

Bogdan
Bogdanović

Nekropole
Necropolis

22. 11. 2024–
20. 1. 2025

nagrada Piranesi
Piranesi Award
35 let/years
1989–2024



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Fotografije/
Photos
Bogdan Bogdanović
razen/except
Vladimir Kulić: 17, 18, 21
Andrew Lawler: 20
Momir Džunić: 11

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Jezikovni pregled/
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Hvala!/
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21
Partizanska nekropola/
Partisan Necropolis
Štip, S. Makedonija/N.
Macedonia, 1974

22
Grobnica Dušana
Petrovića-Šane/
Tomb of Dušan
Petrović-Šane
Arandelovac, Srbija/Serbia,
1980

15
Spominski park Popina/
Popina Memorial Park
Popina pri/near Trstenik,
Srbija/Serbia, 1978–1981

16
Spomenik judovskim žrtvam
fašizma/
Monument to the Jewish
victims of Fascism
Beograd, Srbija/Belgrade,
Serbia, 1950–1952

17
Aleja padlih domoljubov med
1941–1944/
Alley of the Fallen Patriots
between 1941–1944
Beograd, Srbija/Belgrade,
Serbia, 1959 with
Svetislav Ličina

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Nekropola/
Necropolis
Sremska Mitrovica, Vojvodina,
Srbija/Serbia, 1959–1960

19
Spomenik začetka upora/
Monument to the Beginning
of the Uprising
Bela Crkva pri/near Krupanj,
Srbija/Serbia, 1971

20
Spomenik poboju
domoljubov in Romov v
Arapovi dolini/
Monument to the Massacre
of Patriots and Roma in
Arapova Dolina
Leskovac, Srbija/Serbia,
1971–1973

8
Adonisev oltar/
Adonis's Altar
Labin, Hrvaška/Croatia,
1973–1974
Varuh svobode/
Guardian of Freedom
Klis, Hrvaška/Croatia, 1988
(uničeno/demolished in 1995)

9
Nekropola žrtev fašizma/
Necropolis for the Victims of
Fascism
Novi Travnik, BiH/Bosnia and
Herzegovina, 1971–1975

10
Spomenik padlim/
Monument to the Fallen
Vlasotince, Srbija/Serbia,
1973–1975

11
Spomenik svobodi/
Monument to Freedom
Berane (Ivangrad), Črna gora/
Montenegro, 1977

12
Spominski park Dudik/
Dudik Memorial Park
Vukovar, Hrvaška/Croatia,
1978–1980

13
Mavzolej boja in zmage/
Mausoleum of Struggle and
Victory
Čačak, Srbija/Serbia,
1970–1980

14
Spominski park Garavice/
Garavice Memorial Park
Bihać, BiH/Bosnia and
Herzegovina, 1969–1981

Spomeniki na razstavi/
Monuments at the Exhibition

1
Grobišče neporaženih/
Burial Mound of the
Undefeated
Prilep, S. Makedonija/N.
Macedonia, 1960–1961

2
Partizansko pokopališče/
Partisan Cemetery
Mostar, BiH/Bosnia and
Herzegovina, 1959–1965

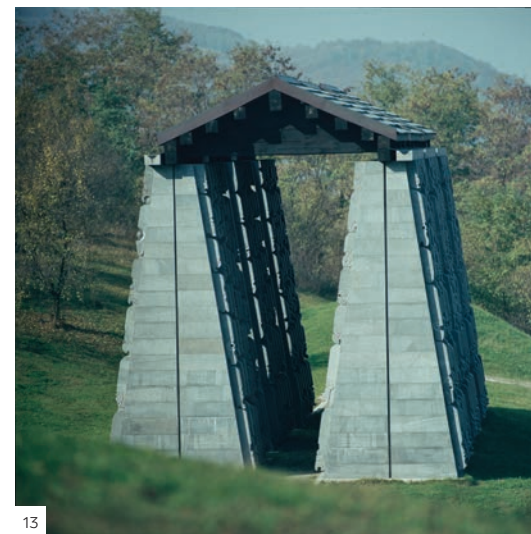
3
Slobodište
Kruševac, Srbija/Serbia,
1960–1965

4
Spominski park Jasenovac/
Jasenovac Memorial Park
Jasenovac, Hrvaška/Croatia,
1959–1966

5
Spomenik revoluciji/
Memorial to the Revolution
Leskovac, Srbija/Serbia,
1964–1971

6
Spomenik osamosvojitvenih
vojn 1804–1945/
Memorial for the Wars of
Independence, 1804–1945
Knjaževac, Srbija/Serbia,
1969–1971

7
Svetišče padlim srbskim in
albanskim partizanom/
Shrine to the Fallen Serbian
and Albanian Partisans
Kosovska Mitrovica, Kosovo,
1960–1973



13



16



12



15



11



14

Bogdan Bogdanović: Nekropole/ Necropolis

Nagrado Piranesi, ki jo je leta 1989 prejel Bogdan Bogdanović (desno) in leta 1990 Vojteh Ravnikar (levo), je po vzoru Bogdanovičevega spomenika v Vukovarju zasnoval Branko Siladin. Piranesi Award presented to Bogdan Bogdanović (right) in 1989 and to Vojteh Ravnikar (left) in 1990, was designed by Branko Siladin, inspired by Bogdanović's monument in Vukovar. foto/photo Damjan Gale



Ugledni beograjski arhitekt Bogdan Bogdanović je leta 1989 prejel prvo nagrado Piranesi za spominski park Dudik v Vukovarju, katerega gradnja je bila končana devet let pred ustanovitvijo nagrade. Razstava obeležuje 35. obletnico prve podelitve nagrade Piranesi in nas spominja na Bogdanovičev opus, na spomenike, ki sodijo v svetovnem merilu med najbolj znana dela jugoslovanske arhitekture. Njihovo pomembnost je mogoče pripisati njihovi lepoti in raznolikosti, ki izhajata iz obrtne spretnosti, erudicije in vsestranskosti njihovega avtorja, in četudi imata pri na novo odkritem zanimanju zanje vidno vlogo tudi njegovo politično ozadje in izgnanstvo pozno v življenju, so številni od teh spomenikov prepoznani kot arhitekturni in kiparski biseri, popolnoma ločeni od svojih komemorativnih in didaktičnih namenov. Toda sam Bogdanović jih je pogosto imenoval nekropole, mesta mrtvih, zlasti ko je šlo za spomenike, ki so bili zgrajeni v že obstoječih urbanih okoljih. Mostrsko je načrtoval umestitev in ozelenitev teh nekropol, postavil jih je nasproti urbanemu tkivu mest in tako ustvaril impozanten dialog. Tudi v kontekstu današnje namerne pozabe tako Bogdanovičeve nekropole zagotavljajo prostor mirne samote v razkošnem zelenju in delujejo kot opomin na ceno, plačano za ta mir – z znamenji iz betona, kamna in lesa, ki se dvigajo iznad travnikov, gozdov in voda.

Razstavljeno gradivo ni bilo nikoli javno predstavljeno, saj gre za material, ki je bodisi pospremil Bogdanoviča v izgnanstvo ali pa je ostal skrbno shranjen v beograjskem družinskem stanovanju, prekrit s patino časa. Jedro razstave sestavljajo Bogdanovičeve fotografije – bil je navdušen amaterski fotograf; posnetki prikazujejo njegove spomenike z bolj intimne in samoraziskovalne perspektive, z otipljivim, srhljivim vzdušjem napetosti.

Gradivo je Bogdanović pogosto uporabljal za svoja predavanja. Tu so tudi načrti za spomenike, ki so bili predloženi lokalnim upravam, fotografije kamnosekov Džunić iz Temske, s katerimi je Bogdanović dolga leta sodeloval, ter sodobne fotografije najdišč, ki sta jih posredovala moja kolega Vladimir Kulić in Andrew Lawler. Vse to gradivo je zaradi neutrudnega dela številnih raziskovalcev in ob podpori pokojne žene Bogdana Bogdanoviča, profesorice Ksenije Anastasijević, šele pred kratkim ponovno prišlo na površje in tako postalo na voljo za razstavo.

Jelica Jovanović

In 1989, the first Piranesi Award was awarded to prominent Belgrade-based architect Bogdan Bogdanović for the Memorial Park Dudik in Vukovar, whose construction was finished nine years prior to the Award's establishment. This exhibition marks the 35th anniversary of the Piranesi Award and reminds us of Bogdanović's oeuvre, namely the memorials, which are globally among the most famous works of Yugoslav architecture. Their prominence can be attributed to their beauty and variety, which stem from the craft, erudition, and versatility of their author. His political background and his misfortune late in his life have also played a part in this newly found interest, but many of the memorials often come to be recognized as the architectural and sculptural gems, completely divorced from their commemorative and didactic purposes. However, Bogdanović himself often referred to them as necropoleis, the cities of the dead, especially when it came to the memorials which had been built within the already existing urban environments. Bogdanović masterfully planned the placement and the landscaping of these necropoleis, juxtaposing them against the urban tissue of the towns and thus creating – even imposing – a dialogue. Even within the context of the present day's wilful oblivion, Bogdanović's necropoleis provide a place of peaceful seclusion within the lavish greenery and act as a reminder of the price having been paid for such peace with the omens made of concrete, stone, and timber emerging from the meadows, forests, and bodies of water.

The exhibited material has never been presented in public as these are materials which either accompanied Bogdanović into his exile(s), or remained carefully stored away in the family's Belgrade apartment, covered with the patina of time. The core of the exhibition features photographs made by Bogdanović himself, who was an avid amateur photographer. These showcase his monuments from a more intimate and self-exploratory perspective with the palpable, eerie atmosphere of suspense.

These were the materials which Bogdanović often used for his lectures, or the inconspicuous official plans and designs for the memorials, which were submitted to the local administrations. There are also photographs of the stonemason Džunić's crew from Temska, with whom he Bogdanović collaborated for many years, and the contemporary photographs of the sites provided by my colleagues Vladimir Kulić and Andrew Lawler. It was only recently, owing to the tireless work of many researchers and the support of Bogdan Bogdanović's late wife, professor Ksenija Anastasijević, that these materials have resurfaced and have therefore become available to be exhibited.

Jelica Jovanović

