

ABSTRACTS AND KEY WORDS

IZVLEČKI IN KLJUČNE BESEDE

Jasmina Čubrilo

Two Monuments by Sreten Stojanović. Continuity in Discontinuity

The sensitive nature of monuments, their dependence on the fluctuating network of social mediators (state, party, media) and in particular their tendency toward historical and political exploitation, has meant that monuments have become objects of disciplining rather than subjects that discipline the memory and stand as material evidence of "continuity in discontinuity". Here, on the example of two monuments by the same author, Sreten Stojanović – the monument King Peter from 1928, and the monument The Combat from 1949, which originated within two distinct politico-historical contexts and within two different ideological frameworks - we will discuss the dynamics of the culture of memory and the culture of forgetting, in other words, the ways in which cultures, regimes and classes transfer knowledge about the past, use it, reorganize it, but also repress, forget and transform it.

Keywords: Nevesinje, Belgrade, Peter I Karađorđević, Sreten Stojanović, Kingdom of Yugoslavia, post-war Yugoslavia, continuity, collective memory, discontinuity, identity, public monuments

Vuk Dautović

A Monument to Fallen Jewish Soldiers in the Wars Fought between 1912 and 1919 at the Sephardic Cemetery in Belgrade

A decade after the end of the First World War a memorial to Jewish soldiers who took part in the Balkan Wars, as well as in World War I, was built at the Sephardic cemetery in Belgrade. This memorial was designed by the architect Samuel Sumbul and created in Belgrade. The complex monumental and sepulchral entity in question played an important role in creating a lasting memory, among both the Serbian and the Jewish

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Dva spomenika Sretena Stojanovića. Kontinuiteta v diskontinuiteti

Zaradi svoje občutljivosti in odvisnosti od spremenljive narave mreže družbenih mediatorjev (država, stranka, mediji) ter še posebej zaradi svoje nagnjenosti k politični izrabi zgodovine spomeniki pogosto postanejo objekti discipliniranja spomina, materialni dokaz »kontinuitete in diskontinuitete«, namesto da bi bili sami neka vrsta subjekta, ki disciplinira spomin. Na primeru dveh spomenikov (spomenik kralju Petru I. Karađorđeviću iz leta 1928 in spomenik Borba iz 1949), ki sta deli Sretena Stojanovića, nastali v dveh politično-zgodovinskih kontekstih in v dveh različnih ideoloških okvirih, prispevek obravnava dinamiko spominjanja in pozabljanja oziroma načine, s katerimi kulture, režimi in razredi prenašajo znanje o preteklosti, ga uporabljajo in preurejajo pa tudi zatirajo, pozablajo in preoblikujejo.

Ključne besede: Nevesinje, Beograd, Peter I. Karađorđević, Sreten Stojanović, Kraljevina Jugoslavija, poveljna Jugoslavija, diskontinuiteta, identiteta, javni spomeniki, kolektivni spomin, kontinuiteta

Vuk Dautović

Spomenik judovskim vojakom, padlim med letoma 1912 in 1919, na sefardskem pokopališču v Beogradu

Na sefardskem judovskem pokopališču v Beogradu je bil leta 1927 postavljen spomenik judovskim vojakom, ki so sodelovali v balkanskih vojnah in prvi svetovni vojni. Spominsko obeležje je oblikoval arhitekt Samuel Sumbul, izdelali so ga v kamnoseški delavnici Josifa Dajča. Namen kompleksne monumentalne nagrobne celote je bil ohranjati spomin na vlogo in sodelovanje Judov, ki so kot lojalni državljani pomagali osvoboditi

public, and of permanently marking out the role and participation of Jews, as subjects of the Kingdom of Serbia, in the process of liberating the original state and creating the subsequent one. This memorial to Jewish soldiers reflects the ideological and political complexity of relations between the Jewish community and the Serbian state, as well as those between the Jewish community and the subsequently formed Kingdom of SCS (Serbs, Croats and Slovenians), which developed to a point whereby Jews were called Serbs of Moses' Faith, under the Karađorđević dynasty. The building of the monument had the goal of highlighting the role of Jews as patriots who participated in the creation of a nationally heterogeneous state (the one in which the monument was built) and also as loyal subjects of the dynasty under which they fought in this war. This sort of monumental memory legitimized the belonging of the Jewish people to the broader state community through the principle of spilt blood and military merits, taking into consideration, in particular, the centuries old Jewish experience of resisting assimilation and safeguarding personal religious and national identity. Observed from this vantage point, the monument reflects the complex discourses within the framework of which these parallel identities and narratives are visually constituted and expressed.

Keywords: Belgrade, Jews, Samuel Sumbul, The Kingdom of Serbs, Croats and Slovenians, Balkan Wars, World War I, identity, memory, war memorial

Kraljevino Srbijo in ustvariti njeno naslednico Kraljevino Srbov, Hrvatov in Slovencev. Spomenik judovskim vojakom odraža ideološko in politično kompleksnost odnosov med judovsko skupnostjo in srbsko državo pa tudi poznejšo Kraljevino SHS. Nastal je koncept, po katerem so Jude pod vlado dinastije Karađorđević imenovali Srbe Mojzesove vere. Postavitev spomenika je Jude označila za domoljube, ki so sodelovali pri ustvarjanju nacionalno heterogene države, v kateri je spomenik nastal, pa tudi kot zveste podložnike dinastije, v imenu katere so se borili. Monumentalni spomenik je na podlagi njihove prelite krvi in vojaških zaslug legitimiral pripadnost judovskega ljudstva širši državni skupnosti. Pri tem je bila upoštevana stoletja stara judovska tradicija zavračanja asimilacije in ohranjanja osebne verske ter nacionalne identitete. Spomenik tako odraža kompleksne diskurze, v katerih se te vzporedne identitete in povednosti vizualno konstituirajo in izražajo.

Ključne besede: Beograd, Judje, Samuel Sumbul, Kraljevina SHS, balkanske vojne, druga svetovna vojna, identiteta, spomin, vojaško spominsko obeležje

Renata Komić Marn

Men on Horseback. The Role and Reception of the Equestrian Monument in Slovenia

The equestrian monument is a special form of public monument, which represents a rider mounted on a horse. As an efficient medium for glorifying a deserving individual, as well as propagating a state or a nation, it typically represents rulers and military commanders. In Slovenia, such monuments were dedicated exclusively to the Slovene General Rudolf Maister and to Yugoslav kings Peter I and Alexander I Karađorđević. The paper discusses these monuments in order to answer

Renata Komić Marn

Možje na konjih. Vloga in recepcija konjeniškega spomenika na Slovenskem

Konjeniški spomenik je tip javnega spomenika, ki predstavlja jezdeca na konju. Kot učinkovito sredstvo povečevanja zaslužnega posameznika pa tudi širjenja državne oziroma nacionalne propagande je posvečen zlasti vladarjem in vojskovodjem. Na Slovenskem so bili doslej postavljeni le štirje takšni spomeniki: poleg jugoslovanskih kraljev Petra I. in Aleksandra I. iz rodbine Karađorđević je bil na tak monumentalen način dvakrat upodobljen tudi slovenski general Rudolf

the question of how the intentions of the project's initiators, which determined the role and function of the monuments, affected their final image. Special attention is paid to the then established idea of erecting an equestrian monument in Slovene public space. Furthermore, the paper attempts to determine what impact this idea had on the form and iconography of the monuments in question.

Keywords: Ljubljana, Alexander I Karadžorđević, Peter I Karadžorđević, Jakov Brdar, Lojze Dolinar, Rudolf Maister, Jože Plečnik, Boštjan Putrih, equestrian monument, public monuments

Katarina Mohar

“Freedom is a Monument”. The Victory Monument in Murska Sobota – Its Erection, Destiny and Context

In the summer of 1945, a new monument honouring the Soviet soldiers who fell in the town's vicinity during the final operations for the liberation of Prekmurje, was unveiled on Victory Square in the centre of Murska Sobota. The Victory Monument is one of many monuments to the Red Army erected on the liberated territories in the early post-war years, and the only one of its kind in Slovenia. Despite its significance, it has thus far not been the subject of detailed scientific research. The present article deals with its erection, fate and reception in the context of similar monuments to the Soviet army in the former Yugoslavia and the wider (East) European territory, and bases its findings on accessible archival sources, relevant comparative literature, media coverage and a thorough art-historical analysis.

Keywords: Murska Sobota, Yugoslavia, Soviet Union, Red Army monuments, post-war art, public monuments, reception of monuments

Barbara Murovec

The Statue of the Communist Revolutionary Boris Kidrič (1912–1953). Art, Ideology and Ethics in the Public Space

The art-historical analysis of public monuments and their reception, as well as the media propaganda for

Maister. Avtorica skuša na primeru naštetih spomenikov ugotoviti, kako se je namen naročnika, ki opredeljuje vlogo oziroma funkcijo spomenika, odražal na končni podobi javnega spomenika. V članku je pozornost posvečena tudi vprašanju, kako je bila kmalu po prvi svetovni vojni in zlasti na pragu tretjega tisočletja sprejeta ideja o postavitvi konjeniškega spomenika v slovenskem javnem prostoru in kako je to vplivalo na ikonografsko in formalno podobo obravnavanih spomenikov.

Ključne besede: Ljubljana, Aleksander I. Karadžorđević, Peter I. Karadžorđević, Jakov Brdar, Lojze Dolinar, Rudolf Maister, Jože Plečnik, Boštjan Putrih, javni spomeniki, konjeniški spomenik

Katarina Mohar

»Svoboda je spomenik«. Spomenik zmage v Murski Soboti – nastanek, usoda, kontekst

Poleti 1945 je bil na Trgu zmage v središču Murske Sobotice postavljen nov spomenik v čast sovjetskim vojakom, ki so med operacijami za osvoboditev Prekmurja padli v okolici mesta. Spomenik zmage je eden iz množice spomenikov Rdeči armadi, kakršni so v prvih letih po koncu druge svetovne vojne nastajali na osvobojenih območjih, in hkrati edini na območju Slovenije. Kljub svoji pomembnosti soboški spomenik še ni bil predmet temeljite znanstvene obravnave. Pričujoči prispevek na podlagi dostopnih arhivskih virov, relevantne primerjalne literature, objav v periodiki in natančne umetnostnozgodovinske analize osvetljuje nastanek spomenika, njegovo usodo in recepcijo v kontekstu sorodnih spomenikov sovjetski vojski na področju bivše Jugoslavije in v širšem (vzhodno)evropskem prostoru.

Ključne besede: Murska Sobota, Jugoslavija, Sovjetska zveza, spomeniki Rdeči armadi, umetnost po drugi svetovni vojni, javni spomeniki, recepcija spomenikov

Barbara Murovec

Kip slovenskega komunističnega revolucionarja Borisa Kidriča (1912–1953). Umetnost, ideologija in etika v javnem prostoru

Umetnostnozgodovinska analiza javnih spomenikov in njihove recepcije oziroma medijske propagande za

retaining statues of the communist leaders in situ, demonstrate how successful Tito's project of Yugoslavia, with its repressive and propagandistic methods, actually was. The cult of a living personality was reserved for Tito, whereas monuments dedicated to the memory of others were erected posthumously. Among the Slovenian politicians of the post-war Yugoslav period, Edvard Kardelj (1910–1979) and Boris Kidrič (1912–1953) were those most often used in visual and monumental propaganda. In literature, the Kidrič statue on Prešeren Street in Ljubljana was mostly defined as one of the National Liberation War Memorials, although it represents a portrait of a post-war politician. Four years after Kidrič's death, four sculptors were invited to participate in a closed competition to create his statue. The winner of the competition, Zdenko Kalin, made a plaster model of Kidrič's head on a spiral base but for the final version of the sculpture he had to closely follow a photograph. In contrast with other East European states, the visual appearance of Slovenian public space and its monuments has not changed since 1991. Just as with the erection of monuments in a public space to promote the cult of a certain politician, their removal is also a part of historical reality. While in the past the decision to remove a monument was based mostly on political, propaganda and ideological motifs, today these should be replaced by ethical judgements.

Keywords: Ljubljana, Tito, Boris Kalin, Zdenko Kalin, Boris Kidrič, Jože Maček, Drago Tršar, Josip Vidmar, public monuments, post-war sculpture, cult of personality, monumental propaganda

ohranitev kipov komunističnim voditeljem na njihovem prvotnem mestu kaže, kako uspešen je bil s svojimi represivnimi in propagandnimi metodami Titov projekt Jugoslavije. Kult živeče osebnosti je bil pridržan izključno za Tita, drugim osebam so bili spomeniki postavljeni šele po njihovi smrti. Med slovenskimi politiki sta bila največkrat del vizualne in monumentalne propagande Edvard Kardelj (1910–1979) in Boris Kidrič (1912–1953). Kidričev kip ob Prešernovi cesti v Ljubljani je v literaturi praviloma obravnavan med spomeniki NOB, čeprav gre za portret politične osebnosti povojnega časa. Štiri leta po Kidričevi smrti so povabili štiri kiparje k sodelovanju na internem natečaju za postavitev njegovega spomenika. Zmagovalec Zdenko Kalin je za natečaj pripravil mavčni model s Kidričevo portretno glavo na spiralnem nosilcu, v naročenem delu pa je moral natančno slediti fotografiji. Po letu 1991 se v nasprotju z drugimi državami vzhodne Evrope vizualna podoba slovenske javnospomenske pokrajine skoraj ni spremenila. Tako kot postavljanje spomenikov v javni prostor z namenom, da povečujejo kult določene politične osebnosti, je del zgodovinske realnosti tudi njihovo odstranjevanje. Medtem ko so v preteklosti o tem odločali predvsem politični, propagandni in ideološki motivi, bi jih morala danes nadomestiti etična presoja.

Ključne besede: Ljubljana, Tito, Boris Kalin, Zdenko Kalin, Boris Kidrič, Jože Maček, Drago Tršar, Josip Vidmar, javni spomeniki, kult osebnosti, monumentalna propaganda, povojno kiparstvo

Damjan Prelovšek

Monuments by the Architect Jože Plečnik

The architect Jože Plečnik is the most important creator of Slovenian public monuments. As a young architect, he proved his great talent with the draft design for the Gutenberg Monument and with his realised plan of the St. Charles Borromeo Fountain in Vienna. As a friend of the Czechoslovakian president Tomáš G. Masaryk and the main architect at Prague Castle, he made a plan for a memorial obelisk to the fallen legionaries after the First World War. Although his initial idea was not realised, this project greatly influenced his subsequent oeuvre. Plečnik proved his extreme skillfulness in varying classical types of architecture. In his hometown

Damjan Prelovšek

Plečnikovi spomeniki

Arhitekt Jože Plečnik (1872–1957) je najpomembnejši avtor slovenskih javnih spomenikov. Že kot mlad arhitekt se je na Dunaju izkazal z natečajnim osnutkom za Gutenbergov spomenik in z realizacijo vodnjaka sv. Karla Borromejskega. Po prvi svetovni vojni je kot prijatelj češkoslovaškega predsednika Tomáš G. Masaryka in arhitekt praškega gradu snoval spominski obelisk padlim legionarjem. Čeprav se mu ga ni posrečilo uresničiti po prvotni zamisli, je ta naloga močno vplivala na njegovo poznejše ustvarjanje. Dokazal je izredno mojstrstvo v variranju klasičnih arhitekturnih arhetipov. V rojstni Ljubljani pa tudi drugod po Sloveniji je postavil veliko

of Ljubljana, as well as elsewhere across Slovenia, he erected a number of monuments, which in addition to their skilled partitioning and ratios, represent exquisite examples of the harmony between architecture and sculpture. After he was awarded the Prešeren prize, he designed a number of monuments in memory of the Second World War.

Keywords: Lany, Ljubljana, Prague Castle, Vienna, Josef Engelhart, Tomáš G. Masaryk, Jože Plečnik, Othmar Schimkowitz, Stanislav Sucharda, architecture, public monuments, obelisk, sculpture

spomenikov, ki ob dovršeni členitvi in razmerjih predstavljajo tudi vzorčen primer sožitja arhitekture s kiparstvom. Po prejetju Prešernove nagrade leta 1949 je ustvaril tudi veliko vojnih spomenikov.

Ključne besede: Dunaj, Lany, Ljubljana, Praški grad, Josef Engelhart, Tomáš G. Masaryk, Jože Plečnik, Othmar Schimkowitz, Stanislav Sucharda, arhitektura, kiparstvo, obelisk, spomeniki

Tanja Zimmermann

»Skopje 2014»: Excesses of Remembrance in the Republic of Macedonia

Since 2010 monuments, representative buildings and museums in various historicist styles have been erected in Skopje, which were commissioned by the leading national-conservative party VMRO-DPMNE. Numerous stone and bronze heroes, including warriors from the Antiquity and fighters for the independence of the present-day Republic of Macedonia, have populated the town centre. The newly emerged monument cityscape testifies to the excess of remembrance, which has pervaded the pseudo-historical narrative across the capital. For example, the idea of the extensive empire should be reinforced in the memorial culture of all Macedonians, including the Albanians. It is surprising, however, that this idea has also drawn on the Soviet imperial style, while the international, modern architecture by Kenzo Tange, who rebuilt the town after the 1963 earthquake, is left to decay. Despite the imperial lustre and intercultural oriented historical programme, this is a nationalistic phenomenon, which not only sheds light on the national pretensions against the neighbouring states, such as Greece and Bulgaria, but is also oriented against any kind of internationalism – including the Yugoslav non-alignment under Tito.

Key words: Macedonia, Skopje, Alexander the Great, heroes, politics of memory, public monuments, imperial style, Neo-Historicism, Socialistic Realism

Tanja Zimmermann

»Skopje 2014«: Spominski ekscesi v Republiki Makedoniji

Od leta 2010 se v Skopju postavljajo spomeniki, reprezentativne zgradbe in muzeji v različnih historističnih slogih po naročilu vladajoče nacionalno-konservativne stranke VMRO-DPMNE. Nešteto junakov od antičnih bojevnikov do borcev za samostojnost današnje Republike Makedonije danes v kamnu in bronu naseljuje center mesta. Nova spomeniška krajina priča o spominskem ekscesu, ki psevdozgodovinsko naracijo razširja po glavnem mestu. Tako naj bi v spominski kulturi vseh Makedoncev, tudi Albancev, bila vzpostavljena ideja obseženega imperija. Presenetljivo je, da se pri tem navezuje celo na sovjetski imperialni slog, medtem ko istočasno pušča propadati internacionalno, moderno arhitekturo Kenza Tangea, ki je po potresu leta 1963 na novo zgradil mesto. Kljub imperialnemu blišču in multikulturno naravnemu zgodovinskemu programu gre za nacionalistični fenomen, ki ne le da osvetljuje nacionalne pretenzije nasproti sosednjim državam, kot so Grčija in Bolgarija, temveč je usmerjen proti vsakršnemu internacionalizmu in tudi proti jugoslovanski neuvršenosti.

Ključne besede: Makedonija, Skopje, Aleksander Veliki, heroji, spomin, javni spomeniki, neohistorizem, socialistični realizem, vladarski slog