

UMETNOSTNOZGODOVINSKI INŠTITUT FRANCETA STELETA ZRC SAZU

AIHAS



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France Stele Institute of Art History ZRC SAZU

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Ob 70-letnici Umetnostnozgodovinskega inštituta Franceta Steleta

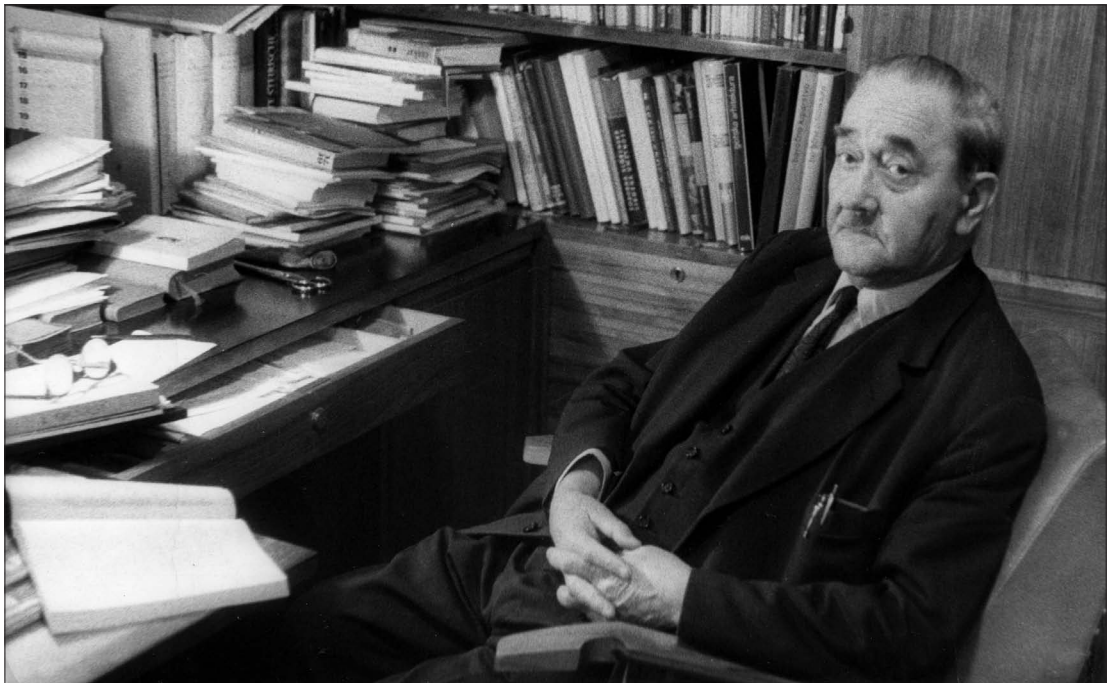
Nagovor na slavnostni akademiji 14. decembra 2017
v Prešernovi dvorani SAZU

Milček Komelj

Ob 70-letnici ustanovitve sekcije za umetnostno zgodovino, predhodnice današnjega umetnostnozgodovinskega inštituta Franceta Steleta pri ZRC SAZU in ene izmed treh sekcij nekdanjega akademijskega Historičnega inštituta, naj najprej vsem sodelavcem in vodstvu inštituta čestitam za visoki jubilej. Nisem sicer poklican, da bi kot zunanji opazovalec natančneje presojal delo vaše ugledne ustanove in govoril o njeni zgodovini, gotovo pa lahko zatrdim, da je vse njeno dosedanje delo za našo umetnostno zgodovino in tudi širše za poznavanje kulturne zgodovine Slovencev zelo pomembno in da je inštitut nepogrešljiv prav toliko kot sama umetnostna zgodovina, njen temeljni smisel pa je zajet v razkrivanju estetskega bogastva in zgodovinske pričevalnosti umetnosti, ki je bistven del naše identitete.

Ustanovitelj inštituta oziroma njegov prvi predstojnik, vsestranski profesor akademik France Stele, si gotovo zasluži, da inštitut že 45 let nosi njegovo ime. Vsi poznamo njegovo delo, temeljno za poznavanje slovenske umetnosti, tisti, ki so mu bili osebno bližje, vedo povedati, kako je delal po ves dan v svojem kabinetu, celo zaspal da je na tamkajšnji zofi, in zatem spet do večera nenehno delal, ob tem pa predaval na Univerzi, hodil po terenu, preiskoval arhive in študiral in ob vsem tem zavzeto spremljal tudi sodobno ustvarjalnost. Bil je sinonim za prvotni status akademijskega inštituta kot razširjenega akademikovega kabineta. Inštitutu pa je posvetil tudi svojo duhovno zapuščino, ki jo je zaupal s terenskimi zapiski vred v varstvo svojemu zaslužnemu nasledniku Emilijanu Cevcu. Stele je še osebno povezoval Akademijo in Univerzo, za njim je delo nadaljeval akademik Cevc, ki je bil prav tako sinonim za inštitut in je bil znotraj SAZU, kot piše Špelca Čopič, »v največji meri sam svoj gospodar«. Med umetnostnimi zgodovinarji je bil osrednji znanstvenik, ki je pariral raziskovalcem z Univerze, hkrati kot prijatelj in kritik; sicer pa je, tako kot vsi Steletovi učenci, opozarjal tudi na pomen konservatorskega dela, češ da je potrebno umetnine najprej ohraniti, če jih želimo preučevati. S Steletom je še sodeloval Damjan Prelovšek, ki se je, tako kot nekdanj Stele, še posebej posvetil Plečniku, od mlajših pa sta delo uspešno vodili Ana Lavrič in današnja predstojnica Barbara Murovec.

Kot je znano, so bili inštituti sprva del Akademije, ob reorganizacijah pa je prihajalo do sprememb, tako da so se inštituti večinoma osamosvojili, v okrilju SAZU pa so ostali v okvirih meddisciplinskega programa *Naravna in kulturna dediščina slovenskega naroda* preučevalci jezika in narodotvornih oziroma t. i. matičnih ved, med katere sodi tudi umetnostna zgodovina. A so tudi ti manjši inštituti postali samostojni in ostali povezani z Akademijo kot ustanoviteljico in pokroviteljico predvsem le še po imenu (zato so v njenih svetih tudi predstavniki Akademije), zaradi česar prihaja do pogostih nejasnosti, pomot ali zamenjav med Akademijo kot reprezentativno ustanovo in ZRC kot raziskovalno inštitucijo, ki je zgodovinsko izšla izpod njenega patronata.



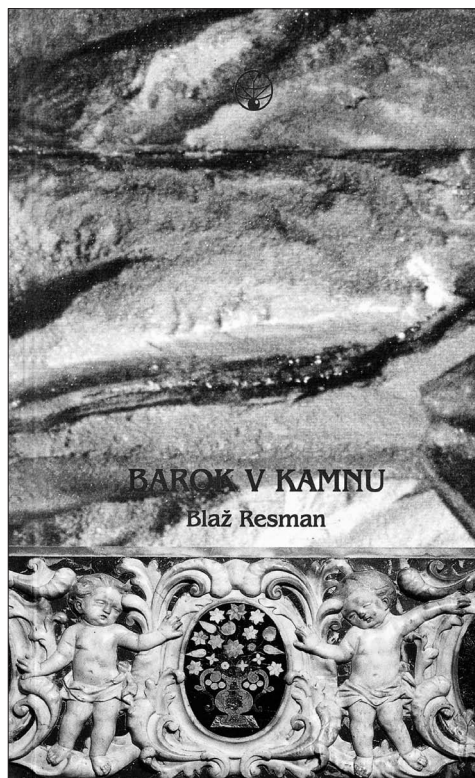
France Stele med delom na inštitutu leta 1969

France Stele in his office in 1969



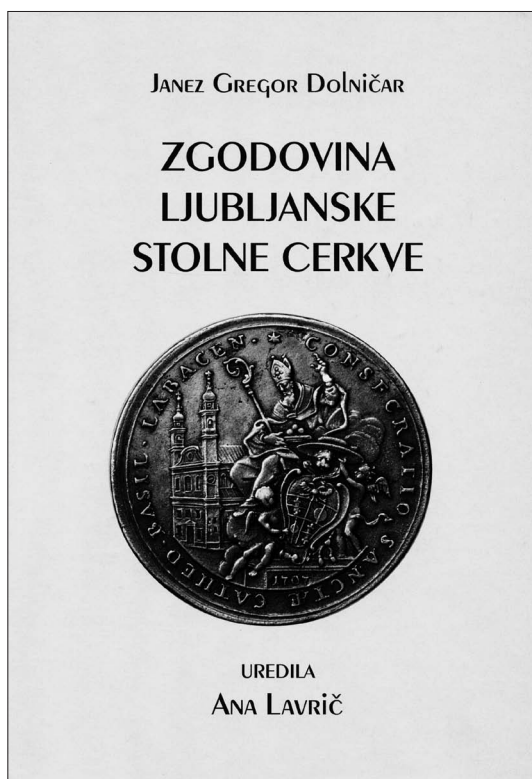
Emilijan Cevc med terenskim delom

Emilijan Cevc during fieldwork



Blaž Resman: *Barok v kamnu. Ljubljansko kamnoseštvo in kiparstvo od Mihaela Kuše do Francesca Robbe, Ljubljana 1995*

The cover of Blaž Resman's book on stonecutters and sculptors in the late 17th and early 18th century Ljubljana

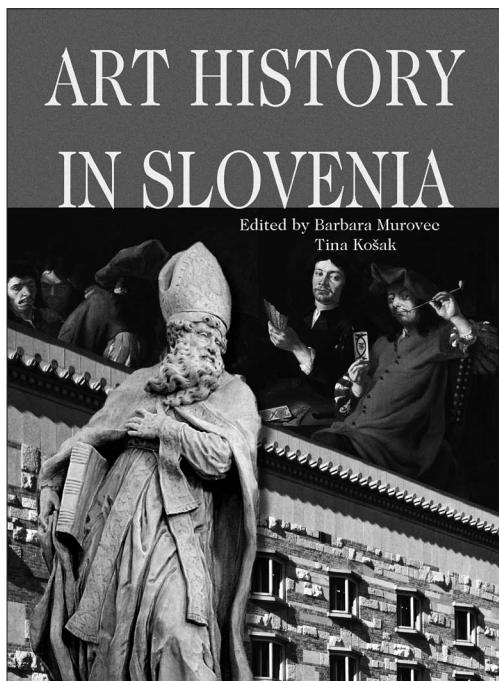


Janez Gregor Dolničar: *Zgodovina ljubljanske stolne cerkve. Ljubljana 1701–1714 (urednica in avtorica spremne študije Ana Lavrič), Ljubljana 2003*

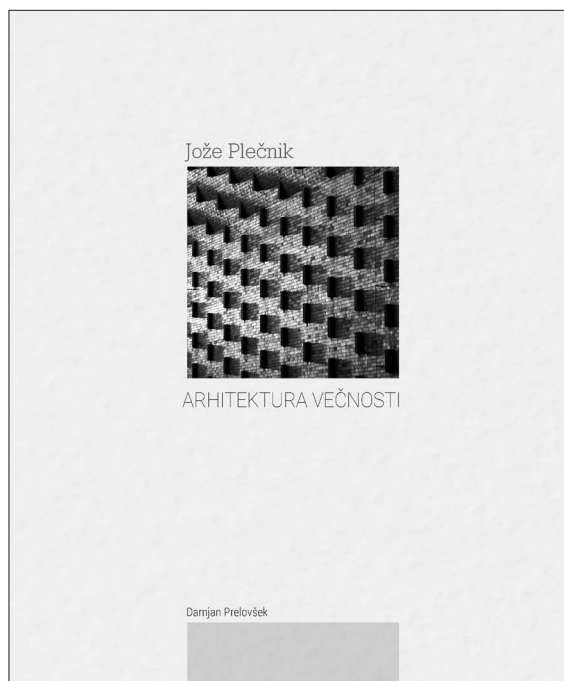
Johann Gregor Thalnitscher von Thalberg's History of the Ljubljana Cathedral (editor and author of the introduction essay Ana Lavrič), Ljubljana 2003

Nekateri inštituti so z Akademijo personalno povezani in drugi spet ne, kar pa vsaj na zgodovinskih področjih najbrž ni bistveno, saj so nosilci raziskav na takih inštitutih pomembne raziskovalne osebnosti, ki se srečujejo pri različnih projektih in na skupnih delovnih področjih, kot so delo na univerzah oziroma fakultetah (na srečo je zdaj v Sloveniji več oddelkov ali kateder za umetnostno zgodovino), pa v galerijah, na Slovenski matici ali nekdam pri *Enciklopediji Slovenije*, v stanovskih društvih, galerijskih komisijah itd., kajti vsi so usmerjeni na isto življenjsko področje in vsak na svoj način v skladu s svojimi zanimanji in specifičnimi spodobnostmi deluje v prid slovenski umetnosti in njenemu poznavanju, zato je vsakdo po svoje nepogrešljiv. Vsi ti raziskovalci so ves čas doslej plodno delovali in se brusili tudi v medsebojnih dialogih, pa četudi ponekod kritičnih in četudi je bilo že v razmerjih med prvaki starejše generacije Steletovih učencev čutiti tudi medsebojne napetosti, razlike v pogledih ali celo nepotrebna tekmovanja.

Kolikor imam v tako zgodovino vpogleda, vem, da je med umetnostnimi zgodovinarji vedno prevladovalo prepričanje, da je prav ZRC SAZU temeljni prostor za arhivske in druge dolgotrajnejše sistematične raziskave, posebno za pripravo umetnostne topografije; a je hkrati več kot razumljivo, da so se te raziskave s svojimi tematskimi področji prilagajale tudi željam in primarnim zanimanjem raziskovalcev, saj je osebni interes gotovo bistven tudi za tovrsten uspeh. In pomembnih uspehov v delu umetnostnozgodovinskega inštituta ZRC-ja je gotovo cela vrsta.



Art History in Slovenia (ur. Barbara Murovec, Tina Košak), Ljubljana 2011

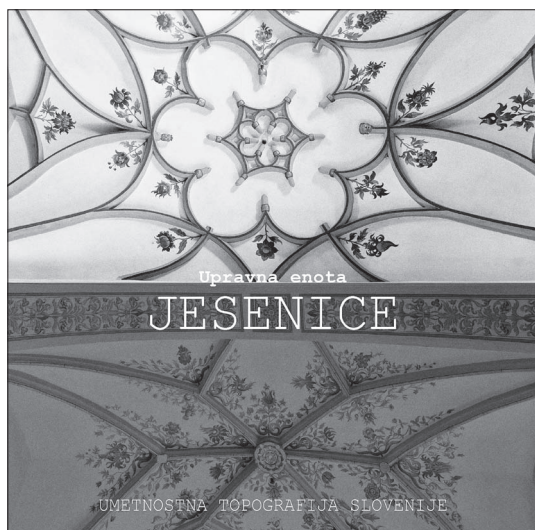


Damjan Prelovšek: Jože Plečnik. Arhitektura večnosti. Teme, metamorfoze, ideje, Ljubljana 2017

Pomislimo samo na univerzalnega Steleta, na Cevčeva preučevanja srednjeveškega in renesančnega kiparstva in slikarstva, na današnje raziskave srednjeveške samostanske plastike in baroka, posebej arhitekture in kiparstva ter stenskega iluzionističnega slikarstva, na razkrivanje arhitekture 19. stoletja in posebej Jožeta Plečnika, na zaokrožene topografske zvezke o naših kulturnih spomenikih, na kulturnozgodovinske študije, pomembne za našo splošno zgodovino, na objave in prevode virov in vsakršne dokumentacije, posebno Dolničarjeve *Zgodovine ljubljanske stolnice*; za današnje stanje pa je očitno, da se morajo sodelavci nanovo prilagajati tudi temam projektov, ki so jih pridobili na natečajih, pogosto v okviru mednarodnega sodelovanja, da si lahko sploh zagotavljajo obstoj in preživetje.

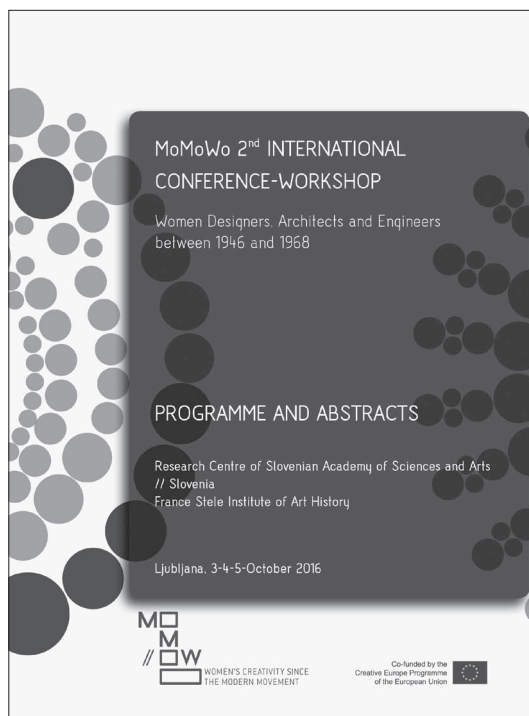
Večkrat sem pred kakim rdečim semaforjem srečal vso zaskrbljeno Ano Lavrič, ko se je odpravljala na kak urad in se upravičeno pritoževala, kako krvavo si mora prizadevati, da inštitut sploh lahko obstane nad vodo. Ko sem bil nacionalni koordinator, pa sem bil priča, kako so si nekateri nenehno prizadevali, da bi potekalo redno financiranje za temeljne dolgoročne nacionalne projekte, kakršen naj bi bil ob pripravah slovarjev in biografskega leksikona na našem področju nekoč tako zelena umetnostna topografija, a tega niso mogli doseči, ker je bil sistem financiranja očitno preveč neživljenjsko poenoten in tog. Delo pa je vendar tako ali drugače teklo naprej in se iznajdljivo prilagajalo razmeram, čeprav ob nenehnih skrbih za obstoj. Ko sem svojčas moral podpisovati vsakoletna poročila Znanstvenega inštituta Filozofske fakultete o raziskovanju kulturne dediščine, je bilo potrebno ministrstvu vedno znova zagotavljati, da se v isto področje usmerjeno delovanje v obeh inštitutih ne podvaja, a tudi če bi se, bi se v resnici le dopolnjevalo in preverjalo, tako kot se dopolnjuje delo vseh posameznikov, formalno vključenih v različne inštitucije, ki jih povezuje slovenska umetnost.

Umetnostnozgodovinski inštitut ZRC SAZU je zaradi narave dela, ko naj bi bil njegovim raziskovalcem na voljo ves raziskovalni čas, izpričeval in izpričuje predvsem veliko temeljitost in je vzgojil vrsto nepogrešljivih poznavalskih specialistov; tudi zato, ker je bil že zaradi svojega zgodovinskega



Druga knjiga iz zbirke *Umetnostna topografija Slovenije* predstavlja spomenike Upravne enote Jesenice.

The second book of the *Art Topography of Slovenia* series presents monuments of the Jesenice Administrative Unit.



Inštitut je bil med letoma 2014 in 2018 partner v evropskem projektu MOMOWO. Ustvarjalnost žensk od modernizma dalje, v okviru katerega je leta 2017 gostil mednarodni simpozij.

Between 2014 and 2018, the Institute was a partner in the European MOMOWO project. *Women's Creativity since the Modern Movement*, in the scope of which it hosted an international conference in 2017.

izhajanja iz Historičnega inštituta v Steletovem in Cevčevem duhu usmerjen v zgodovino, in manj v tisto, kar zaobjema pojem umetnostne vede. A se je odpiral in se vse bolj odpira vprašanjem tudi na tem področju, ob smotrnem zavedanju, da morajo tudi vsakršne spekulacije temeljiti na zanesljivih dejstvih. Posebno pohvalo pa si zaslužijo njegove novejši pobude, kot je izdajanje revije *Acta historiae artis Slovenica*, ki je ob starejšem *Zborniku za umetnostno zgodovino* nedvomno zelo tehtno obogatila našo znanstveno periodiko, vsaj v strokovnih krogih odmevna pa je tudi bolj gibljivo zasnovana *Umetnostna kronika*, ki je pred tem gotovo manjkala, četudi ji lahko kdo očita pretirano kritičnost, ki kaže na razmerja med ustanovami ali opozarja tudi na morebitno različnost posameznih pogledov. Ti so na inštitutu usmerjeni predvsem v strogo znanost, spet drugod morajo streči tudi potrebam občinstva, ki mu je umetnost namenjena, oboje pa je nujno potrebno in se samo dopolnjuje, tako kot se dopolnjuje delo nas vseh. Izsledki Inštituta pri ZRC SAZU pa so posebno dragocen temelj, ki ga nikakor ni mogoče spregledati, ampak jih je nujno skrbno vgrajevati v dosedanje poznavanje, in to ljudem z vseh ustanov, naj bodo profesorji, raziskovalci ali popularizatorji. Prikupna je tudi serija knjižic *Umetnine v žepu*, prav posebej pa se je izkazala za dragoceno inštitutska pobuda Barbare Murovec za tematske simpozije, ki povezujejo kolege in sistematično soočajo poglede v stroki.

Hvalevredno je tudi to, da se zanimanje inštitutskih publikacij razširja tudi na novejšo umetnost, o čemer pričajo na primer intervjuji z umetniki v *Umetnostni kroniki*, ki s tem prihaja tudi v zavest ustvarjalcev, ne le umetnostnih zgodovinarjev. Posebno pozornost svojim sodelavcem ali



Umetnostnozgodovinski inštitut je od leta 2016 partner v evropskem raziskovalnem projektu TransCultAA. Transfer predmetov kulturne dediščine v regiji Alpe-Adria v 20. stoletju. Marca 2018 je v Ljubljani potekal mednarodni simpozij o transferjih in zaplembah umetnin med leti 1914 in 1989/1991.

Since 2016, the Institute of Art History has been a partner of the European research project TransCultAA. Transfer of Cultural Objects in the Alps-Adria Region in the 20th Century. In March 2018, an international conference on the translocations and confiscations of artworks between 1914 and 1989/1991 was held in Ljubljana.

prijateljem pa je inštitut posvetil tudi v bogatih jubilejnih zbornikih, kot so Cevčev, Zadnikarjev, Prelovškov ali zbornik Anice Cevc, izkazal pa se je tudi s pripravami predavanj.

Prav akademik France Stele, ki je bil pionir na več področjih, kar danes ni več mogoče, je pritegoval v svojem delu vse, starejšo zgodovino in sodobnost. Podobno velja tudi za akademika Emilijana Cevca, ki je raziskoval in ustvarjal v bistvu na dveh duhovno metodoloških ravneh, ki pa sta se povezovali in dopolnjevali, pri vodenju inštituta pa je bil, kot se spominja nekdanji direktor ZRC akademik Mitja Zupančič, »eden tistih zanesenjakov, ki so zahtevali odločanje znanstvenikov v takrat precej zbirokratizirani Slovenski akademiji znanosti in umetnosti«. Razvnel se je ob inventivnih novejših ustvarjalcih, ob tem pa poudarjal in zabičeval, da se umetnost začneja z Adamom. Sicer pa so izsledki Inštituta o starejši umetnosti zanimivi tudi za zgodovinarje in zgodovinska področja drugih ved, s svojim umetnostnogeografsko naravnanim pristopom celo naravoslovnih, zato se zanje na Akademiji, kolikor vem, najbolj zanimajo zgodovinarji in drugi znanstveniki, tudi arheologi. Za umetnike slikarje, kiparje in arhitekte, ki so zbrani v V. akademijem razredu, pa je značilno, da se pogosto sklicujejo na Steleta in med člani Akademije pogrešajo pisce, kakršna sta bila Stele in Cevc, ki sta ob svojem raziskovanju umetnostne preteklosti spremljala tudi sodobnost, kar se zdi umetnikom razumljivo mnogo bolj bistveno kot zgodovinarjem, ki se omejujejo le na minula obdobja. Večkrat sem bil priča, kako visoko je v njihovih čislih ostal Stele, ker je bil že v poznih letih komisar pariške razstave umetnosti na tleh Jugoslavije in je upošteval tudi najnovejšo ustvarjalnost. Povedna o tem je anekdota, ki jo rad pripoveduje slikar akademik Andrej Jemec. Duhoviti Stele mu

je namreč dan po otvoritvi razstave v Parizu na vprašanje: »Profesor, kdaj greste pa nazaj?« takole odgovoril: »Veste, jaz ne grem nikoli nazaj, jaz grem zmeraj samo naprej.«

France Stele je bil vse življenje raziskovalec preteklosti, spremljevalec novega in po srcu konservator, prav tako Cevc in tudi Prelovšek, in ta zavezanost se na Inštitutu očitno ohranja tudi naprej in spričo posebnih okoliščin dobiva celo povsem novo, nekoč najbrž nepredstavljivo vlogo. Ker se v današnjem času konservatorstvo podreja neizprosnim zahtevam kapitala, namesto da bi umetnine ščitilo, in se s spomeniki dogaja, kar se je nekdaj zdelo nemogoče, si je očitno vzel pristojnost, da s tem seznanja stroko in javnost, kar današnji inštitut Franceta Steleta, pri čemer ima posebno vlogo tudi Damjan Prelovšek z angažiranimi inštitutskimi nasledniki. Tako Steletov inštitut ni le vase zaprta ali celo zaprašena ustanova, ampak je tudi angažiran, s čimer je celo razdelil poglede v stroki in vznemiril tudi širšo kulturno javnost, kar mu daje dodatno živost.

V osnovi se na Inštitutu s svojim delom izoblikujejo nepogrešljivi specialisti, odprti tudi širšim razgledom, saj morajo biti že spričo današnjih anomalij tudi premišljevalci, ki zmorejo zavzeti jasna in širše utemeljena stališča tudi v temeljnih stvareh umetnosti, s tem pa tudi v odnosu do slovenskega naroda in sedanjega sveta. Vsi velikani, tudi med umetnostnimi zgodovinarji, nam namreč žive v spominu tudi kot odločilne, izrazite in ustvarjalne osebnosti s širokim področjem kulturnega delovanja, ki mu dajejo tudi globlji zgodovinski smisel. Steletov akademjski inštitut nam s sodelovanjem vseh svojih dosedanjih načrtovalcev in sodelavcev snuje in mozaično sestavlja zanesljivo podobo ustvarjalnosti na naših tleh in podobo ustvarjalnosti našega naroda tudi zunaj danes sicer odprtih meja, tako da preučuje njene splošne kulturnogeografske poteze, njene značilnosti, zgodovinske dileme in največje dosežke. Vse to se povezuje v celoto in se pretaka v našo splošno kulturno zavest, ki je v bistvenem nepopolna brez upoštevanja umetnosti, brez navdušenja zanjo in brez življenjskih spoznanj, ki jih razbiramo iz njenih skrivnosti. Tako delo ni le danes le redkim zagotovljena služba, ampak je hkrati pomembno poslanstvo za slovenski narod in njegovo kulturo. Ob visokem jubileju zato želim, da bi se razmere za nemoteno delo v inštitutu izboljšale, da bi se pri tem poslanstvu uspehi še naprej vrstili, da bi vam bilo raziskovanje na umetnostnozgodovinskem inštitutu pod očetovsko Steletovo duhovno zaščito zmeraj v veselje in da bi vas kar najbolj osrečevalo, tako kot nam duše osrečuje večna umetnost, v kakršno je zaupal France Stele in kakršni se je ustvarjalno predajal Jože Plečnik, ki oba zaznamujeta današnje praznovanje.

France Stele Institute of Art History's 70th Anniversary

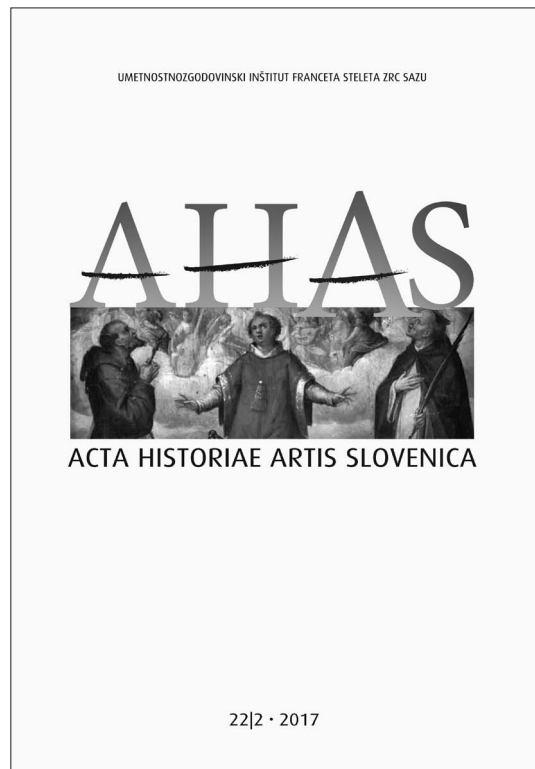
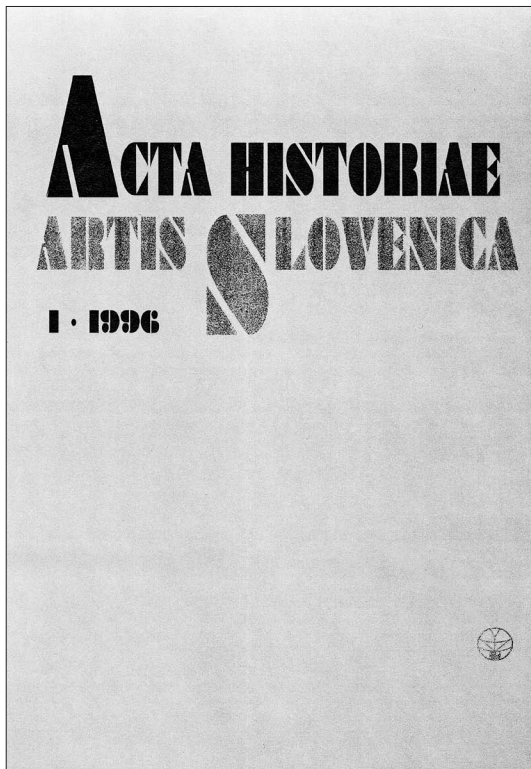
The Opening Speech at the Celebration on 14 December 2017
at the Prešeren Hall of the Slovenian Academy of Sciences and Arts

Milček Komelj

On the occasion of the 70th anniversary of the founding of the section of art history, the predecessor of the present France Stele Institute of Art History at the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU) and of one of the three sections of the former academic Institute of History, let me first congratulate all of the institute's employees and its leadership on such an impressive anniversary. As an external observer, I have not been asked to judge the work of your renowned institution in detail or speak about its history. However, what I am here to say is that everything it has done has been vitally important not only for art history but also for understanding the cultural history of Slovenes, and that the institute is as indispensable as art history itself. The fundamental essence of art history lies in revealing the aesthetic wealth and historical testaments of art, which is an integral part of our identity.

The founder of the Institute and its first director, the versatile professor and academician France Stele, thoroughly deserves that the Institute has borne his name for the past 45 years. We are all familiar with his work, fundamental for understanding Slovene art history. Those who were close to him recall him working in his office, even falling asleep on the sofa there, and then continuing to work into the night. At the same time, he taught courses at the University of Ljubljana, conducted field research, studied archives, kept abreast of literature and always stayed in close touch with the contemporary art scene. He was a synonym for the academic institute's original status as an extended office of an academician. He also dedicated his spiritual heritage to the Institute, including his field notes, which he entrusted to his worthy successor, Emilijan Cevc. Stele personally connected the Academy and the Institute, later continued by Cevc, who was a synonym for the Institute as well and, as reported by Špelca Čopič, was "as far as possible his own master" at SAZU. Among art historians, he was the key academic and researcher, who could parry with researchers from the Academy as both a friend and critic; moreover, and like all of Stele's students, he called attention to the importance of conservation work, emphasizing that artworks need to be preserved before they can be studied. Another co-worker of Stele was Damjan Prelovšek, who focused on Plečnik, as Stele once did, while among his younger colleagues, Ana Lavrič and the present director Barbara Murovec have successfully taken over the reins.

In the beginning, the institutes were a part of the Academy; however, reorganizational changes resulted in the institutes mostly becoming independent, while within the interdisciplinary program *Natural and Cultural Heritage of the Slovenian Nation*, the researchers of language and nation building or the so-called mother disciplines, including art history, stayed under SAZU. However, these smaller institutes also became independent and have remained connected to the Academy as their



Prva in dvaindvajseta številka inštitutske revije Acta historiae artis Slovenica

The first and the twenty-second issue of Acta historiae artis Slovenica, published by the France Stele Institute of Art History ZRC SAZU

founder and patron in mostly name only (which is the reason that the representatives of the Academy form part of its expert bodies). This frequently leads to ambiguities, mistakes or misidentifications between the Slovenian Academy of Sciences and Arts as a representative institution and ZRC SAZU as a research institution (which was established under its auspices).

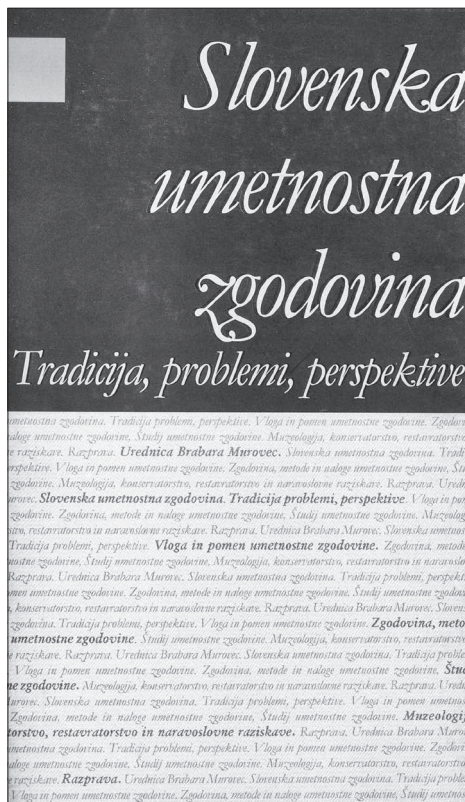
Some of the institutes are personally connected to the Academy, while others are not; however, at least in the historical fields, this is of little importance, since the leading research figures at these institutes are central researchers in the field who connect through a variety of projects and in a range of workplaces, such as the universities or faculties (luckily, there are currently more departments and chairs for art history in Slovenia), in galleries, at Slovenska matica (The Slovene Society) or previously *Enciklopedija Slovenije* [Encyclopaedia of Slovenia], in professional associations, gallery committees, etc. All of them are focused on the same field, yet each of them works in their own way according to their specific interests and abilities in pursuit of a common goal: to benefit Slovene art and its understanding. Therefore, each of them is somehow indispensable. All of them have been productive and become polished through interpersonal dialogue, even though they may sometimes be critical, and despite the fact that even among the leaders of Stele's older generation of students, there were mutual conflicts, differences of opinion or even unnecessary competition.

As much as I know about the institution's history, among art historians there has always been a belief that France Stele Institute of Art History is *the* institution for archival and other longer-term systematic research, especially art topography. Nevertheless, it is also more than understandable that this kind of research and all it encompasses has had to adapt to the wishes and primary interests of its researchers, since personal enthusiasm is surely essential in achieving this level of



Inštitutska strokovna revija Umetnostna kronika, ki izhaja štirikrat letno, bralce redno seznanja tudi z aktualnim dogajanjem v umetnosti ter perečo problematiko spomeniškega varstva.

The Institute's quarterly the Art Chronicle regularly informs its readers about current events in art history and topical issues of monument protection.



Knjiga referatov in diskusijskih prispevkov Prvega posveta slovenskih umetnostnih zgodovinarjev v organizaciji inštituta leta 2004

The book with the papers and the discussion of the first conference of Slovenian art historians in 2004 organized by the institute

success. And there has certainly been an impressive level of success in the work of the ZRC SAZU's art historical institute.

We have to mention here the versatile Stele, Cevc's research of medieval and Renaissance sculpture and painting, today's research of medieval monastic sculpture and the Baroque, especially architecture, sculpture and illusionistic wall painting, the revealing of 19th century architecture and especially Jože Plečnik, the completed topographic volumes on our cultural monuments, the cultural historical studies, important for our general history, the publications and translations of sources and all types of documentation, especially Dolničar's *Historia Cathedralis Ecclesiae Labacensis*. It is also clear that our colleagues today are engaged in a constant battle to ensure their existence and survival, adjusting their research to projects obtained through contests, frequently as a part of international cooperation.

On numerous occasions, I have run into Ana Lavrič, consumed with worry, on her way to some office or other and rightfully complaining about her struggles to keep the institute above water. When I was the national coordinator, I saw myself how some people were involved in a constant fight to ensure the regular funding of essential long-term national projects, such as, besides the production of dictionaries and a biographical lexicon, art topography as the desiderata in the field of art



V zbirki Umetnine v žepu je doslej izšlo petnajst žepnic, med njimi tudi knjižici o ljubljanski Cukrarni in Umetnostni galeriji Maribor.

So far fifteen booklets have been published in the Art in the Pocket series. Among them are booklets about the Ljubljana Sugar Refinery and the Maribor Art Gallery.

history, but failing to do so due to the anachronistically standardized and over-rigid funding system. In one way or another, the work continued and was resourcefully adjusted to the circumstances, despite the constant worry about survival. When at one point I had to sign the annual reports of The Scientific Research Institute of the Faculty of Arts on cultural heritage research, it was necessary to repeatedly reassure the Ministry that the work at both institutes, focused on the same area, was not being duplicated and that even if it were, it would be complementary and valid, similar to the way in which the work of all individuals formally included in various institutions connected through Slovene art is linked.

Due to the nature of their work, when research time was readily available to its researchers, the France Stele Institute of Art History ZRC SAZU demonstrated extreme thoroughness in its activities, and it still does, while also producing a number of outstanding experts. One of the reasons for this is that, in the spirit of Stele and Cevc, and because of its historical origins at the Institute of History, the institute has focused on historiography and less towards what encompasses the concept of an art discipline. However, it is also and always has been open towards questions in this field, while remaining well aware that any kind of speculation needs to be grounded in solid fact. The institute's new initiatives deserve special praise, such as the publication of the journal *Acta historiae artis Slovenica*, which alongside the older *Zbornik za umetnostno zgodovino* [Art History Journal] has undoubtedly significantly enriched our scientific periodicals, while the quarterly *Umetnostna kronika* [The Art Chronicle] is causing ripples, at least in academic circles. Although we may feel



Mednarodni simpozij Vloga cerkvenih bratovščin v likovni umetnosti srednjega in zgodnjega novega veka maja 2017
International conference The Role of Religious Confraternities in Medieval and Early Modern Art, May 2017

that it is excessively critical, indicating the state of relations between institutions or the possible divergence of individual viewpoints, this is something that was previously doubtlessly lacking. At the institute, the individual points of view are directed primarily towards research in its strictest sense, while elsewhere, they also have to serve the needs of the audience to whom art is dedicated. Nevertheless, both are essential and complementary, much like the work all of us do. The Institute at ZRC's research findings are hugely valuable—they must not be overlooked but carefully incorporated into existing research and knowledge, available to everyone in every institution, be they professors, researchers or popularisers. The series of booklets *Art in the Pocket* is charming as well, while the institute's initiative by Barbara Murovec for thematic conferences connecting colleagues and systematically challenging thinking in the field has proven to be invaluable.

It is also praiseworthy that the institute's publications are extending to contemporary art, reflected, for example, in interviews with artists in *Umetnostna kronika*. Consequently, creators and not only art historians are becoming aware of current art as well. The institute has also devoted special attention to its co-workers or friends in the rich *Festschriften* dedicated to Emilijan Cevc, Marijan Zadnikar, Anica Cevc, and Damjan Prelovšek, while it has also proved itself by organising numerous lectures.

It was precisely France Stele, a pioneer in numerous fields, something that is no longer possible today, who managed to extend his work to cover everything, both older history and modernity. The same is true for academician Emilijan Cevc, who researched and created on two spiritually methodological levels that connected and complemented each other, while in his leadership of the institute, he was "one of those enthusiasts, who demanded decision-making from scientists in, at that time, the considerably bureaucratised, Slovenian Academy of Sciences and Arts," as remembered by academician Mitja Zupančič, former director of ZRC. Cevc was excited about inventive new artists, while at



Razstava Štajerski Herkul. Po sledih freskantskih naročil Ignaca Marije grofa Attemsa avtorice Barbare Murovec je leta 2017 gostovala v prostorih galerije v gradu Slovenska Bistrica.

The exhibition Hercules of Styria. Following the Traces of Ignaz Maria Count of Attems' Commissions of Frescoes, authored by Barbara Murovec, was held in the Slovenska Bistrica castle gallery in 2017.

the same time insisting that art begins with Adam. Moreover, the Institute's findings about older art are also interesting for historians and historical areas of other fields, and with its artistically and geographically oriented approach even for natural sciences. As far as I am aware, this is the reason that historians and other scientists, including archaeologists, are most interested in them. It is characteristic for painters, sculptors and architects united in the so-called fifth class of the Academy of Sciences and Arts that they frequently refer to Stele and, among the members of the Academy, nostalgically remember writers such as Stele and Cevc, who followed contemporary art beside researching the history of art. Understandably, this is something that artists see as much more important than historians do, who limit themselves exclusively to past periods. I have seen countless times how highly they thought of Stele because in his later years he served on the committee of the Yugoslav art exhibition in Paris and because he also acknowledged contemporary works of art. An anecdote that the academic painter Andrej Jemec likes to tell attests to the latter. According to him, the day after the opening of the exhibition in Paris, he asked, "Professor, when are you going back?" and the witty Stele replied, "You know, I never go back, I always only go forward."

Throughout his life, France Stele, as well as Cevc and Prelovšek, have been researchers of the past, followers of the new and conservators at heart, and this duty is clearly still being preserved at the institute; it is even, in light of the special circumstances in place today, acquiring a new, previously probably unimaginable role. Because today conservation is being subordinated to the unrelenting demands of capital instead of the protection of artworks, and monuments are subject to treatment that was previously unimaginable, the France Stele Institute of Art History has taken on the responsibility of informing both professionals and the public about this issue, with Damjan Prelovšek and



Umetnostnozgodovinski inštitut Franceta Steleta ZRC SAZU je leta 2018 odprl prostore tudi v Mariboru. Predstavitve monografije Dvorec Betnava na Dnevu odprtih vrat 3. oktobra 2018.

In 2018, the France Stele Institute of Art History ZRC SAZU opened a new research department in Maribor. The presentation of the book on Betnava Manor at the Open Doors Day on 3 October 2018.

his highly committed successors at the institute playing a special role. Therefore, Stele's institute is not an introverted institution, but rather an engaged one. As a result, it has divided opinion in the discipline and stirred up the wider cultural public, breathing extra life into its work.

Essentially, through the work they carry out, indispensable and broad-thinking expert researchers are shaped at the Institute; the anomalies in the present system demand that they are also thinkers, who are able to take clear and well-founded positions in even the most fundamental matters of art, and in relation to the Slovene nation and the present world. In art history also, the great names are preserved in our memories as decisive, distinctive and creative personas, engaged in an impressive range of cultural activities, giving them a deeper historical significance. Stele's academic institute, through the cooperation of all its great researchers and colleagues, pieces together a faithful picture of creativity in our land and an image of the creativity of our nation even beyond our presently open borders by studying its general cultural and geographical features, its characteristics, historical dilemmas and greatest achievements. The whole that is formed in this way becomes a part of our general cultural awareness, which is essentially incomplete without an appreciation of art, enthusiasm for it, or the knowledge of life that can be discerned from its secrets. This type of work is not only a job that few can undertake today, it is also an important mission for the Slovene nation and its culture. On the occasion of this great anniversary, I wish that the conditions for continued work at the institute will improve, that the successes this mission brings will multiply, that conducting research at the France Stele Institute of Art History under Stele's paternal spiritual protection will always bring you joy and the utmost happiness. Just like the eternal art in which France Stele always believed and to which Jože Plečnik was creatively committed.

IZVLEČKI IN KLJUČNE BESEDE

ABSTRACTS AND KEYWORDS

Jasmina Čubrilo

Jugoslovansko: toponim ali ideologija v umetnostnozgodovinski sistematizaciji umetnosti 20. stoletja v besedilih Miodraga B. Protića

1.01 Izvirni znanstveni članek

Prispevek analizira ideološki kontekst in zgodovinske okoliščine, v katerih je Miodrag B. Protić snoval in realiziral umetnostnozgodovinsko sistematizacijo pred- in povojne jugoslovanske umetnosti. Avtorica problematizira koncept »jugoslovansko« v sintagmi »jugoslovanska moderna umetnost« in ga interpretira kot večpomenko. Prispevek obravnava učinke različnih diskurzov o »jugoslavizmih« na Protićevo razumevanje koncepta.

Ključne besede: Miodrag B. Protić, jugoslovanska umetnost, moderna umetnost, sistematizacija umetnosti, Muzej sodobne umetnosti Beograd

Vesna Krmelj

France Stele v luči mladostne korespondence z Izidorjem Cankarjem

1.01 Izvirni znanstveni članek

Prispevek obravnava korespondenco med dvema ključnima predstavnikoma dunajske umetnostnozgodovinske šole v slovenskem prostoru – Francetom Steletom in Izidorjem Cankarjem. Razprava sledi njenemu dopisovanju od začetka študija do konca leta 1913 in se osredotoča na Steletovo uredniško in javno delovanje v obdobju pred prvo svetovno vojno.

France Stele je kmalu po vpisu na Dunajsko univerzo prevzel uredništvo *Zore*, glasila katoliškega akademske-

Jasmina Čubrilo

Yugoslav: Toponym or Ideology in Miodrag B. Protić's Art-Historical Systematization of 20th-Century Art

1.01 Original scientific article

The article analyzes the ideological context and historical circumstances in which Miodrag B. Protić initiated and realized the art-historical systematization of 20th-century art from the territory of pre- and postwar Yugoslavia. The concept of "Yugoslav" in the syntagm "Yugoslav modern art" is problematized, interpreted here as a polysemy whose meanings were produced by various discourses about Yugoslavism; the effects of those found in Protić's articulations are mapped and examined.

Keywords: Miodrag B. Protić, Yugoslav art, modern art, art criticism, art systematization, Museum of Contemporary Art in Belgrade

Vesna Krmelj

An Insight into France Stele through his Early Adulthood Correspondence with Izidor Cankar

1.01 Original scientific article

The article deals with the correspondence between two key representatives of the Vienna School of Art History at the University of Ljubljana, France Stele and Izidor Cankar. The discussion follows their correspondence from the start of their studies until the end of 1913, and focuses on Stele's editorial and public activities in the pre-WW1 period.

Soon after enrolling at the University of Vienna, France Stele became the editor of *Zora*, a bulletin of the Catholic Academic Society Danica and invited Cankar, who was

ga društva, in k sodelovanju povabil Cankarja, ki je tedaj študiral v Louvainu. Stele in Cankar sta se spopadla s predsodki ob sprejemanju moderne umetnosti med slovenskimi katoliškimi izobraženci zlasti v primeru sodobne cerkvene arhitekture.

Steletov esej Apologija moderne umetnosti, objavljen leta 1911, lahko razumemo kot prvi neposredni naslon na dunajsko šolo umetnostne zgodovine. Vsebina članka in odzivi nanj sicer niso neposredno odmevali v ohranjeni korespondenci med Steletom in Cankarjem, vendar pa je sam način, kako sta se kolega kasneje dopolnjevala in podpirala, zelo značilen za njuno vodenje javne polemike.

Ključne besede: France Stele (1886–1972), Izidor Cankar (1886–1958), korespondenca, zgodovina umetnostne zgodovine, Dunajska umetnostnozgodovinska šola, slovenska umetnostna zgodovina, študentska društva, slovenski katoliški izobraženci, slovenski študenti na Dunaju

Barbara Murovec

Historizirana podoba naročnika. Attemsova družinska portreta in Rembov avtoportret iz brežiškega gradu

1.01 Izvirni znanstveni članek

V prispevku sta analizirana družinska portreta Ignaca Marije grofa Attemsa (Ljubljana, 15. avgust 1652 – Graz, 13. december 1732) s sinovi in Marije Regine grofice Wurmbrand, poročene Attems (Graz, 3. junij 1659 – Brežice, 24. april 1715) s hčerko in sinovoma, ki sta bila v oljni tehniki naslikana za veliko dvorano gradu Brežice (nem. Rann). Od leta 2010 sta hranjena v Dvorcu Eggenberg Deželnega muzeja Joanneum. Naslikal ju je Frančišek Karel Remb (Radovljica, 14. oktober 1674 – Dunaj, 23. september 1718), ki je sebe upodobil v celopostavni figuri v fresko tehniki na reprezentativnem mestu sredi dvorane, in sicer kot edino osebo iz sedanosti. Ignac Marija, ki se je arhivsko izpričano udeleževal kot arhitekt pri gradnji in prezidavah svojih bivališč, je na portretu predstavljen kot arhitekt-ustvarjalec in kot arhitekt-začetnik nove štajerske družine. Pretehtana inscenacija historiziranih portretov, s katerima sta želela ponosna starša za večnost ohraniti podobo umetnostno darežljive in ambiciozne družine, ki prosperira v miru in ljubezni, se nam v povezavi s slikarjevim avtoportretom kaže kot izjemna. Čeprav lahko pokažemo na številne mogoče vzore, so ti slikarju in naročniku služili le kot inspiracija za edinstveno umetniško celoto.

Ključne besede: Štajerska, Frančišek Karel Remb, Ignac Marija grof Attems, Marija Regina grofica Wurmbrand, družinski portret, avtoportret, naročnik-arhitekt, 1700, baročno slikarstvo

studying in Louvain, to participate. After 1911, when both studied in Vienna, Stele and Cankar directly addressed prejudice on the acceptance of modern art among Slovene Catholic scholars, especially in cases of contemporary church architecture. Stele's essay "The Apology of Modern Art", published in 1911, can be understood as his first direct application of the principles of the Vienna School of Art History. The content and critical responses to the article were not directly recorded in the preserved correspondence between Stele and Cankar; however, the way in which the two colleagues later complemented and supported one another is highly characteristic of how they also led public discourse.

Keywords: France Stele (1886–1972), Izidor Cankar (1886–1958), correspondence, history of art history, the Vienna School of Art History, Slovenian art history, student associations, Slovene Catholic scholars, Slovenian students in Vienna

Barbara Murovec

The Patron's Historized Image. Attems' Family Portraits and Remp's Self-Portrait in the Brežice (Rann) Castle

1.01 Original scientific article

The paper analyzes the family portraits of Ignaz Maria, Count of Attems (Ljubljana/Ger. Laibach, 15 August 1652–Graz, 13 December 1732), with his sons, and Maria Regina, Countess of Wurmbrand with her daughter and sons, painted in oil technique for the Great Hall in the Brežice Castle (Ger. Rann). The portraits have been kept at Schloss Eggenberg of the Landesmuseum Joanneum since 2010. They were painted by Franz Carl Remp (Radovljica/Ger. Radmannsdorf, 14 October 1674–Vienna, 23 September 1718), who depicted himself in fresco technique in full figure in a representative place in the center of the hall as the only person from the present. In the portrait, Ignaz Maria, who, according to archival sources, participated as an architect in the construction and rebuilding of his residences, is presented as an architect-creator and an architect-founder of the new Styrian family. A careful arrangement of historized portraits, with which the proud parents wanted to preserve for eternity the image of an artistically generous and ambitious family that prospers in peace and love, in connection to the painter's self-portrait, is exceptional. Even though numerous possible sources for the paintings can be named, they served only as an inspiration for a unique work of art.

Keywords: Styria, Franz Carl Remp, Ignaz Maria, Count of Attems, Maria Regina, Countess of Wurmbrand, family portrait, self-portrait, patron-architect, 1700, Baroque painting

Mija Oter Gorenčič*Pro remedio et pro salute animae nostrae.**Memoria v srednjeveškem umetnostnem okrasju cisterce v Stični kot odsev tesne povezanosti s plemstvom*

1.01 Izvirni znanstveni članek

Članek prinaša sistematičen pregled nad listinskimi omembami pokopov laikov v cistercijanskem samostanu Stična in njihovim vplivom na umetnostno zasnovo cisterce. Najstarejši dokaz povezav s plemstvom je krog z grbovnim ščitkom tik nad nekdanjim nižnim grobom v severovzhodnem kotu križnega hodnika ob prvotnem meniškem vhodu v cerkev. Naslikan je bil pred obokanjem križnega hodnika, ki se postavlja v čas okrog leta 1228. Do tega leta arhivski viri med pokopanimi v samostanu omenjajo le soustanovitelje samostana, Višnjegorske grofe in njihovo rodbino. Po sredini 13. stoletja so v skladu s prakso v drugih cistercijanskih samostanih pokopi laikov postali pogostejši. Najstarejša listina, ki se najverjetneje nanaša na pokop laika v cerkvi, sega v leto 1293. Avtorica v članku argumentirano podaja številne nove interpretacije in razpravlja o identifikaciji grbov, mestu, kjer so bili pokopani soustanovitelji samostana, identifikaciji oseb, ki so bile pokopane v pokopališki kapeli, in nižnem grobu pod najstarejšim grobom v križnem hodniku.

Ključne besede: cistercijanski samostan Stična, plemstvo, srednji vek, pokopi, križni hodnik, grbi, nagrobniki, nišni grob, turjaška kapela, Auerspergi, Višnjegorski, Čreteški, Svibenski

Friedrich Polleroß*Brezmadežna, cesar Leopold I. in rimski tezni list ljubljanskih frančiškanov*

1.01 Izvirni znanstveni članek

Članek obravnava tezni list Jana Onghersa iz leta 1700, ki je bil doslej neznan oz. smo poznali le pripravljalo risbo zanj, hranjeno v Budimpešti. Grafika vključuje naslednje ikonografske teme: habsburško češčenje Brezmadežne, zmagoslavje nad Otomani, rivalstvo med frančiškanskim ter jezuiti in njihove tezne liste. Obenem osvetljuje politično-umetnostne zveze med Dunajem, Ljubljano, Augsburgom in Prago.

Ključne besede: Pietas Austriaca, Brezmadežna, Habsburžani, tezni listi, frančiškani, dominikanci, jezuiti, Joannes Duns Scotus, Otomani, Jan Onghers, Elias Nessenthaler

Mija Oter Gorenčič*Pro remedio et pro salute animae nostrae.**Memoria in Medieval Architectural Decoration of the Stična Cistercian Monastery as a Reflection of its Close Connection with the Nobility*

1.01 Original scientific article

The paper offers a systematic overview of the documented burials of laymen in the Cistercian monastery in Stična and of their influence on the artistic design of the monastery. The oldest proof of its connection to nobility is a circle with a coat-of-arms above the former tomb niche in the northeastern corner of the cloister, next to the original monastic entrance to the church. It was painted before the vaulting of the cloister, which is dated around 1228. According to archival sources, until that year, only the co-founders of the monastery, the Counts of Weichselberg, and their families were buried in the monastery. After the middle of the 13th century, the burials of laymen became more frequent, in accordance with the practice in other Cistercian monasteries. Probably the oldest document referring to the burial of a layman in the church dates back to 1293. The authoress of the paper argues several new interpretations and discusses identifications of the coat of arms, the monastery co-founders' locations of burial, the identification of persons, who were buried in the burial chapel, and the tomb niche under the oldest coat-of-arms placed in the cloister.

Keywords: Cistercian monastery Stična, nobility, Middle Ages, burials, cloister, coats-of-arms, tombstones, *arcosolium*, Auersperg chapel, Lords of Auersperg, Counts of Weichselberg, Lords of Reitenburg, Lords of Scharffenberg

Friedrich Polleroß*The Immaculata, Emperor Leopold I, and a Roman Thesis Print by the Franciscans from Ljubljana*

1.01 Original scientific article

The paper presents a Roman thesis print by Jan Onghers from 1700 that had been unknown until now; we only knew its preparatory drawing in Budapest. The graphic combines different themes: the veneration of the Immaculata by the House of Habsburg, the triumph over the Ottomans, the rivalry between the Franciscans, and Jesuits and their influence on the development of thesis prints. Moreover, it discusses the political and artistic relations among Vienna, Ljubljana, Rome, Augsburg and Prague.

Keywords: Pietas Austriaca, Immaculata, Habsburg, Thesis Print, Franciscans, Dominicans, Jesuits, Joannes Duns Scotus, Ottomans, Jan Onghers, Elias Nessenthaler

Damjan Prelovšek*Plečnikov prizidek k bratovi hiši v Trnovem*

1.01 Izvirni znanstveni članek

Vpogled v doslej neprebrano arhitektovo pisemsko zapuščino in nekatere druge zgodovinske vire temeljito spreminja vedenje o nastanku in opremljenosti Plečnikovega domovanja v Trnovem. Glavni namen gradnje valjastega prizidka (1923–1924), ustvariti skupen dom za brate in sestro, se ni posrečil zaradi njihovih različnih življenjskih usod. Sprva so se vsi navduševali za hišo na sedanjem Ciril-Metodovem trgu 10, v kateri je stanovala sestra, a se je Andrej Plečnik po vrnitvi iz Idrije raje odločil za nakup hiše za trnovsko cerkvijo v Ljubljani. Popraviti je treba tudi trditev, da naj bi se Jože sprl z najmlajšim Janezom, nakar naj bi ta zapustil hišo v Trnovem. V resnici oba v njej nikoli nista skupaj stanovala. Tudi starejši Andrej svoje posesti ni dolgo užival, ker ga je disciplinska komisija spodila iz ljubljanske realke, na kateri je poučeval verouk. Odšel je za kateheta v Kočevje in se ni nikoli več za stalno vrnil v Ljubljano. Na koncu je arhitekt v hiši ostal sam in si jo po svoje opremil.

Ključne besede: arhitektura 20. stoletja, Jože Plečnik, Andrej Plečnik, Janez Plečnik, Marija Matkovič, adaptacija Gabrovkine hiše, hiša v Trnovem, načrt prizidka, oprema prizidka, utopija o skupnem domu.

Janez Premk*Mariborska sinagoga pod drobnogledom*

1.02. Pregledni znanstveni članek

Mariborska sinagoga spada med najpomembnejše ohranjene srednjeveške sinagoge v Srednji Evropi. Od prenove oziroma delne rekonstrukcije v letih 1992–1999 dalje objekt služi v kulturne namene. Prenova, ki je potekala pod vodstvom ZVKDS, se je izkazala za veliko zahtevnejšo, kot se je sprva predvidevalo. Izvedene prenove vsaj v strokovni literaturi niso problematizirali in je služila tako po arhitekturni lupini kot stavbnih elementih za referenčni primer pri poskusih (vizualnih) rekonstrukcij sorodnih spomenikov v tujini. Vendar je že sama prenova pustila veliko odprtih vprašanj, predvsem kar se tiče stavbnih faz v času judovske in kasnejše krščanske uporabe stavbe. V članku je predstavljena zgodovina spomeniškovarstvene dokumentacije in po-

Damjan Prelovšek*Jože Plečnik's Extension of his Brother Andrej's House in Trnovo*

1.01 Original scientific article

Insight into the architect's previously unread epistolary heritage and some other historical sources profoundly changes our knowledge about the origin and furnishings of Plečnik's home in Trnovo. The main reason for the construction of the cylindrical extension (1923–1924) was to create a common home for the brothers and sister, but it was not successful because of their different destinies. At first, they were all enthusiastic about the house at present-day 10 Ciril-Metod Square, where the sister lived, however, when Andrej Plečnik returned from Idrija, he decided to buy a house behind the Trnovo church in Ljubljana. The claim that Jože quarrelled with the youngest Janez, who then left the house in Trnovo, also needs to be corrected. In reality, they never lived there together. Moreover, the older brother Andrej did not enjoy his property for long, since the disciplinary committee drove him away from the Ljubljana Realschule, where he taught catechesis. He left to be a catechetic in Kočevje and never permanently returned to Ljubljana. In the end, the architect remained alone in the house and furnished it according to his own liking.

Keywords: 20th century architecture, Jože Plečnik, Andrej Plečnik, Dr. Janez Plečnik, Marija Matkovič, Terezija Gaber's house, Plečnik house in Trnovo, extension plans, extension furnishings, utopia of a common home

Janez Premk*Maribor Synagogue Reexamined*

1.02 Review Article

The Maribor Synagogue is one of the most important preserved medieval synagogues in Central Europe. Since undergoing renovation and partial reconstruction from 1992–1999, the facility has served as a cultural centre. The renovation, which was supervised by the ZVKDS (Institute for the Protection of Cultural Heritage of Slovenia), proved to be much more demanding than was originally foreseen. While the outcome of the renovation has not been scrutinised in professional literature, its architectural shell and elements have served as a reference point for the (visual) reconstruction attempts of similar monuments abroad. However, the renovation itself has left numerous unanswered questions, especially in regard to the building phases during the Jewish and later Christian

segov na objektu v 20. stoletju v luči napredka stroke pri raziskavah srednjeveških sinagog. Na primeru sporne interpretacije nekaterih stavbnih členov in neupoštevanja arheoloških raziskav je postavljena pod vprašaj celotna rekonstrukcija.

Ključne besede: judovska dediščina, sinagogalna arhitektura, srednjeveške sinagoge, srednja Evropa, Maribor, spomeniško varstvo

use of the building. The article examines the history of the monument's documentation and preservation in the 20th century in light of recent progress in medieval synagogue research. Owing to the controversial interpretations of certain architectural elements and the failure to take archaeological research into account, the entire reconstruction is called into question.

Keywords: Jewish heritage, synagogue architecture, medieval synagogues, Central Europe, Maribor, heritage protection

Tanja Zimmermann

Oto Bihalji-Merin in koncept »naivnih« v petdesetih letih 20. stoletja. Most med socialističnim realizmom in nefigurualno umetnostjo

1.01 Izvirni znanstveni članek

Jugoslovanski pisatelj, umetniški kritik in kustos Oto Bihalji-Merin (1904–1993) je v dvajsetih letih prejšnjega stoletja živel v Berlinu, kjer se je pridružil nemški komunistični partiji in objavljaval literarno kritiko v levičarskem tisku pod sovjetskim vplivom. Rojen v židovski družini v Zemunu, je po vzponu nacističnega režima v tridesetih letih emigriral najprej v Češkoslovaško, potem pa v Francijo in Švico. Ob izbruhu druge svetovne vojne se je kot jugoslovanski vojak znašel v nemškem ujetništvu. Po vojni je postal eden najpomembnejših kulturnih teoretikov in administratorjev v Titovi Jugoslaviji. Po sporu Tita s Stalinom je postal goreč zagovornik naivne ljudske umetnosti kot prvobitnega in pristnega izraza proletarske in kmečke ustvarjalnosti. Merinova doktrina, ki je služila za premostitev razlik med socialističnim realizmom in zahodno nefigurualno umetnostjo, je temeljila na teoretskih idejah o tretji poti Mirolsava Krleže in gibanju neuvrščeni.

Ključne besede: Oto Bihalji-Merin, naivni, primitivni, socialistični realizem, nefigurativno slikarstvo, abstrakcija, »tretja pot«, Expo 58, gibanje neuvrščeni, Jugoslavija

Tanja Zimmermann

Oto Bihalji-Merin and the Concept of the "Naive" in the 1950s. Bridging Socialist Realism and Non-Figurative Art

1.01 Original scientific article

Yugoslav writer, art critic and curator Oto Bihalji-Merin (1904–1993) lived in Berlin during the 1920s, where he joined the German Communist Party and published literary critique in the left-wing press. Born into a Jewish family, he moved to Czechoslovakia, France, Switzerland, and Spain after the rise of the Nazi regime. In this period, he established close contact with left-wing intellectuals from all over Europe. During the Second World War, he was imprisoned as a Yugoslav soldier by the Germans. After the war, he became the most important cultural theorist and administrator in Tito's Yugoslavia. After Tito's break with Stalin, he promoted the concept of naïve folk art as an authentic, primordial expression of proletarian and peasant creativity. His doctrine, destined to bridge the gap between socialist realism and Western non-figurative art, was inspired by Miroslav Krleža's cultural theory of the Third Way and by the non-aligned movement.

Keywords: Bihalji-Merin, naïve, primitive, socialist realism, non-figurative art, abstraction, Third Way, Expo 58, Non-Aligned Movement, Yugoslavia

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