



DUŠAN ŠAROTAR: DUŠE

pesniške podobe / fotografije

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Pred dobrima dvema letoma me je Dušan Šarotar v času, ko je nastajala njegova knjiga *Nostalgija*,¹ povpraševal o tem, ali je mogoče kje najti kakšno fotografijo, razglednico starega soboškega kopališča, tistega, ki ga je leta 1935 zastavil Feri Novak (1906–1959) in čigar nespregledljiva zasluga je, da je mesto potem preoblikoval v duhu modernistične recepcije in v skladu z arhitekturnim funkcionalizmom. Danes zagotovo vem, da se znana podoba mestnega kopališča² ne sklada s podobo, kakršno v *Nostalgiji* izpisuje pisatelj. Za to se je umetnik upravičeno odločil drugače, zavezujoče: v knjigo je namreč vključil lastne posnetke, sugestivne in prežete s starinoslovskim patosom in z razpoznavnimi potezami *geniusa loci*.

Ob presunljivo zlovešči podobi, ki zarišuje knjižno poglavje *Lastovka*, v katerem Justa Schön zleti skozi zrak kakor 'najlepša lastovka, kar sem jih kdaj videl', se kaže skupina ptic na električnih žicah pred sivim, oblačnim nebom. In ni naključje, da je na začetnih in zadnjih dveh straneh knjige reproducirana fotografija neba, ki tako v svojski himnični razprostranjenosti naznanja, da v zavetjih neba odzvanja zapisana beseda, stavek, oživljen spomin, sentenca, misel, da tam bivajo duše. Zatorej: brez epske osmiselitve, kakršno prinaša Šarotarjevo pisanje, se pač ne moremo dovolj dobro približati 'dušam' njegovih fotografij. Navidezno preprosto, tako kot vernik črpa navdih, moč in potrditev lastne vere v branju svetih spisov, Tore, Biblije, apokrifov, tako se fotografijam Dušanovih *duš* lahko lažje, vsekakor pa globlje približamo, če pri tem črpamo iz njegovih prozних del. Zato je Šarotarjeva literatura prostor kodificiranih, ikonoloških ključev, ki omogočajo vstop na globljo spoznavno raven. Po drugi poti

¹ Dušan Šarotar: *Nostalgija*, Murska Sobota (Franc-Franc; knjižna zbirka Križpotja-proza) 2010

² Borut Brumen: Na robu zgodovine in spomina. Urbana kultura Murske Sobote med letoma 1919 in 1941, Murska Sobota (Pomurska založba; zbirka Monumenta Pannonica) 1995, 83 (repr.), 126

in v samosvojih poskusih je Dušanu Šarotarju zlagoma uspela recepcija, ki mu s fotografsko invencijo pomaga predstavno vizualizirati in izoblikovati podobo o nečem, kar je nesnovno, pojmovno abstraktno in v skrajno fantazmagorični imaginaciji poistoveteno s predstavo o duši.

Umetnostnozgodovinske izkušnje z artefakti, s podobami oblakov, s t. i. *kriptomorfi* so izjemno pestre in pomensko mikavne. Pred nekaj meseci so denimo na Giottovi freski s konca 13. stoletja, v prizoru *Smrti sv. Frančiška* v njegovi baziliki v Assisiju, v oblaku prepoznali podobo hudiča.³ Poldrugo stoletje pozneje je Andrea Mantegna v *Mučeništvu sv. Boštjana*⁴ v svojsko pojavnost oblaka 'skril' lik jezdeca. V oblakih prikrite fantazmagorične človeške podobe pri njem srečamo tudi v drugih slikah, po tem ključu pa bi kriptomorfe lahko iskali in odkrili še v prenekateri umetnini. Nemara je pomembnejše, da si je pojavnost te vrste kriptomorfov v času rene-

sanse mogoče razlagati kot znamenja neoplatonistične demonstracije harmoničnosti naravnega in umetniškega, sklicujoč se na klasične zglede, pa tudi kot primer uravnoteženja med človeško in božjo invencijo.⁵ V tem smislu kaže te vrste izkustvo upoštevati tudi pri razumevanju Šarotarjevih *duš*.

Iz čisto drugačnih, empiričnih in znanstveno pozitivističnih vzgibov se je raziskovanja oblakov tam okoli leta 1869 lotil fotograf Eadweard Muybridge (1830–1904). Iz diametralno nasprotnega aspekta je okoli 1927 oblake fotografiral odlični Alfred Stieglitz (1864–1946) in jih pomensko domišljeno poimenoval *Ekvivalent*; njihova abstraktna pojavnost namreč imenitno ustreza vizualni identifikaciji in stanju človekovega duha. V tem se morebiti nakazujejo določene vzporednice s Šarotarjevim pristopom.

Stieglitzev *Ekvivalent* in podobe velikega romantičnega slikarja Casparja Davida Friedricha (1774–1840) so zaznamovali abstraktne, tudi s fotografskimi

postopki izoblikovane podobe 'oblakov' Gerharda Richterja (roj. 1932) s konca 60. in 70. let 20. stoletja. Richterjevi oblaki, ki seveda niso bili predmet zgolj semiološke analize, ampak tudi abstraktne predstavnosti, naj bi v galerijskem okolju naposled fingirali kot ready-made podobe.⁶

Navsezadnje se zdi, da je Dušana Šarotarja zaznamovala tudi izkušnja s slikami Sandija Červeka.⁷ Njegova dela zaznamuje edinstvena umetniška prezenca. Izjemna tektonika in bravurno oblikovane teksture 'črnih slik' omogočajo, da vanje kontemplativno vstopamo v nešteti pogledih. Torej, v zmožnosti njihovega hipnega uzrtja, v pričevalnosti trenutka, vidim nekaj sorodnosti, kako Šarotarjevo oko išče razsežnostih pogledov med oblaki.

Duše Dušana Šarotarja, ki so se sluttljivo naselile v fotografije oblakov, so lepe. So skrajno domišljeni fotografski zapisi oblakov, nastali v izbranem trenutku in v stanju, ki se vzpostavlja kot danost. Morda zato, ker so ujeti v ne-

ponovljivem hotenju, pravzaprav hrepenenju po tistem, kar je kot tako mogoče uzreti samo enkrat in česar se ne bo mogoče nikdar enako in vsaj ne scela oprijeti. Pokazati, kako se kaže/jo duša/e. Dušan Šarotar nas uči, da je tako, kot to on dela, dušo mogoče videti, a le s posebno razvito senzibilnostjo in zmožnostjo vživetja. Hkrati pa se nam v ponujeni recepciji tako uzrte podobe duše venomer znova izmikajo, se nenehno spreminjajo in privzemajo vsakovrstne pojavne vzorce. Dragoceeno je, da se Šarotarju preprosto razkrijejo, se mu ponujajo, da jih ujame v fotografsko oko. Imaginaciji in fantazmagorični predstavnosti je nadalje prepuščeno, ali v njih znamo prepoznati enkratne metamorfoze in nešteto asociativnih pojavnosti. Njihove transformacije so posledica minljivosti in so hkrati poroštvo metafizičnega. Ker se prikažejo samo za hip, je pričevanje o neponovljivem utrinku treba petrificirati kot fotografsko podobo.

Zanimivo je, da Šarotar ne obdeluje posnetkov naknadno, torej z njimi ne manipulira v postoperativnem procesu, saj unikatno izdelavo podob zavestno prepušča manufakturni produkciji. Z

³ <http://www.reuters.com/article/2011/11/07/us-italy-giotto-odd-idUSTRE7A63CY20111107>

⁴ Andrea Mantegna (1430/31–1506), *Mučeništvo sv. Boštjana*, 1457–1459, olje na lesu, 68 × 30 cm, Kunsthistorisches Museum, Dunaj

⁵ James Elkins: *Why are our pictures puzzles? On the modern origins of pictorial complexity*, New York (Routledge) 1999, 184–188

⁶ Mark Godfrey, *Damaged Landscapes*, v: Gerhard Richter. *Panorama*, London (Tate Publishing) 2011, 83–85

⁷ Dušan Šarotar: *Podoba tišine*, katalog razstave slik Sandija Červeka

visokokakovostnimi računalniškimi tiskalniki so Dušanove *duše* natisnjene na platna standardnih formatov. Zaradi svojskega grafitnega 'štiha' in rafiniranih, mehkih sivo-črnih in svetlih, mestoma belih prelivov podobe *duš* fingirajo ubrano in estetsko rafinirano. Mogoče je celo izreči oceno, da je podoba Dušanih *duš* skrajno izčiščena in formalno-likovno pretehtana.

DR. JANEZ BALAŽIČ: DUŠAN'S SOULS

A couple of years ago, at the time he was creating his book *Nostalgia*⁸, Dušan Šarotar asked me whether it would be possible to find a photograph of the old Sóbota public swimming pool designed in 1935 by the architect and town planner Feri Novak (1906-1959), best known for his later contribution in transforming the town in the spirit of modernism and architectural functionalism. Today I realize that the well known image of the town swimming

⁸ Dušan Šarotar: *Nostalgija* (Nostalgia), Murska Sobota: Franc-Franc; Križpotja (Crossroads) series, 2010

Pot do tja, kamor se ne hodi, se samo zalezuje, je hkrati osupljivo daleč in presunljivo blizu. Samo vera in zmožnost, da verjameš v bivanje duš, sta potrebni, da se razprejo duhovni registri njihove zaznave.

pool complex⁹ does not fit the scene described by the author and he was quite justified in choosing a different solution for the layout of his book by including his own photographs, much more suggestive, seeping with historical pathos and the recognizable forms of the genius loci of Prekmurje.

The harrowingly sinister image included for the chapter entitled *Swallow*, in which *Justa Schön* flies through

⁹ Borut Brumen: *Na robu zgodovine in spomina. Urbana kultura Murske Sobotne med letoma 1919 in 1941* (Between History and Memory, The Urban Culture of Murska Sobota between 1919 and 1941), Murska Sobota: Pomurska založba; Monumenta Pannonica series, 1995, pg. 83 (repr.), 126

the air like 'the most beautiful swallow I have ever seen', depicts a flock of birds sitting on power lines against a grey cloudy sky. It is no coincidence that photographs of the sky also adorn the opening and closing pages of the book, in all its hymnic expanse proclaiming how the written word; sentences, revived memories and thoughts, all echo within its folds and how it is also a place where souls could well reside. Accordingly we would be ineptly equipped to understand the 'souls' of Šarotar's photographs without the epic meaning brought to us by his writing. Just as someone looking for inspiration in religion and the strength and confirmation of their own faith through reading holy texts, the Torah, the Bible, the Apocrypha, so it is far easier and more meaningful to approach Dušan's souls by drawing from his written work. In this sense Šarotar's literature is a pool of codified, iconological keys that enables us to enter a deeper realm of understanding and appreciation. In his own unique way, through his individual experimentations, Šarotar has gradually managed to find a formula where, with the help of photographic inventi-

on, he conceptually visualizes and shapes images of the incorporeal and essentially abstract that we, in the extremities of the imagination and fantasy, identify with the notion of the soul.

Art historical examples of works depicting clouds with so called cryptomorphs are numerous and enticing in meaning. For example, only recently have restorers identified the image of the Devil in the clouds in one of Giotto's late 13th century frescos of *The Death of St Francis* in the basilica at Assisi¹⁰. A century and a half later Andrea Mantegna in his *Martyrdom of Saint Sebastian*¹¹ used his unique rendition of clouds to 'conceal' a figure of a horseman. We can also find hidden figures in other paintings by Mantegna and a further search would yield such cryptomorphs in many other works of art. What is probably more important to note is that the appearance of this type of cryptomorphs in the Renais-

¹⁰ Reuters, 7 November 2011, Devil found in detail of Giotto fresco in Italy's Assisi: <http://www.reuters.com/article/2011/11/07/us-italy-giotto-odd-idUSTRE7A63CY20111107>

¹¹ Andrea Mantegna (c. 1431 - 1506), *Martyrdom of Saint Sebastian*, 1457-1459, oil on panel, 68 × 30 cm, Vienna, Kunsthistorisches Museum

sance can be explained as a Neoplatonist demonstration of the harmony between the natural and the artistic, with reference to Classical models as well as an example of finding equilibrium between human and divine invention.¹² In these terms this kind of experience should also be taken into account in understanding Šarotar's souls.

For very different, empirical and scientifically positivist reasons the photographer Eadweard Muybridge (1830-1904) started to photograph clouds in the late 1860's. A diametrically opposite aspect was pursued by the excellent American photographer Alfred Stieglitz (1864-1946) in the series he called *Equivalents*, their abstract appearance fitting well with the visual identification and state of the human spirit. There is some indication of certain parallels to this interpretation in Šarotar's approach.

Stieglitz's *Equivalents* and the paintings by the great romantic painter Caspar David Friedrich (1774-1840) also

signalled the abstract images of 'clouds' refined with the help of photographic processes created by the German visual artist Gerhart Richter (b. 1932) in the late 1960's and 1970's. Richter's clouds were never intended merely as semantic analysis but also abstract representation which could in a gallery environment eventually fake ready-made images.¹³

Finally it seems, Dušan Šarotar has also been marked by his experience of the paintings of Sandi Červek.¹⁴ His works are marked by a unique artistic presence. The extraordinary large-scale and skilfully created textures of his 'black paintings' allow us to virtually enter the canvas from any viewpoint. Their ability of locking our gaze in expectation of the moment bears some relation to how Šarotar's eye searches through nimbular dimensions.

Dušan Šarotar's souls that reside in his photographs of clouds are beautiful. They are extremely accomplished photographic records of clouds, created at

a chosen moment and form that present them in all their bounty. They are caught at a unique moment of longing, desire even, to see what is by its very nature only visible once and what no one will ever be able to interpret or grasp in completely the same way. To show how the soul, or souls more generally, appear at the given moment. Dušan Šarotar shows us that it is possible to see the soul in his way, though a particularly developed sensitivity and ability of experiencing is still essential. At the same time the recipe offered still allows the souls glimpsed in this manner to continuously elude us, forever changing and manifesting themselves as endless patterns. What is also admirable is that to Šarotar himself they seem to simply reveal themselves, offering to be 'caught' in his photographic lens. It is left to the imagination and fantasy as to whether we know how to recognize their singular metamorphoses and innumerable associated manifestations. Their transformations are the result of transience and are at the same time witness to the metaphysical. Appearing as they do only for a brief moment, their testimony of an unre-

peatable moment is captured in the photographic image.

It is interesting that Šarotar later never alters the images, he never manipulates them at the processing stages, consciously leaving the printing to manufactured production. With the aid of high quality computer printers Dušan's souls are printed onto standard size canvasses. Their rough weave and the soft grey-black images with light rinses, pure white in places, make them appear urban and aesthetically refined. We can say that the images of Dušan's souls are extremely polished and formally as well as artistically well thought out.

The path reaching the realm of the souls is astonishingly far away and at the same time surprisingly close. Faith and the ability to believe in their nimbular residence is all that is needed to expand the spiritual senses required for their recognition.

12 James Elkins: *Why are our pictures puzzles? On the modern origins of pictorial complexity*. New York: Routledge, 1999, pgs 184-188

13 Mark Godfrey, *Damaged Landscapes*, in: Gerhard Richter. *Panorama*. London: Tate Publishing, 2011, pgs 83-85

14 Dušan Šarotar: *Podoba tišine (Image of Silence)*, catalogue for the exhibition of paintings by Sandi Červek

Tisto nevidno očesno znamenje, morebiti samo izmišljija, privid ali tolažba tistim, ki še verjamejo v njegovo prisotnost, je takrat že bledelo. Nekje visoko nad tem pozabljenim mestom, ki se je dolgo zapletalo v klobčič, narejen iz strahu, laži in potuhnjenosti, je bilo čutiti tišino, ki je s tisto nikoli doumljeno težo pritiskala k tlom in terjala odgovor.

Veter je vrtinčil in razpihoval drobne ledene kaplje, ki so se spuščale iz velike praznine. Če je bil kdo takrat odprt ali dojemljiv za te reči, je v tem zagotovo slutil nekaj več, namreč, v tisti belini, spihani iz same megle, ki je zapirala pogled in pridušila vsak glas, tudi molitev, vzdihljaj, je govorila smrt.

Čeprav je bilo še zgodaj, prezgodaj za ptice selivke in že pozno za vrane, ki jih je bilo videti samo še na okoliških njivah, predvsem zjutraj, kako so se z meglo dvigale v hladen dan, je bilo zdaj v zraku zagotovo nekaj, kar je mogočno in brez imena.

Šele veliko pozneje je bilo slišati, mogoče za običajna ušesa nikoli, da so šli čez krajino angeli.

Tega, kaj so videli, ne bomo nikoli vedeli.

That invisible eye, perhaps just a fragment of the imagination, an illusion or comfort to those who still believe in its presence, was already fading by then. Somewhere high above this forgotten town that had long been curling itself up into a ball of fear, furtiveness and lies, a certain silence could be sensed, pressing onto the ground with unfathomable weight, demanding an answer.

The whirling wind dispersed the tiny ice drops falling from the enormous void. If anyone at the time was open to or perceptive of such things, they must surely have felt something greater than just the wind, for within that mist-propagated whiteness, impeding all view and muffling all sound, even sighs and prayer, spoke Death.

Although it was still early on in the season, too early for the migratorybirds and too late for the crows that could only be seen in nearby fields in the mornings, rising into the cold day together with the mist, there was definitely something in the air, something vast and nameless.

Most people never made anything of it and only much later was there word that it had been angels crossing the landscape.

What they saw we shall never know.

AKVAREL

Zdaj, ko se je vse pomirilo, kot med brati, in so še zadnje ptice odletele daleč v notranjost dežele, je vse izgledalo še bolj neresnično. Mak je cvetel sredi nepokošenih akacijevih gajev, kamen je žarel v zgodnje poletnem soncu, čebele so se pasle v bezgovih cvetovih in voda v pozabljenem potoku je vztrajno odtekala v neznano. Vse je bilo kot vedno, pa vendar; v tistem drobnem sivem oblaku, ki je lebdel v opoldanskem zatišju, je bilo nekaj, kar je moralo zmotiti pozorno oko. Vsa ta navidezna privzdignjenost, lažna odsotnost, ki je bila vrisana v to prelepo krajino, je pričala o bolečini, o tem, da je človek, ki je ustvaril te popolne barve, osamljen.

WATERCOLOUR

Now that everything has settled down, as among brothers, and the last birds flew away far into the heart of the country, it all appeared all the more unreal. Poppies blossomed in unmowed acacia groves, the stone glowed in the early summer sun, the bees grazed elder blossoms and the water of the forgotten brook flowed tenaciously away into the unknown. Everything was as it had always been, and yet; in that tiny grey cloud floating in the afternoon stillness, there was something about it that had to disturb the attentive eye. All that seeming loftiness, false absence sketched into this beautiful landscape, bore witness of pain, of the loneliness of man who created these perfect colours.

**DUŠE | SOULS 1**

print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 2
print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 3
print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 4
print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 5
print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 6

print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 7

print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 8
print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 9
print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 10
print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 11
print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 12

print na platno | print on canvas, 50 x 70 cm

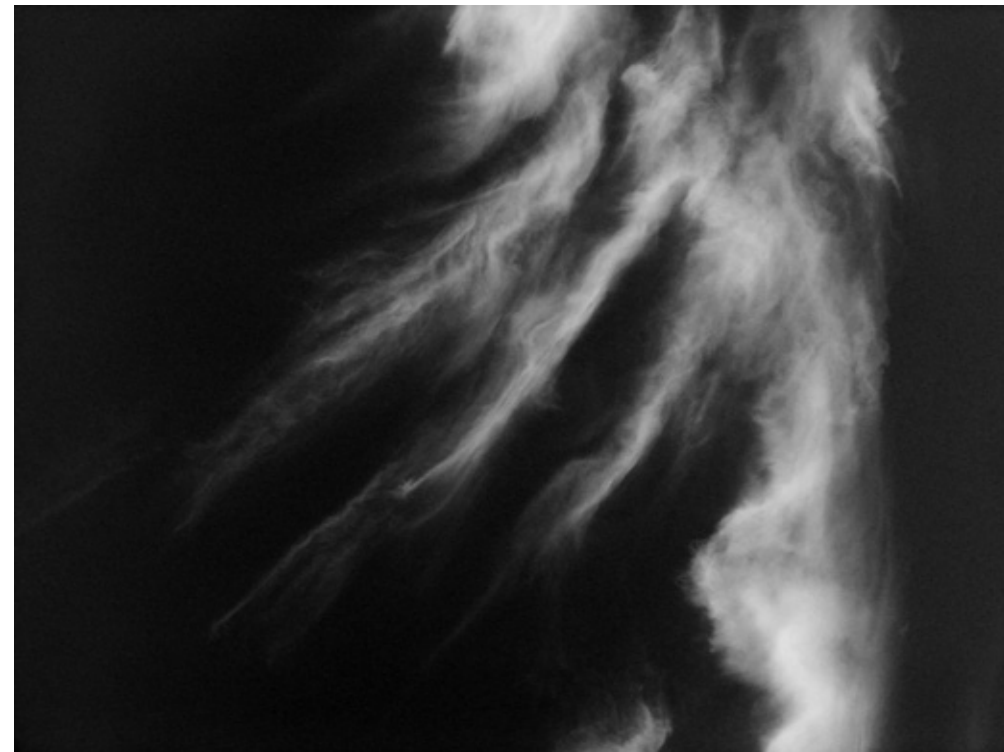


DUŠE | SOULS 13

print na platno | print on canvas, 50 x 70 cm



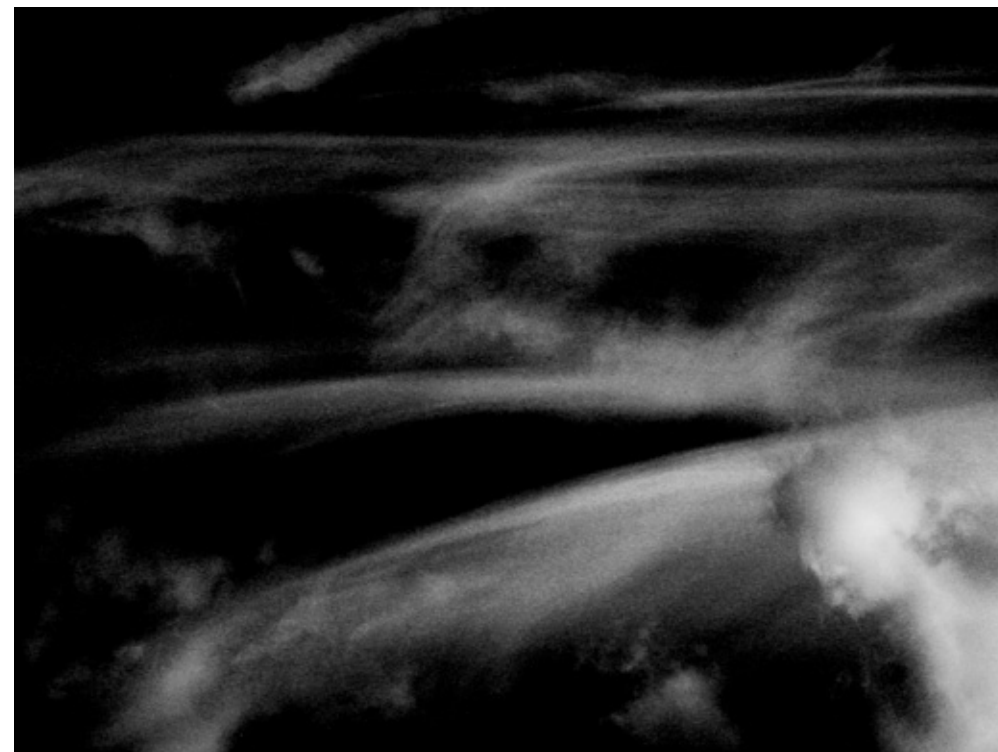
DUŠE | SOULS 14
print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 15
print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 16
print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 17
print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 18

print na platno | print on canvas, 50 x 70 cm



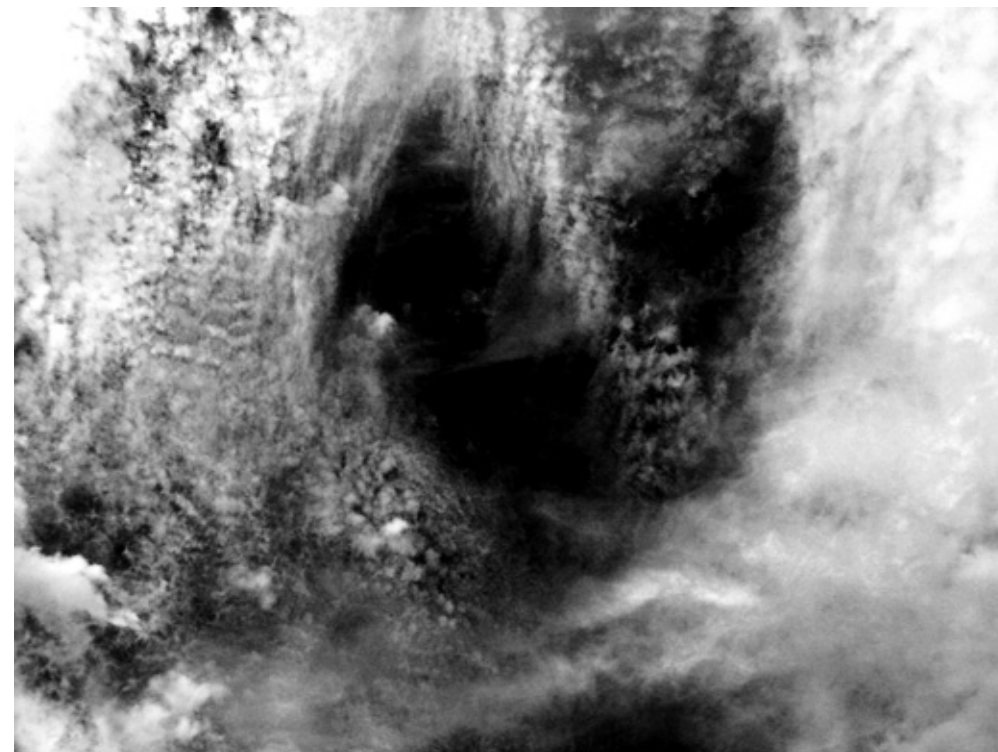
DUŠE | SOULS 19

print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 20

print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 21

print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 22

print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 23

print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 24

print na platno | print on canvas, 50 x 70 cm

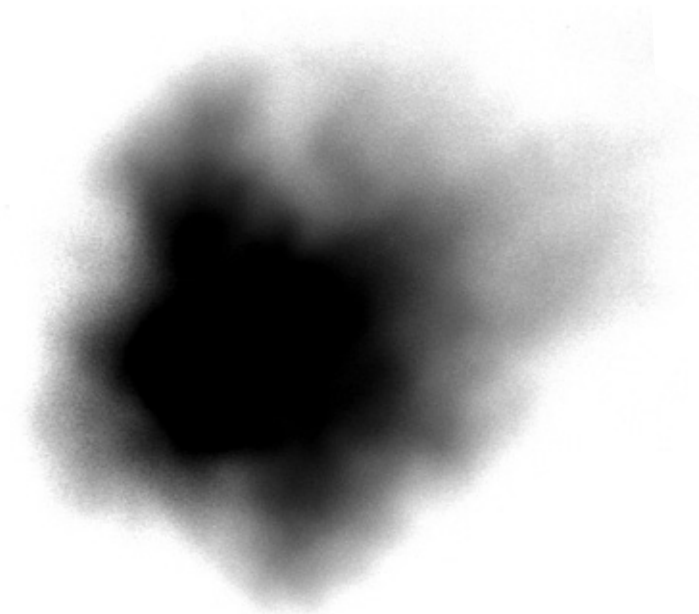


DUŠE | SOULS 25

print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 26
print na platno | print on canvas, 50 x 70 cm



DUŠE | SOULS 27
print na platno | print on canvas, 50 x 70 cm



HUMANISTIČNI SIMPOZIJ:

KONCEPTI IN PODOBE DUŠE

Sinagoga Maribor, 6. marec 2012

DR. MARJAN TOŠ: DUŠE V MARIBORSKI SINAGOGI

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Mesto Maribor je 505 let po izgonu Judov vnovič na stežaj odprlo vrata nekdanje judovske sinagoge, ki je bila versko, duhovno in kulturno središče cvetočne srednjeveške judovske skupnosti. In hkrati središče takratnega slovenskega judovstva, saj je bil v njej nekaj časa celo sedež vrhovnega rabinata za Štajersko, Koroško in Kranjsko. Sinagoga je bila na neki način duša mariborskega in slovenskega srednjeveškega judovstva. Po izgonu Judov v letih 1496–1497 je preživela vse čase in vse vladarje, dokler ni bila leta 2001 po končani obnovi predana v uporabo kot kulturni in muzejski center. Z novim poslanstvom in novo dušo. Judovska kabala pravi, da je duša sestavljena iz treh elementov. Nefesh je nižji, živalski del duše, ki je povezan z osnovnimi človekovimi potrebami. V človeško telo vstopi ob rojstvu. Ruach je srednja duša ali duh. Vsebuje moralne vrednote in sposobnosti razločevanja med dobrim in zlim. Lahko ga enačimo z egom.

Neshamah je višja duša ali višji jaz. Je tisti, ki loči človeka od drugih živih bitij. Človeku omogoča povezanost z Bogom. Po smrti se nefesh razblini, ruach vstopi v začasni raj, neshamah pa se vrne k viru, torej Bogu.

Sinagoga v mestu ob Dravi znova živi. Ohranila je dušo, ohranila je historično izročilo in pomen, dobila je nove kulturne in civilizacijske nastavke in vsebine, ki jo iz leta v leto bogatijo. Zdaj vajo prihajajo nove »duše«, duše, ki jih z melanholične prekmurske ravnice, iz jutranjih meglic dežele štokelj pošilja umetnik Dušan Šarotar. Mar so to duše tistih, ki so morali v tragediji največjega genocida v zgodovini človeštva na silo končati življenje? Duše vseh tistih razčlovečenih, ponižanih in razžaljenih, ki so z milijoni drugih končali v krematorijih zloglasnih tovarn smrti samo zato, ker so bili drugačni, ker so bili Judje. Šarotarjev projekt lahko razumemo tudi tako in njegove tavajoče prekmurske duše so dobile v sinagogi

varen in miren dom. Stopile so v stik z dušami onih, ki so se vrnil v spomin in zgodovino našega mesta, katerega podobno so sooblikovali. In ga umestili na evropski kulturni, gospodarski in civilizacijski zemljevid. Že pred sedmimi stoletji. Dušanove »duše« ostajajo za debelimi zidovi častitljive zgradbe, ki jo mnogi uvrščajo med najstarejše ohranjene sinagoge v srednji Evropi. Pravi jo, da v vsaki zgradbi obstajajo zidaki, ki jih lahko izpustimo, ne da bi to vplivalo na njeno trdnost, obstajajo pa seveda temeljni kamni in določeni vogali, ki držijo vitalno funkcijo objekta in brez katerih stene ne morejo stati. V ezoterični zgradbi ima takšno ključno vlogo duša, naša notranja luč, ki včasih razsvetli celotno bitje.

Naj »duše« mariborske sinagoge razsvetlijo mesto in naj pripomorejo, da bo iz njega izginilo prekletstvo stoletij. Da bo spokojno in mirno uživalo sadove preteklosti, hkrati pa drzno in ustvarjalno nemirno sledilo izzivom časa.

DR. MARJAN TOŠ:

SOULS IN MARIBOR'S SYNAGOGUE

Five hundred and five years after the exile of Jews, the city of Maribor opened wide the doors of the former synagogue for a second time. Once the religious, spiritual, and cultural center of the thriving medieval Jewish community in Maribor, the synagogue was also the center of then-Slovene Jewry, as it was for a time the seat of the chief rabbinate for Styria, Carinthia, and Carniola. In a way the synagogue was the soul of Maribor and Slovene medieval Jewry. After the exile of Jews in 1496-1497, it survived all the years and all the rulers until 2001, when it was handed over to be used as a cultural and museum center once its renovation was completed. With a new mission and a new soul. According to the Jewish Kabbalah, the soul consists of three elements. *Nefesh* is the lower, animal part of the soul, tied to basic human needs. It enters the human body at birth. *Rauch* is the middle soul or spirit. It holds moral values and the ability to distinguish between good and

evil. We can equate it with the ego. *Neshamah* is the higher soul or the higher self. It is the part that differentiates the human from other living beings. It allows the human the connection to God. Upon death the *nefesh* evaporates, *rauch* enters interim heaven, and *neshamah* returns to its source – God.

The synagogue in Maribor, the city along the River Drava, is alive again. It has retained its soul, kept its historical tradition and significance, and gained new cultural and civic roots and function that enrich it year by year. And now new "souls" are arriving at the synagogue – souls coming from the melancholic plains of Prekmurje region and rising out of the auroral haze of the land of storks, and sent by the author Dušan Šarotar. Are these the souls of those whose lives had forcibly ended in the tragedy of the utmost genocide in the history of the world? The souls of those dehumanized, vilified, and mortified, who along with millions of others ended up in the crematoriums of the infamous death factories merely because they were different, because they were Jews. Šarotar's project can be understood in this way, and his wan-

dering souls of Prekmurje gained a safe and peaceful home in the synagogue. They entered into contact with the souls of the ones who returned to the memory and history of our city, the image of which they helped to shape, and which they positioned on the European cultural, economic, and civilization map. As early as seven centuries ago. Dušan's "souls" remain behind the thick walls of the venerable building, placed by many among the oldest preserved synagogues in Central Europe. It has been said that every building has bricks that can be left out without jeopardizing its solidity, yet there are always foundation stones and certain corners that possess a vital function, without which the walls would not stand. In an esoteric building that key role is held by the soul, our inner light, which sometimes illuminates the entire being.

May the "souls" of Maribor's synagogue enlighten the city and support its aspirations to end the centuries' long curse; so as to relish the fruits of the past in peace and tranquility while boldly and creatively following the challenges of time.

DR. MARKO URŠIČ: DUŠA IN
OSEBNA IDENTITETA

V filozofskem in religijskem izročilu zahodne kulture je bila duša središče in osnova človekove osebne identitete. Toda v sodobnih znanstvenih diskurzih se o duši praktično ne govori več, tudi v »filozofiji duševnosti« (philosophy of mind) in v kognitivni psihologiji (razen v jungovski šoli) jo je večinoma zamenjal – ne pa tudi nadomestil v smislu *salva veritate* – pojem duševnosti, tj. celote in/ali skupka vseh duševnih oz. mentalnih procesov. Še posebej pa se pozablja, da duša pri klasikih ni bila mišljena zgolj kot individualna človeška duša, ampak tudi kot »duša sveta«, *anima mundi*, ki je za človeka pomenila višjo, »nadosebno« identifikacijsko entiteto. Zanimivo reminiscenco na vesoljno dušo in/ali duha najdemo pri sodobnem angleškem filozofu Dereku Parfitu, ki razvija misel, da je prav *nadosebna* identiteta »jaza« ali, bolje rečeno, »sebstva« tista primarna, najpomembnejša ontološka, vrednostna in tudi etična opora človeka. Kljub svoji individualni končnosti vendarle »preživim« smrt v »višjem jazu«, v »svojih

drugih jazih«, ki ohranjajo vse tisto, kar v življenju »zares velja«, vse tisto, kar je »vredno, da preživi« – še posebej pa se ohranja *duša*, ki je najbolj resnična in pristna ravno takrat, kadar je nadosebna, skupna, vesoljna, tj. takrat, kadar se »vzdigne« in obenem »razpusti« v *duha*. Parfitova filozofija je blizu tudi budističnemu nauku o »nejazu« (*anatta*).

Več o tem gl. na spletni strani:
<http://www2.arnes.si/~mursic3/> → predavanja → »Niti isti, niti drugi«.

DR. MARKO URŠIČ: SOUL AND
PERSONAL IDENTITY

In the philosophical and religious tradition of the Western culture, soul was the center and foundation of the human personal identity. However, in contemporary scientific discourses, we actually do not speak about soul any more, and also in the philosophy of mind and in cognitive psychology (with the exception of the Jungian school) the concept of soul was replaced – but not substituted *salva veritate* – with

the concept of mind, i.e., a whole or an ensemble of mental events or processes. Beside that, we particularly forget that soul in classical thinking was not considered only as individual human soul, but also as "world-soul" (*anima mundi*), which offered to an individual the higher, "transpersonal" entity of identity. We can find an interesting reminiscence of the world-soul and/or world-spirit in the contemporary philosophical work of Derek Parfit who develops the idea that just this "transpersonal" identity of my-self is the most important ontological and moral base of humanity. In spite of my individual finiteness, I can "survive" death in my higher Self, in "my other selves" which keep and save "all that really matters", everything that is "worth to survive" – and particularly my *soul*, which is most pristine exactly when she or he is transpersonal, common, cosmic, i.e., when "uplifted" as well as "dismissed" in my/our *spirit*. Parfit's philosophy is close also to the Buddhist doctrine of "not-self" (*anatta*).

DR. DRAGICA HARAMIJA:
HOLOKAVST SKOZI OTROŠKE OČI

V prispevku podrobneje predstavljam dela o holokavstu, ki sodijo v mladinsko književnost, ob čemer se seveda ni bilo moč izogniti nekaterim pomembnim zgodovinskim dejstvom o nacizmu in koncentracijskih taboriščih ter pomembnim delom iz svetovne (kot prevodi v slovenščino) in slovenske književnosti za odrasle o temi holokavsta. V slovenščini lahko beremo le nekaj prevedenih mladinskih del (Anne Frank: *Dnevnik*, John Boyne: *Deček v črtasti pižami*, Karen Levine: *Hanin kovček*, Morris Gleitzman: trilogija *Nekoč, Potem, Zdaj*) in tri izvorna (Miriam Steiner: *Spomini, Vojak z zlatimi gumbi*, Dušan Šarotar: *Koncert za violino*) o temi holokavsta, v katerih so opisane grozote, povezane z umiranjem v taboriščih. To je holokavst, viden skozi oči otrok. Naivna perspektiva, v kateri je najbolj strašljivo to, da otroci sploh ne razumejo, kaj se dogaja z njimi in okrog njih, razkriva več o mračnih letih koncentracijskih taborišč, kot se zdi na prvi pogled. Obravnavana mladinska dela sodijo v različne književne vrste: dnev-

nik (Frank), dokumentarno prozo (Levine), spominsko (taboriščno) prozo (Steiner) ter zgodovinski roman (Boyne, Gleitzman) in zgodovinsko kratko zgodbo (Šarotar). Mladinska dela o holokavstu so predvsem opomnik o dogodkih, ki so razčlovečili človeka, o ubitih, obešenih, uplinjenih ljudeh, katerih imen ne bi smeli nikoli pozabiti.

DR. DRAGICA HARAMIJA:

THE HOLOCAUST THROUGH CHILDREN'S EYES

This contribution focuses on a detailed presentation of youth literature on the Holocaust. When treating such a topic, some important historical facts on Nazism and concentration camps, as well as significant works of world (as translations into Slovene) and Slovene adult literature on the Holocaust cannot be avoided. In Slovene we can read only some translated works of youth literature (Anne Frank's *The Diary of a Young Girl*, John Boyne's *The Boy in the Striped Pyjamas*, Karen Levine's *Hana's Suitcase*, Morris Gleitzman's

trilogy *Once, Then, Now*) and three Slovene originals (Miriam Steiner-Aviezer's *Spomini /Memories/* and *The Soldier with the Golden Buttons*, Dušan Šarotar's *Koncert za violino in orkester /Concerto for Violin and Orcestra/*) on the Holocaust, describing the horrors of dying in the concentration camps. This is the Holocaust as seen through the eyes of children. Their naive perspective – of which the most overwhelming thing is that the children are unable to understand what is happening to them and around them – reveals more about the somber years of concentration camps than may appear at first glance. The youth literature examined here belongs to various literary genres: diary (Frank), documentary prose (Levine), memorial (concentration camp) prose (Steiner), historical novel (Boyne, Gleitzman), and historical short story (Šarotar). Youth literature on the Holocaust is above all a reminder of occurrences that dehumanized the human, a reminder of the killed, hanged, gasified people, whose names we should never dare to forget.

DR. VID SNOJ: UMIRANJE DUŠE V KAFKOVI PREOBRAZBI

Preobrazba (1912), najslavitejše Kafkovo krajše pripovedno delo, se začne z osupljivim stavkom: »Ko se je Gregor Samsa nekega jutra zbudil iz nemirnih sanj, se je v svoji postelji znašel preobražen v neznanski mrčes.« Stavek popolnoma zmede našo percepcijo resničnosti. So to spet sanje? Ali halucinacija, blodnja bolne duše? Ali pa je Gregorjeva preobrazba resnična, nenavadno in več kot nenavadno, vendar kljub temu »izvršeno« dejstvo, in je namen otvortvene poteze Kafkove pripovedi v tem, da nas z golo ugotovitvijo preobrazbe, ne da bi podala kakršen koli razlog zanjo, odsekano pahne v drugačno resničnost, kot smo je vajeni? Po preobrazbi, ki jo moramo – to je temeljni hermenevitični zastavek predavanja – vzeti zares, je Gregorjevo telo videti kot telo hrošča: s hrptom, trdim kot oklep, z oblim in mehkim trebuhom, s številnimi gomazečimi nožicami. In čeprav pripoved to vidno preobraženo telo večkrat opisuje, samo vendarle na neki način ostaja nevidno, v neznanskosti celotne Gregorjeve pojave odtegnjeno naši nazor-

ni predstavi; ko je založnik Kurt Wolff Kafki povedal, da je naročil ilustracijo za naslovnico, je ta odvrnil: »Žužka ni mogoče narisati. Ni ga mogoče pokazati niti z razdalje.« Po drugi strani pa Kafkova pripoved nikjer izrecno ne govori o duši, za katero v široko razprostranjenem religijsko-filozofskem izročilu velja, da je v nasprotju s telesom nevidna. V njej se ne pojavi niti beseda »duša«, kaj šele, da bi dobila tematski poudarek. Toda predavanje bo kljub temu govorilo prav o duši: o tem, kaj se godi z Gregorjevo dušo v nekaj mesecih življenja vse do njegove smrti na koncu *Preobrazbe*.

DR. VID SNOJ: DYING OF THE SOUL IN KAFKA'S THE METAMORPHOSIS

The Metamorphosis (1912), Kafka's most renowned short narrative, begins with the amazing sentence: "As Gregor Samsa awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect." The sentence utterly bewilders our perception of reality. Are these dre-

ams? Or a hallucination, a delusion of an unwell soul? Or is George's transformation real, an extraordinary and more than unusual, but nonetheless "executed" fact, and is the intention of the opening move of Kafka's novella to sharply plunge us into a reality so different from what we are used to with the mere ascertainment of the metamorphosis, without offering any reason for its occurrence whatsoever? After the metamorphosis, which we have to consider as fact – this is the essential hermeneutic premise of this lecture, Gregor's body appears as the body of a beetle: with a back, hard as a cuirass, a round and tender belly, and numerous flimmering legs. And although the narrative describes this transformed body more than once, the body itself still remains in a way invisible, inhibited from our clear image with Gregor's entire colossal appearance. When the publisher, Kurt Wolff, told Kafka he had ordered the cover illustration, Kafka replied: "The insect cannot be drawn. It can't even be shown in the distance." On the other hand, in Kafka's novella there is no explicit mention of the soul, which is, according to widespread reli-

gious and philosophical tradition, invisible, in contrast to the body. There is not even the word "soul", let alone any thematic emphasis on it. Notwithstanding, this lecture will speak just of that – of the soul: of what is happening to Gregor's soul in the few months of his life until his death at the end of *The Metamorphosis*.

DR. KLEMEN JELINČIČ BOETA:

KADIŠ IN JUDOVSKI OBREDI OB SMRTI

Celoten sklop današnjih judovskih obredov ob smrti vsebuje veliko elementov, ki so plod večtisočletnega razvoja. Tako se del teh obredov navezuje na svetopisemski čas, del na talmudsko obdobje, medtem ko spet kakšni drugi na drugo, kasnejše obdobje v judovski zgodovini, ko je bil določen običaj sprejet. Ti obredi vključujejo običaje ob smrti postelji, običaje pred pogrebom, ki zadevajo pripravo pokojnika na pokop, pogreb sam in seveda običaje, ki se povezujejo z žalovanjem.

Judovstvo kot tako ne spodbuja morbidnega ukvarjanja s smrtjo in ne zaničevanja smrti kot neločljivega dela človekovega življenja. Judovstvo uči, da je življenje na Zemlji samo po sebi dar, ki ga je treba uživati in ceniti, in ne zgolj kot uvod v posmrtno življenje na Naslednjem svetu, kamor človekova duša preide po smrti. Smrt se seveda vidi kot tragičen, vendar predvsem kot neizogiben dogodek.

Obredje ob smrti vključuje tudi kar nekaj različnih molitev, od katerih je še najbolj znana prav molitev Kadiš, ki se običajno imenuje Molitev za umrle. Temu navkljub in v skladu s splošnim pristopom do smrti pa molitev sama po sebi ne govori o smrti, temveč o miru in človeški skupnosti.

DR. KLEMEN JELINČIČ BOETA:

KADDISH AND JEWISH DEATH RITUALS

The entire collection of contemporary Jewish death rituals consists of many elements that were developed during

many millennia. Thus part of these rituals derive from biblical times, part from the Talmud era, whereas some others from a different, later era in Jewish history, when a certain custom was adopted. These rituals include deathbed customs, pre-funeral customs regarding the preparation of the deceased for the burial, the funeral itself, and, of course, mourning customs.

Judaism does not encourage morbid involvement with death nor does it encourage the denial of death as an inseparable part of human life. The Jewish religion teaches that life on Earth is a gift that should be relished and cherished, not merely an introduction into the afterlife in the Next World, to which the human soul passes over after death. Death is, of course, considered as a tragic but most of all inevitable event.

Death rituals also include several different prayers, the most well-known of them is the Kaddish prayer, commonly named the Prayer for the Dead. Despite its name and in accordance with the general approach to death, the prayer does not speak of death but of peace and the human community.

JELKA CIGLENEČKI: DUŠA V SODOBNI SLOVENSKE PROZI

Za sodobno slovensko prozo v posamosvojitvenem obdobju so se uveljavljale različne oznake, številni kritiki in raziskovalci so pri njej opazili tendenco k poudarjanju realizma, pojavila se je tudi oznaka »novi realizem«. Beseda »duša« je postala v mlajši generaciji piscev skorajda prežanjana. Ob branju besedil nekaterih izpostavljenih avtorjev v zadnjem desetletju sem poskušala ugotoviti, kaj se dogaja s pojmom in konceptom duše v slovenski prozi. V kakšnih kontekstih se uporablja beseda? Kakšne so skupne značilnosti literarnih besedil, v katerih besedo večkrat najdemo? Zdi se namreč, da se ob generaciji novih realistov pojavljajo avtorji, ki se v besedilih prej kot k realizmu nagibajo k modernizmu. Z analizo izbranih besedil bomo to tezo preverili.

JELKA CIGLENEČKI: SOUL IN CONTEMPORARY SLOVENE PROSE

For contemporary Slovene prose in the period following the independence of Slovenia, various labels became valid, numerous critics and researchers noticed its tendency to emphasize realism, and thus the label "new realism" appeared. The word "soul" has become almost persecuted with the younger generation of writers. By reading texts of some publicly notable authors in the last decade I tried to establish what is happening to the notion and concept of the soul in Slovene prose. In what contexts is the word used? What are the common characteristics of the literary texts in which we find the word more than once? Namely, it seems that along with the generation of new realists other authors appear who lean rather towards modernism than towards realism in their texts. By analyzing selected texts we will examine this hypothesis.

DR. JANEZ BALAŽIČ: SLIKARSKA SVETLOBA IN DUŠA SLIKE

Presunljivo preprosta, identična generična koda določa vse, kar človeška pamet imenuje živa in neživa materija. Znani in neznani svet. Kar je tu in česar ni. Lahko, da je to za koga tudi Božja koda. Edini trajni in neponovljiv vpis, ki se po božje kosa s to ontološko predstavo, pač v nam dostopni snovni pojavnosti, je umetniško delo. Po nekem nenavadnem, ne ravno preprostem in vsem dosegljivem ključu, to zagotovo vem, je tisto, kar lahko pojmuje kot slikarsko svetlobo, svetloba iz svojskega alkimističnega mlina; kar ponuja še zdaleč ni čisto zlato, ampak zgolj izmuzljiv, čarovniško varljiv prah. Svetloba slike, ki se dá zaznati kdaj kot utrinek duše v očesu bližnjega, kdaj kot spoznanje himnično visokega zvena, kot ostra bolečina, pa spet kot svetlobni sij, pa pridušen odmev, je odmev duše. Vsakršna je duša slike, je v večnost zapredeno stanje duha, a hkrati izmuzljivi piš ... Zato lahko govorim samo o tisti slikarski svetlobi, ki mi jo je izkustveno in v spoznavni razsežnosti bilo dano uzreti. Hočem vam povedati, da seznam

ni obsežen: starokrščanski mozaiki, čarni svet gotskega slikarstva, Puvis de Chevannes, Kazimir Malevič, Ludvik Vrečič, Gerhardt Richter, Sandi Červek, Oto Rimele ...

DR. JANEZ BALAŽIČ: THE LIGHT AND THE SOUL OF THE PAINTING

An astonishingly simple, identical generic code defines everything, all that the human mind calls living and inanimate matter. The known and the unknown world. What is here and what is not. For some it may also be the Divine code. The only permanent and unrepeatable inscription, which, godlike, competes with this ontological image, but is to us accessible in material appearance, is the work of art. According to an unusual key – not exactly simple and accessible to all, this I'm certain of – what we interpret as painting's light is the light from a special alchemistic mill, and what it offers is far from pure gold; it is merely the dust of evasive and delusive sorcery. The light of the painting – which can be perceived

at times as a glimpse of the soul in the eye of a fellow human being, at times as revelation of the hymnlike high pitch, as sharp pain, and again as shine of light, and as smothered echo – is the echo of the soul. Sundry is the soul of the painting; it is in eternity a cocooned state of mind, and at the same time an evasive blast... For these reasons I can speak only of the painting's light, which I have been given to behold in empirical and cognitive reality. I mean to say, that the list is not vast: old-Christian mosaics, the magical world of gothic painting, Puvis de Chevannes, Kazimir Malevič, Ludvik Vrečič, Gerhardt Richter, Sandi Červek, Oto Rimele...

**GORAZD V. MREVLJE: DUŠA,
DUŠEVNOST IN PSIHIATER**

Čeprav se psihiatrija ukvarja s proučevanjem in zdravljenjem duševnosti in duševnih motenj, pa laična publika psihiatrijo še vedno enači z »norostjo« in ne z duševnostjo. Ta ista publika, pogosto še vedno ne razlikuje med duševnostjo in duhovnostjo. O duhovnosti bodo

na srečanju govorili drugi, sam pa se bom osredotočil na to, kaj je za današnjega psihiatra pravzaprav duša.

Duševnosti – kot psihičnega aparata – ne more biti brez duše. Kako potem danes razumeti in razlagati »dušo« kot psihičen in kognitivni aparat človeka ob upoštevanju spoznanj sodobne psihiatrije. Brez vsaj osnovnega poznavanja zgodovine medicine in psihiatrije, kjer se duša omenja že presenetljivo zgodaj (Hebrejci 1200 let p.n.št.), ni mogoče razumeti današnjih spoznanj sodobnih kognitivnih in nevroloških znanosti in ta spoznanja povezati s psihodinamsko psihiatrijo, psihoterapijo in psihoanalizo.

Ali pomeni to, da se bo duša v medicini ob tem »materializirala«, se pravi dobila svojo biološko razlago, ali pa še naprej ostala kot prispodoba za vse tisto, kar na področju duševnosti še ne vemo in ne znamo razložiti?

**GORAZD V. MREVLJE: SOUL, MIND,
AND THE PSYCHIATRIST**

Even though psychiatry deals with the research and treatment of the mind and of mental disturbances, the lay public still equals psychiatry with "insanity" and not with the mind. This same public often still does not differentiate between the mind and spirituality. At this gathering others might talk of spirituality, whereas I shall focus on what in fact the soul means to a psychiatrist today.

The mind – as an apparatus of the psyche – cannot exist without the soul. How are we then today to understand and explain the "soul" as a psychic and cognitive apparatus considering the findings of contemporary psychiatry? Without at least rudimentary knowledge of the history of medicine and psychiatry, where the soul is mentioned astonishingly early (the Hebrews, 1200 BCE), it is not possible today to understand the findings of contemporary cognitive and neurological sciences and join them with psychodynamic psychiatry, psychotherapy, and psychoanalysis.

Does this mean that the soul will "materialize" itself in medicine, that is, gain a biological explanation, or will it remain a metaphor for all that we yet have no knowledge of and are unable to explain in the field of the mind?

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