih načrtov pa tudi njegova domnevna krivda za neuspeh projekta.

**Ključne besede:** Maribor, cerkev sv. Magdalene, cerkvena arhitektura, pozni historicizem, modernizem, Hans Pascher, Jože Plečnik, France Tomažič, Ivan Vurnik, Maks Czeike, naročništvo, Tomaž Rožanc, Anton Stergar, Mihael Napotnik, Andrej Karlin

notices in the daily press, brings a survey of the occurrences from the first initiatives for a new church at the end of the 19th century up to the dissolution of the building committee after World War II. The role of the parish priest Stergar is particularly exposed, especially with regard to his attitude towards individual designs as well as his supposed responsibility for the failure of the project.

**Keywords:** Maribor, St Magdalene's church, church architecture, late historicism, modernism, Hans Pascher, Jože Plečnik, France Tomažič, Ivan Vurnik, Maks Czeike, commissioning, Tomaž Rožanc, Anton Stergar, Mihael Napotnik, Andrej Karlin

### Barbara Murovec

»*Skratka, kadrovska vprašanje je dokaj težko ...«  
Drobci o političnem vplivu na umetnost in umetnostno zgodovino v Sloveniji*

Vpliv politike in državne ideologije na umetnostno zgodovino je v evropskih državah, ki so imele v 20. stoletju enega od totalističnih sistemov, v zadnjih desetletjih predmet številnih raziskav. V Sloveniji je bilo nekaj korakov narejenih predvsem pri raziskovanju vpliva na umetnost, skoraj nič pa na področju preučevanja umetnostne zgodovine in njenih nosilcev, ki so v drugi polovici 20. stoletja oblikovali stroko in generirali odnos družbe do umetnosti. Iz ohranjenih zapisnikov partijskih komisij in drugega gradiva lahko razberemo, da je šlo pri izgradnji nove države in novega človeka po letu 1945 za bistveno več kot zgolj za omejevanje ustvarjalnosti. Politika ni le nadzirala stanja, temveč ga je tudi na novo vzpostavljala, in sicer tako na področju umetnosti kakor tudi umetnostne zgodovine in likovne kritike. Brisanje, zanikanje in nepoznavanje (družbenopolitičnih) kontekstov, ki so (so)oblikovali umetnostno zgodovino, je še vedno močno prisotno v slovenskem prostoru, čeprav bi kritična analiza zgodovine stroke pomembno prispevala k njenemu metodološkemu razvoju.

**Ključne besede:** kulturna politika po 1945, umetnostna zgodovina in politika, umetnost in politika, Stane Kregar, France Stele, Boris Zihrl

### Barbara Murovec

«*Anyway, the question of personnel is rather difficult ...»  
Some Observations on Political Influence on Art (History) in Slovenia*

Over the last few decades, the influence of politics and state ideology on art history has been the subject of numerous studies in those European countries ruled in the 20<sup>th</sup> century by totalitarian systems. In Slovenia, some steps have been taken in this direction, especially with regards to research into the influence of politics on art; almost nothing has been done, however, in the field of researching the history of art history itself and the figures within it who, in the second half of 20<sup>th</sup> century, shaped the discipline and generated society's attitude towards art.

The surviving Communist party archival documents and other material reveal that the building of the new state and the new man after 1945 amounted to much more than just the restraining of creative freedom. Politics not only controlled the situation, they re-established it, in the artistic field as well as in art history and art criticism. Obliteration, denial and ignorance of the (socio-political) contexts, which had (co-)shaped art history, are still overwhelmingly present in Slovenia, but a critical analysis of the history of the discipline would make a significant contribution to its methodological progress.

**Keywords:** cultural policy after 1945, art history and politics, art and politics, Stane Kregar, France Stele, Boris Zihrl

**Katarina Šmid**

*Fragment pripovednega reliefsa na grobnici Spektatijev v Šempetru. Epizoda zgodbe o Orestu in Ifigeniji na Tavridi ali Toantov dokončni poraz na otoku Sminta?*

Prispevek obravnava edini nerazloženi relief na edikulni grobnici rodbine Spektatijev v Šempetru v Savinjski dolini. Na podlagi primerjave z upodobitvami Orestove zgodbe v kamnitih plastiki in upoštevaje ohranjeno, a v likovno tradicijo ne vselej preneseno literarno izročilo, se ponujajo možnosti razlage prizora kot Piladovo reševanje Oresta, ki ga je ob prihodu na Tavrido popadla norost, boj Oresta oziroma Pilada s Tavrijci pred Artemidinim svetiščem, Orestov uboj Ajgista in Klitajmestre v Argosu ali kot smrt tavrijskega vladarja Toanta na otoku Sminta.

Ključne besede: Šempeter v Savinjski dolini, Celeja, Norik, edikulna grobnica Spektacijev, Orest, Ifigenija, Pilad, Tavrida

**Katarina Šmid**

*The Fragmentary Narrative Scene from the Tomb of Spectatii at Šempeter. An Episode of the Story of Orestes and Iphigenia among the Taurians or the Final Demise of King Thoas on the Island of Sminthe?*

The article discusses the only relief on the funerary aedicula of Spectatii at the Roman necropolis at Šempeter in the Valley of Savinja, which is yet to be interpreted. Regarding the depictions of Orestes myth on stone reliefs on one side, as well as the accounts in primary classical sources on the other, the scenes of Pylades saving Orestes, the combat of Orestes or Pylades against the Taurians in front of an Artemis' shrine, the murder of Aigisthos and Clytaimestra in Argos or the death of Thoas on the island of Sminthe, are all taken into consideration.

Keywords: Šempeter in the Valley of Savinja, Celeia, Noricum, funerary aedicula of Spectatii, Orestes, Iphigenia, Pylades, Tauris



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