

# 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 Črveka*

Sandi Črvek (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 redukcijonizem, ki ni naravnani 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 Črvekovskega slikarstva lahko pristopimo prek koncepta gube, ki ga je izoblikoval Gilles Deleuze v svoji istoimenski filozofski razpravi.

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

**Nadja Gnamuš**

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

Sandi Črvek (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. Črvek 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 Črvek'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 Komić Marn***Korespondenca med Karlom Strahlom in Antejem Gabrom*

Prispevek vsebuje komentiran prepis dvanajstih pism iz korespondence med Karlom pl. Strahlom (1850–1929), lastnikom starološke 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 Komić 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, vrednosti 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 »panteon« v Slomškovih Drobtnicah 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 življenjepisov in podob, ki so se zvrstile na naslovnica *Drobtinic* 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, Drobtnice, 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 lavantinske 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 dnevem časopisu podaja pregled dogodkov od prvih pobud za novo cerkev konec

**Ana Lavrič**

*The Slovenian 'Pantheon' in Slomšek's Almanac Drobtnice 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 Slovenianship, 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, Drobtnice, Nova Cerkev, Anton Martin Slomšek, Lavoslav Gregorec

**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 historizem, 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 ...«  
Drobcji 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 totalitarističnih 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 Zihlerl

**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 Zihlerl

**Katarina Šmid**

*Fragment pripovednega reliefa 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 kamniti plastiki in upošteva 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 Orstes 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