



Nacionalna naučna konferencija sa međunarodnim učešćem
SPOMENIČKA SKULPTURA POSVEĆENA
NOB-u U JUGOSLAVIJI 1945-1991.



MUZEJ SAVREMENE
MUSEUM OF CONTEMPORARY
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Nacionalna naučna konferencija sa međunarodnim učešćem

SPOMENIČKA SKULPTURA POSVEĆENA NOB-u U JUGOSLAVIJI 1945–1991.

3. novembar 2023.

Kino sala, Muzej savremene umetnosti Vojvodine
Dunavska 37, Novi Sad

Naučni odbor Konferencije

Sanja Horvatinčić, Institut za povijest umjetnosti, Zagreb

Beti Žerovc, Filozofski fakultet, Univerzitet u Ljubljani

Olga Manojlović Pintar, Institut za noviju istoriju Srbije, Beograd

Slavica Stamatović Vučković, Arhitektonski fakultet, Univerzitet Crne Gore, Podgorica

Vladana Putnik Prica, Filozofski fakultet, Univerzitet u Beogradu

Organizacioni odbor Konferencije

Branislava Sekulić, direktorka Muzeja savremene umetnosti Vojvodine, Novi Sad

Suzana Vuksanović, Muzej savremene umetnosti Vojvodine, Novi Sad

Ana Ereš, Filozofski fakultet, Univerzitet u Beogradu

PROGRAM

10:00 Pozdravna reč

Panel 1: Tipologije spomenika: metodološki izazovi

moderatorka: Ana Ereš

10:15 Vladimir Kulić (Državni univerzitet, Ajova)
Spomenici NOB i režimi temporalnosti

10:35 Slavica Stamatović Vučković (Arhitektonski fakultet, Univerzitet Crne Gore, Podgorica)
Skulptura kao geometrizovana struktura: prilog tipologiji spomenika posvećenih NOB-u u Crnoj Gori

10:55 Suzana Vuksanović, Vojislav Martinov (Muzej savremene umetnosti Vojvodine, Muzej Vojvodine, Novi Sad)
Estetika žrtve u herojska vremena: spomenička skulptura posvećena stradanju civila u Vojvodini

11:15 Nenad Lajbenšperger (Republički zavod za zaštitu spomenika kulture, Beograd)
Spomen kompleksi posvećeni antifašističkoj borbi tokom Drugog svetskog rata

11:35 Blagoja Varošaneć (Muzej savremene umetnosti, Skoplje)
Nedefinisano (kulturno) nasleđe: Spomenici narodnom oslobođenju u Makedoniji – hronologija umetničkih i arhitektonskih stilova 1950–1980.

11:55 Diskusija

12:25 Pauza za kafu

Panel 2: Semantika spomenika: problematika sećanja

moderatorka: Suzana Vuksanović

- 12:45 Ana Ereš, Vladana Putnik Prica (Filozofski fakultet, Univerzitet u Beogradu)
Apstrakcija i memorija: Predlozi za spomenike Olge Jevrić u 1950-im godinama
- 13:05 Sabina Tanović (Tehnološki univerzitet, Delft)
Kuda vode Vra(t)ca?
- 13:25 Jasmina Čubrilo (Filozofski fakultet, Univerzitet u Beogradu)
Spomenik bratstvu i jedinstvu (1978) Jovana Kratohvila: estetska i spomenička forma kraja jedne „epohe“
- 13:45 Olga Manojlović Pintar (Institut za noviju istoriju Srbije, Beograd)
Kako je Narodnooslobodilačka borba Jugoslavije preimenovana u narodno oslobodilačke borbe Srbije?
- 13:45 **Diskusija**
- 15:00 Ručak za učesnike konferencije
- 18:00 Promocija knjige
SHAPING REVOLUTIONARY MEMORY: THE PRODUCTION OF MONUMENTS IN SOCIALIST YUGOSLAVIA (Igor Zabel Association for Culture and Theory, Ljubljana; Archive Books, Berlin; 2023)
i razgovor sa urednicama Sanjom Horvatinčić (Institut za povijest umjetnosti, Zagreb) i Beti Žerovc (Filozofski fakultet, Univerzitet u Ljubljani)

Ana Ereš, Vladana Putnik Prica

Filozofski fakultet, Univerzitet u Beogradu

Apstrakcija i memorija: *Predlozi za spomenike Olge Jevrić u 1950-im godinama*

Apstrakt: Na prvoj samostalnoj izložbi *Prostorne kompozicije*, koja je 1957. godine održana u Galeriji ULUS u Beogradu, Olga Jevrić je predstavila *Predloge za spomenike* – grupu apstraktnih skulptura koje su nastale kao iskaz posredne kritike tada aktuelne jugoslovenske spomeničke produkcije. Intencija ove izložbe bila je, kako objašnjava umetnica, da se prikaže problemski otklon od "konvencionalnih" i "umetnički neubedljivih i naivnih rešenja" za javne spomenike koji "u svojoj hladnoj i tipiziranoj produkciji" negiraju čoveka, njegovo stradanje i herojsku istoriju. Nudeći apstraktne predloge za spomenike lišene narativnosti Olga Jevrić je težište dešavanja sa monolitnog tela skulpture prenela u prostor kao događaj koji humani potencijal i komemorativnu funkciju ovog medija izvodi kroz angažovanje prema telesnom doživljaju posmatrača, umesto reprezentacije ljudskog tela u skulpturi, i time ponudila ne samo novu formu oživljavanja memorije kroz skulpturu, već i novu sintaksu jeziku skulpture u srpskoj i jugoslovenskoj umetnosti.

Od 1951. godine Olga Jevrić redovno učestvuje na javnim konkursima za izvođenje skulptura posvećenih memorijalizaciji stradanja u Drugom svetskom ratu na kojima dobija nekoliko nagrada: Prvu uslovnu nagradu za spomenik palim borcima u Prokuplju 1951. godine, prvu otkupnu nagradu za spomenik NOB-u u Pljevljima 1955. godine, treću otkupnu nagradu na konkursu za spomen-park žrtvama fašističkog terora u Jajincima 1957. godine. Pored toga ona učestvuje i po pozivu na konkursima za: spomenik palim borcima u Čačku (1953), spomenik u Milanovcu (1953-54), spomenik žrtvama fašizma u Mathauzenu (1957), spomenik palim borcima u Nišu (1959) i spomenik otporu u Adi (1959). Međutim, njeni predlozi za spomenike, uprkos priznanjima koje su dobili, nisu nikada izvedeni u javnom prostoru. Rad zato ima za cilj da ispita kulturnu klimu, društvene okolnosti i kontekst produkcije spomeničke skulpture 1950-ih godina koji su uticali na to da spomenička plastika Olge Jevrić ostane neizvedena.

Biografije

Dr **Jasmina Čubrilo** je redovna profesorka na Seminaru za studije moderne umetnosti Odeljenja za istoriju umetnosti Filozofskog fakulteta u Beogradu. Njeno polje istraživanja obuhvata fenomene moderne i savremene umetnosti. Pored stručnih članaka i naučnih radova i studija objavljenih u domaćim i međunarodnim publikacijama, autorka je i nekoliko knjiga, među kojima su i sledeći naslovi: *Zora Petrović*, Beograd, 2011; *Jelica Radovanović i Dejan Anđelković: symptom.dj*, Beograd, 2011; *Bojan Bem: medijska repozicioniranja slike*, Beograd, 2016; *O razmeri: monumentalizovanje minijaturalnog*, Beograd, 2019; *Jovan Kratochvil: studija o jednom modelu jugoslovenskog modernizma*, Beograd, 2021. Članica je Međunarodnog udruženja likovnih kritičara AICA i Međunarodnog saveta muzeja ICOM. Dobitnica je nagrade „Lazar Trifunović”, najvišeg domaćeg priznanja u oblasti istorije i kritike u savremenoj umetnosti, za 1997. godinu.

Dr **Ana Ereš** je naučna saradnica na Odeljenju za istoriju umetnosti Filozofskog fakulteta Univerziteta u Beogradu. Bavi se istraživanjem modernizma, istorije izložbi i jugoslovenskog umetničkog prostora u 20. veku. Objavila je publikacije: *Mrđan Bajić: skulptotekstura* (Fondacija Vujičić kolekcija, Beograd, 2013), *Skulptura: medij, metod, društvena praksa 1 i 2* (Muzej savremene umetnosti Vojvodine, Novi Sad, 2016 i 2021, kourednica sa S. Vuksanović), *Marko Čelebonović* (Galerija Rima, Kragujevac, 2017; SANU, Beograd, 2018, koautorka), *Jugoslavija na Venecijanskom bijenalu (1938–1990): kulturne politike i politike izložbe* (Galerija Matice srpske, Novi Sad 2020). Dobitnica je Nagrade „Lazar Trifunović“ za kritičko pisanje o umetnosti (2017), Nagrade „Pavle Vasić“ za knjigu o jugoslovenskim nastupima na Venecijanskom bijenalu (2020) i Priznanja „Isidor Cankar“ Slovenačkog društva istoričara umetnosti za monografiju *Na rubu: Vizuelna umetnost u Kraljevini Jugoslaviji (1929–1941)* (nagrada za autorski tim publikacije, 2021).

Dr **Sanja Horvatinčić** je znanstvena suradnica na Institutu za povijest umjetnosti u Zagrebu. Njezino istraživanje usmjereno je na proizvodnju spomenika i kulture sjećanja u socijalističkoj Jugoslaviji, kao i na politike baštine i sjećanja u postsocijalističkom kontekstu. Trenutno je istraživačica na projektu „Glob_EXCHANGE. Modeli i prakse globalne i kulturne razmjene i pokret Nesvrstanih zemalja”, te voditeljica međunarodnog projekta „Baština odozdo | Drežnica: tragovi i sjećanja 1941.–1945.”. Uz Beti Žerovc, koautorica je knjige *Shaping Revolutionary Memory: The Production of Monuments in Socialist Yugoslavia* (Archive Books, Berlin, serija IZA, 2023).

Dr **Vladimir Kulić** je istoričar arhitekture i redovni profesor na Državnom univerzitetu u Ajovi (SAD). Bavi se arhitekturom socijalističke Jugoslavije, Istočne Evrope i Pokreta nesvrstanosti. Među njegovim dosadašnjim projektima su izložba *Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980* u njujorškom Muzeju moderne umetnosti (2018) i knjige *Modernism In-Between: The Mediatory Architectures of Socialist Yugoslavia* (2012), *Bogdanović by Bogdanović: Yugoslav Memorials through the Eyes of Their Architect* (2018) i *Second World Postmodernisms: Architecture and Society under Late Socialism* (2019).

Dr **Nenad Lajbenšperger** (1979) je završio diplomske, master i doktorske studije na Filozofskom fakultetu u Beogradu. Od 2006. godine zaposlen je u Republičkom zavodu za zaštitu spomenika kulture na radnom mestu istoričara. Pored toga, obavlja poslove vođenja centralnih registara nepokretnih kulturnih dobara i digitalizacije dokumentacije o nepokretnim kulturnim dobrima. Član je strukovnih udruženja Društvo konzervatora Srbije i Nacionalni komitet ICOMOS Srbija, kao i urednik časopisa *Saopštenja* i *Glasnik Društva konzervatora Srbije*. Bavi se istraživanjem i zaštitom memorijala iz ratnih vremena i proučavanjem obrazaca sećanja na žrtve rata. Učestvovao je na više domaćih i stranih stručnih i naučnih konferencija, bio saradnik u više projekata i aktivnosti povezanih sa sećanjem na žrtve ratova na jugoslovenskim prostorima i učesnik u pripremi nekoliko izložbi. Oblasti interesovanja i istraživanja su mu i istorija Jugoslavije; Španski građanski rat i njegova povezanost sa Jugoslavijom i njenim stanovnicima, te lokalna istorija Zemuna i Srema.

Dr **Olga Manojlović Pintar** je viša naučna saradnica Instituta za noviju istoriju Srbije (Beograd). Magistrirala je i doktorirala na Univerzitetu u Beogradu i masterirala na Centralnoevropskom univerzitetu u Budimpešti. Redovna je učesnica brojnih međunarodnih projekata, interdisciplinarnih konferencija i radionica. Bila je urednica zbornika radova: *Transnacionalna iskustva jugoslovenske istorije* (Beograd: Institut za noviju istoriju Srbije, 2019.); *Tito – viđenja i tumačenja* (Beograd: Institut za noviju istoriju Srbije, 2011); *Istorija i sećanje, studije istorijske svesti* (Beograd: Institut za noviju istoriju Srbije, 2005). Autorka je knjiga: *Poslednja bitka: Španski borci i jugoslovenska kriza osamdesetih* (Beograd: Institut za noviju istoriju Srbije, 2019); *Arheologija sećanja: Spomenici i identiteti u Srbiji 1918–1989* (Beograd: Čigoja štampa, Udruženje za društvenu istoriju, 2014). Sfere interesovanja: spomenici, sećanja i pamćenja ratova i trauma, transnacionalna iskustva.

Vojslav Martinov, viši kustos, istoričar. Od 2011. radi na mestu kustosa Odeljenja savremene istorije Muzeja Vojvodine. Doktorand je na Interdisciplinarnim doktorskim studijama u polju društveno-humanističkih nauka na Filozofskom fakultetu Univerziteta u Novom Sadu. Glavni fokus njegovih istraživanja su politike sećanja

na Drugi svetski rat u Vojvodini. Kao kustos, autor je i koautor brojnih izložbi o istoriji vojvođanskog prostora u 20. veku, a trenutno radi na izradi vodiča o mestima sećanja na Narodnooslobodilačku borbu na Fruškoj gori.

Dr Vladana Putnik Prica je viši naučni saradnik na Odeljenju za istoriju umetnosti Filozofskog fakulteta Univerziteta u Beogradu. Njena oblast istraživanja je istorija arhitekture Srbije i Jugoslavije u XX veku. Doktorsku disertaciju pod nazivom *Arhitektura sokolskih domova u Kraljevini Srba, Hrvata i Slovenaca i Kraljevini Jugoslaviji* odbranila je 2014. godine. Aktivno objavljuje i izlaže svoja istraživanja u naučnim časopisima i na konferencijama. Monografiju *Stambena arhitektura Beograda 1918–1941.* objavila je 2021. godine i za nju dobila priznanje Salona arhitekture 2022. godine. Koordinatorica je nacionalne sekcije Docomomo Serbia i članica nacionalnog komiteta ICOMOS Serbia.

Dr Slavica Stamatović Vučković je vanredna profesorka i prodekanica za međunarodnu saradnju na Arhitektonskom fakultetu UCG u Podgorici. Magistrirala je na Univerzitetu „La Sapienza“ (Rim) i doktorirala na Arhitektonskom fakultetu u Beogradu. Dobitnica je brojnih inostranih stipendija (NTU, Athens; I.S.U.F.I., University of Lecce; JFDP – Iowa State University, USA). Autorka je monografije *Arhitektonska komunikacija: Objekti kulture u Crnoj Gori 1945–2000.* (UCG, 2018), za koju je dobila nagradu na Trećem crnogorskom salonu arhitekture; knjige *Spomenici Drugog svjetskog rata u Crnoj Gori* (Expeditio, 2020), kao i brojnih naučno-istraživačkih radova u domaćim i inostranim časopisima i publikacijama. Učestvovala je na XI Bijenalu arhitekture u Veneciji (2008). Među dobitnicima je Trinaestojulske nagrade (2009), najvećeg državnog priznanja u Crnoj Gori.

Dr Sabina Tanović je nagrađivana arhitektica i istraživač. Diplomirala je na Univerzitetu u Sarajevu (2006), Bosna i Hercegovina, a doktorirala (2015) na Tehnološkom univerzitetu Delft, Holandija, gdje i predaje. Njeno aktuelno istraživanje i praksa bavi se savremenim memorijalnim projektima i razvojem istorijskih memorijalnih mesta, teškog nasleđa i trauma. U svojoj knjizi *Designing Memory: The Architecture of Commemoration in Europe, 1914 to the Present* (Cambridge University Press, 2019), analizira evoluciju memorijalne arhitekture u Evropi od Prvog svetskog rata i razmatra procese odlučivanja o izgradnji spomenika i strategije njihovog oblikovanja.

Blagoja Varošaneć je viši kustos pri Muzeju savremene umetnosti u Skoplju. Diplomirao je na Odseku za istoriju umetnosti i arheologiju Filozofskog fakulteta u Skoplju. Obrazovanje je nastavio u okviru poslediplomskog interdisciplinarnog programa Studija kulture u književnosti na Univerzitetu „Sv. Ćirilo i Metodije“ u Skoplju. Član je Međunarodnog komiteta muzeja i kolekcija moderne umetnosti

(CIMAM) i, od 2022. godine, predsednik Međunarodnog saveta muzeja (ICOM) za Severnu Makedoniju. U svom profesionalnom radu, Varošaneć se najviše bavi vođenjem i izlaganjem moderne i savremene kolekcije Muzeja, kao i predstavljanjem savremenih umetnika. Kurirao je više od 50 izložbi svetski poznatih umetnika, u saradnji s Britanskim savetom (*British Council*) i Bijenalom mladih umetnika (*Young Artists Biennial*), kao i međunarodne izložbe i saradnje. Međunarodno udruženje kritičara umetnosti za Severnu Makedoniju (*AICA Macedonia*) dodelilo je Varošaneću nagradu „Ladislav Barišić“ za 2020. godinu u oblasti umetničke kritike, za projekat posvećen skrivenim mestima u Skoplju koja su povezana sa spomenicima iz Drugog svetskog rata.

Mr **Suzana Vuksanović** je diplomirala, magistrirala i trenutno je doktorantkinja na Seminaru za studije moderne umetnosti Odeljenja za istoriju umetnosti Filozofskog fakulteta u Beogradu. Radi kao muzejska savetnica i kustoskinja Zbirke skulptura, objekata i instalacija u Muzeju savremene umetnosti Vojvodine u Novom Sadu. Auktorka je i kustoskinja više problemskih, studijskih, kao i brojnih retrospektivnih i samostalnih izložbi. Objavljuje tekstove u katalogima, časopisima, studijskim publikacijama, zbornicima. Objavila je sledeće publikacije (izbor): *Nova skulptura u Vojvodini 1980–2000*. (2013), *Rastislav Škulec: Remix. Refresh. Restart – skulpture, instalacije i drugo /1988–2013/* (2013), *Ana Bešlić: Emancipacija forme* (2015), *Dragan Rakić: Jedan, One, Uno, Ein – Umetnost. Istraživanja. Aktivizam. 1989–2009* (2016, koautorka), *Radoš Antonijević: Dekoltei i brojanice* (2019), *Skulptura: medij, metod, društvena praksa 1 i 2* (MSUV, Novi Sad 2016 i 2021, kourednica sa A. Ereš) i druge. Koautorka je i kourednica projekta „Hronologija izlaganja skulpture u Srbiji 1945–2000“, <https://skulptura-hronologijaizlaganja.rs/> (2019–2023). Dobitnica je Nagrade „Pavle Vasić“ za retrospektivnu izložbu i monografski katalog *Mira Brtka: Nestabilne ravnoteže /1962–2012/* (2012).

Dr **Beti Žerovc** slovenska je povjesničarka umjetnosti i teoretičarka umjetnosti. Predaje na Filozofskom fakultetu Sveučilišta u Ljubljani. Područja njezina istraživanja su vizualna umjetnost i umjetnički sistem od sredine devetnaestoga stoljeća, s fokusom na njihovu ulogu u društvu. Žerovc je suurednica izložbenih kataloga *Životi spomenika: Drugi svjetski rat i javni spomenici u Sloveniji* (Moderna galerija Ljubljana, 2018) i *Na rubu: Vizualne umjetnosti u Kraljevini Jugoslaviji (1929– 1941)* (Moderna galerija Ljubljana, 2019). Njezina posljednja knjiga *When Attitudes Become the Norm: The Contemporary Curator and Institutional Art* objavljena je 2015. i ponovno tiskana 2018. (Archive Books Berlin, serija IZA). Uz Sanju Horvatinčić, koautorica je knjige *Shaping Revolutionary Memory: The Production of Monuments in Socialist Yugoslavia* (Archive Books Berlin, serija IZA, 2023).

Ana Ereš, Vladana Putnik Prica

Faculty of Philosophy, University of Belgrade

Abstraction and Memory: ‘Proposals for Monuments’ by Olga Jevrić in the Early 1950s

Abstract: At her first solo exhibition, titled *Prostorne kompozicije* (‘Spatial Compositions’) and mounted in 1957 at the Gallery of the Association of Fine Artists of Serbia in Belgrade (*Galerija ULUS-a*), Olga Jevrić presented her ‘Proposals for Monuments’ (*Predlozi za spomenike*) – a group of abstract sculptures conceived as an indirect critique of Yugoslavia’s memorial sculptural production at the time. As the artist explained, the exhibition was intended to present in a problematising way a turn from ‘conventional’ and ‘artistically unconvincing and naïve designs’ for public monuments that, ‘in their cold and typified production’ negate the human, along with its suffering and heroic history. Advancing her abstract proposals for monuments devoid of narrativity, Jevrić moved the focus of action away from the monolithic element of sculpture into space as an event that derives the human potential and commemorative function of this medium by engaging the viewer’s bodily perception, instead of representing the human body in sculpture, and thereby offered not only a new form of reanimating memory through sculpture, but also a new syntax to the language of sculpture in Serbian and Yugoslav art.

Starting in 1951, Jevrić was a regular contestant at public competitions for sculptural monuments dedicated to the suffering of World War II, winning several awards: a Conditional First Prize for her design for a monument to fallen fighters in Prokuplje in 1951; a first acquisition prize for her proposal for a memorial to the National Liberation Struggle in Pljevlja in 1955; third acquisition prize at the competition for a memorial park to the victims of fascist terror in Jajinci in 1957. In addition, she also participated in competitions by invitation, including the following: the competition for proposals for a monument to fallen fighters in Čačak (1953), a monument in Milanovac (1953–1954), a monument to the victims of fascism in Mauthausen (1957), a monument to fallen fighters in Niš (1959), and a monument to resistance

in Ada (1959). However, her proposals for monuments, despite her awards, failed to materialise in public space. The purpose of this paper is therefore to investigate the cultural climate, societal conditions, and context of memorial sculptural production in the 1950s that precluded the memorial plastic art of Olga Jevrić from acquiring a public presence.

Biografies

Jasmina Čubrilo, PhD, is a full professor at the Study of Modern Art Seminar in the Art History Department of the Faculty of Philosophy in Belgrade. Her field of research concerns phenomena in modern and contemporary art. Apart from academic articles, scholarly essays, and studies published in Serbian and foreign journals and other publications, Čubrilo has authored several books, including the following: *Zora Petrović* (Belgrade, 2011); *Jelica Radovanović i Dejan Anđelković: symptom.dj* (“Jelica Radovanović and Dejan Anđelković: symptom.dj”), Belgrade, 2011); *Bojan Bem: medijska repozicioniranja slike* (“Bojan Bem: Media Repositionings of Images”), Belgrade, 2016; *O razmeri: monumentalizovanje minijaturnog* (“On Proportions: Monumentalising the Miniature”), Belgrade, 2019; and *Jovan Kratochvil: Studija o jednom modelu jugoslovenskog modernizma* (“Jovan Kratochvil: A Study of a Model of Yugoslav Modernism”), Belgrade, 2021. Čubrilo is a member of the International Association of Art Critics (AICA) and International Council of Museums (ICOM). In 1997, she won the Lazar Trifunović Prize, Serbia’s highest award in the field of contemporary art history and criticism.

Ana Ereš, PhD, is a research fellow at the Department of Art History at Faculty of Philosophy of the University of Belgrade. Her research focuses on the Yugoslav art space, history of exhibitions, and transnational art history. Her publications include the following: *Mrđan Bajić: Sculptotecture*, 2013; *Sculpture: Medium, Method, Social Practice* vols. 1 and 2, 2016 and 2021 (co-editor with S. Vuksanović); *Marko Čelebonović*, a monograph, 2017 and 2018 (co-author); *Yugoslavia at the Venice Biennale (1938–1990): Cultural Policies and Exhibition Politics*, 2020. In 2017, she won the Lazar Trifunović Award for Art Criticism. In 2020, her book on the history of Yugoslavia’s participation at the Venice Biennale was awarded the Pavle Vasić prize.

Sanja Horvatinić, PhD, is a Research Fellow at the Institute of Art History in Zagreb, Croatia. Her research focuses on the production of monuments and culture of remembrance in socialist Yugoslavia, as well as on heritage and memory politics in the post-socialist context. She is currently a researcher on the project “Glob_EXCHANGE. Models and Practices of Global Cultural Exchange and Non-aligned Movement” and the coordinator of the project “Heritage from Below | Drežnica: Traces and Memories 1941–1945”. Along with Beti Žerovc, she is the co-author of *Shaping Revolutionary Memory: The Production of Monuments in Socialist Yugoslavia* (Archive Books Berlin, IZA Series, 2023).

Vladimir Kulić, PhD, is a historian of architecture and Professor at Iowa State University. His work focuses on architecture in socialist Yugoslavia, Eastern Europe, and the Non-Aligned Movement. His past work includes the exhibition *Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980* at the Museum of Modern Art in New York (2018), and books *Modernism In-Between: The Mediatory Architectures of Socialist Yugoslavia* (2012), *Bogdanović by Bogdanović: Yugoslav Memorials through the Eyes of Their Architect* (2018), and *Second World Postmodernisms: Architecture and Society under Late Socialism* (2019).

Nenad Lajbenšperger, PhD, earned his undergraduate, master's, and doctoral degrees in history at the Faculty of Philosophy in Belgrade. Since 2006, he has been employed at the Institute for the Protection of Cultural Monuments of Serbia. There, he is also in charge of managing the central register of immovable cultural property and digitization. He is a member of several organisations, including ICOMOS and the Society of Conservators of Serbia, and serves as editor of two periodicals, *Saopštenja* and *Glasnik Društva Konzervatora Srbije*. He is active in research and the protection of war memorials and patterns of remembering the victims of war. He has participated in several projects and other activities related to the memory of the Holocaust and the victims of the wars in the region of former Yugoslavia, and the protection of cultural monuments. His other areas of interest and research include the history of Yugoslavia, Spanish Civil War and its links with Yugoslavia and its people, and the local history of Zemun and Srem.

Olga Manojlović Pintar, PhD, Senior Research Fellow at the Institute for Recent History of Serbia (Belgrade). She holds a master's degree and a doctorate from the University of Belgrade and a master's degree from the Central European University in Budapest. She is a regular participant in numerous international projects, interdisciplinary conferences, and workshops. She has edited the following collective volumes: *Transnacionalna iskustva jugoslovenske istorije* (Belgrade: Institut za noviju istoriju Srbije, 2019); *Tito – viđenja i tumačenja* (Belgrade: Institut za noviju istoriju Srbije, 2011); *Istorija i sećanje, studije istorijske svesti* (Belgrade: Institut za noviju istoriju Srbije, 2005). She is the author of the following books: *Poslednja bitka: Španski borci i jugoslovenska kriza osamdesetih*, (Belgrade: Institut za noviju istoriju Srbije, 2019); and *Arheologija sećanja: Spomenici i identiteti u Srbiji 1918–1989* (Belgrade: Čigoja štampa, Udruženje za društvenu istoriju, 2014). Spheres of interest: monuments, memories and remembrance of wars and traumas, transnational experiences.

Vojislav Martinov, senior curator, historian. Since 2011 Martinov has served as a curator at the Museum of Vojvodina (Novi Sad) in the Contemporary History Section. He is a PhD candidate in the Interdisciplinary studies in the Humanities at the Faculty of Philosophy at the University of Novi Sad. The main focus of his studies is the politics of memory of World War II in the region of Vojvodina. As a curator, he has authored and co-authored numerous exhibitions dedicated to the history of Vojvodina in the 20th century. Currently, he is working on a guidebook about the memorials to the People's Liberation Struggle in the hills of Fruška Gora.

Vladana Putnik Prica, PhD, is a senior research fellow at the Art History Department of the Faculty of Philosophy at the University of Belgrade. Her field of research is the history of architecture in Serbia and Yugoslavia in the 20th century. In 2014 she defended her PhD thesis, titled *Architecture of Sokol Halls in the Kingdom of Serbs, Croats and Slovenes and the Kingdom of Yugoslavia*. She actively publishes and presents her research in scholarly journals and at conferences. She authored a monograph, *Belgrade Residential Architecture 1918–1941* published in 2021 and awarded at the 2022 Salon of Architecture. She is the coordinator of the national section of Docomomo Serbia and a member of the national committee of ICOMOS Serbia.

Slavica Stamatović Vučković, PhD, is an associate professor and vice-dean for international cooperation at the Faculty of Architecture, UofM, in Podgorica. She earned her master's degree at La Sapienza University in Rome and doctorate at the Faculty of Architecture in Belgrade. She has won numerous international scholarships (NTU, Athens; I.S.U.F.I., University of Lecce; JFDP – Iowa State University, USA). She is the author of the monograph *Architectural Communication: Cultural Centers in Montenegro 1945–2000* (UofM, 2018), which was awarded at the Third Montenegrin Salon of Architecture; the book *Monuments to the Second World War in Montenegro* (Expeditio, 2020), as well as numerous scholarly-research articles in Montenegrin and foreign journals and publications. She participated at the 11th Biennale of Architecture in Venice (2008). She is also one of the laureates of the July 13th Award (2009), the highest state award in Montenegro.

Sabina Tanović, PhD, is an award-winning architect and researcher. She graduated from the University of Sarajevo (2006), Bosnia and Herzegovina, and holds a doctoral degree (2015) from Delft University of Technology, the Netherlands, where she also teaches. Her current research and practice focuses on contemporary memorial projects and development of historical memorial sites, difficult heritage, and traumascapes. In her book *Designing Memory: The Architecture of Commemoration in Europe, 1914 to the Present* (Cambridge University Press, 2019), she analyses the

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Blagoja Varoshanec is a senior curator at the Museum of Contemporary Art in Skopje. He graduated from the Department of Art History and Archaeology at the Faculty of Philosophy in Skopje. He has continued his education in the Cultural Studies in Literature postgraduate interdisciplinary programme at the Saints Cyril and Methodius University in Skopje. He is a member of CIMAM and, from 2022, president of ICOM Macedonia. In his professional work, he focuses on managing and presenting the modern and contemporary collection of the Museum, as well as on presenting contemporary artists. He has curated more than 50 exhibitions of world-renowned artists, exhibitions in collaboration with the British Council and Young Artists Biennial, as well as international exhibitions and collaborations. In 2020, the association of art critics AICA Macedonia awarded him its Ladislav Barišić prize in the field of art criticism for a project focused on Skopje's secret spots connected to the city's monuments dedicated to World War II.

Suzana Vuksanović, Mr.Sc, holds a B.A. and master's degree from the Department of Art History at the Faculty of Philosophy in Belgrade, where she is currently pursuing a doctoral degree, at its Modern Art Study Seminar. She works as a museum advisor and curator of the Collection of Sculptures, Objects, and Installations at the Museum of Contemporary Art of Vojvodina in Novi Sad. She has authored and curated a number of exhibitions focused on specific theoretical problems, as well as many retrospective and solo exhibitions. Her texts have been published in various catalogues, periodicals, scholarly publications, and essay collections. Among others, she has authored the following publications: *New Sculpture in Vojvodina* (2013); *Rastislav Škulec: Remix. Refresh. Restart – Sculptures, Installations, and Other Works /1988–2013/* (2013); *Ana Bešlić: Emancipation of Form* (2015); *Dragan Rakić: Jedan, One, Uno, Ein – Art, Research, Activism* (2016, co-author), *Radoš Antonijević: Low Necklines and Rosary Beads* (2019), *Sculpture: Medium, Method, Social Practice 1 and 2* (2016, 2021, co-editor with A. Ereš), etc. She is a co-author and co-editor of the project *A Chronology of Exhibiting Sculpture in Serbia, 1945–2000*, <https://skulptura-hronologijaizlaganja.rs/> (2019–2023). In 2012, she won the Pavle Vasić Award for curating the retrospective exhibition *Mira Brtka: Unstable Balances / 1962–2012* and its accompanying monograph catalogue.

Beti Žerovc, PhD, is a Slovene art historian and art theorist. She teaches at the Faculty of Arts at the University of Ljubljana. Her areas of research are visual art and the art system since the mid-19th century, with focus on their role in society. Žerovc co-edited the exhibition catalogues *The Lives of Monuments: World War II and Pub-*

lic Monuments in Slovenia (2018, Moderna galerija Ljubljana) and *On the Brink: The Visual Arts in the Kingdom of Yugoslavia (1929–1941)* (Moderna galerija Ljubljana, 2019). Her latest book, *When Attitudes Become the Norm: The Contemporary Curator and Institutional Art*, was published in 2015 and reprinted in 2018 (Archive books Berlin, IZA series). Along with Sanja Horvatinčić, she is the co-author of *Shaping Revolutionary Memory: The Production of Monuments in Socialist Yugoslavia* (Archive Books Berlin, IZA series, 2023).

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