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GALERIJA FORUM

CENTRA ZA KULTURU I INFORMACIJE ZAGREBA
ZAGREB, ULICA NIKOLE TESLE 16

Smrt je neopoziva stalnost. Namjera nestanka i zaborava. Pretvorba svega u ništa, u prah, u sićušne čestice bez mogućnosti rekonstrukcije vlastitog organskog prapočetka. Tek ponegdje, nekim čudom, nakon vijekova, nakon tih vremenskih sekunda materije, pokoji grob pruža još uvijek »čitljivu sliku« ili pak kemijska — analitička — metoda konstatira podrijetlo organske tvari kao objektivnu istinu daleku svakoj subjektivnoj historiji.

Ovi spomenici otpor su smrti. Otpor su smrti čovjeka. Svakoj, a naročito onoj koja mladost, nedoživljeni život, hrabrost i trpnju, želi pokriti nerazjašnjivim zaboravom. Ovi spomenici ne priznaju smrt, ali kad već ne mogu biti ni slika ni svečanost neugroženog života zauvijek, otmilju se kamenu kao promišljeni i dostojanstveni nostalgični zapis sjećanja, kao svečani kameni ornament onih najtrajnijih životnih običaja, kao znak događaja dovoljan zauvijek.

Da, to je jedna od prilika da se »... kroz smrt vidi život...« (Katarina Ambrozić), da se u njega još jače povjeruje, ali i naročita mogućnost da se kroz stvaralaštvo života, kroz svijest o njegovoj krhkosti, njegovoj vrijednosti, nadrase smrt, najprije svih onih o kojima se razmišlja, koje se otima od ničega, od bezimlja, pa zatim i svoja vlastita.

Tu obavezno počinje i priča o sudbini, odnosno o trajnosti i vrijednosti takvog umjetničkog djela.

Da, ono je — kroz svoje sadržaje — i samo život za sebe. Riznica sjećanja prepuštena nebu, vremenima i ljudima. Ono je pejzaž otpora i vječna nastamba. Nostalgični znak, namjerno bezvremen, nužno vječan — riječ je o trajnosti. Tako tradicija prestaje biti historija, prošlost, približno sjećanje. Ona se aktualizira vrijednošću svojeg znakovlja otpornijeg od površinskih običajnih mijena. Ono ESENCIJALNO ZNAKOVLJE DUHA nikada nije vlasništvo samo jednog vremena. Naravno, poslije nečega, poslije nekog iskustva, moralo je početi, da bi, tražeći svoju suštinu, postalo trajnost čovjeka, kroz povijest iskušavan najpouzdaniji duhovni dokument.

Razmišljajući o smrti, da bi afirmirao život, Bogdanović razmišlja o svim poznatim vremenima, o historiji života i smrti — prvenstveno kroz znakove — kroz te jezgrovite sažetke želja i mogućnosti, ne stavljajući KONTINUITETU rađanja i umiranja ljudi, i njihovih civilizacija, ikakve umjetne bari-

jere, snalazeći se u promjenama VREMENSKIH FORMULACIJA baš zbog zanimanja za čudesne duhovne i materijalne znakove (SIGLE) smrti. Tako su i smrt i život u gromadama njegovih spomenika dobili svoje vrijeme vječnosti, ili: vrijeme oduvijek i zauvijek, vrijeme kontinuiteta.

Zato i nema iznimke u dosljednom ili istorodnom morfološkom i stilskom jedinstvu Bogdanovičevih monumenata. To je više od inspiracije zadatkom: to je i inspiracija, ali to je i onaj jedini stav koji umjetnika kroz stilčnost jasno razlikuje od svih drugih inspiracija, od načina bilo čije ekspresije.

Bogdanovičevi stilski zakoni ne samo da su vrijedni kao umjetnički rezultat, kao dragocjena duhovno-umjetnička shema, već su naročiti i po svome sadržaju, po INTERPRETACIJI NASE SMRTI, vezane ne samo za strahoviti trenutak ratnih, nedavnih događaja, već i za mrak i svjetlo naših vjekovnih ratničkih i domaćinskih umiranja, za naše OBICAJE građane i branjene na ruševinama nekoliko civilizacija, nekoliko religija, mnoštva naroda i volja. Smrt KAO KONACAN OBLIK svugdje je — među ljudima — isti prirodni, dramatični ili tragični događaj, ali živi — kojima pripada dobar dio svake smrti — imaju različite načine obrane i utjehe. Tako smo mi, stvarajući kanone života, stvarali i kanone oplakivanja, stvarali svoju lirsku pjesmu i svoju naricaljku. Svoje mitove, svoje znakovlje. Taj fenomenalni ZNAČAJ ZNAKOVLJA nastao kao spoj izvornog narodnog i kreativno-preuzetog, od raznih doba, raznih duhovnih svjetova, i životima ili generacijama opet prilagođavanog ili interpretiranog po svojoj naravi — za svoju narav — Bogdanović je osjetio kao presudnu važnost i znao ih je odgonetnuti kao svoju POLAZNU PRETPOSTAVKU PRIMARNIH SIMBOLA. Znao je da nitko među živima nije stariji od smrti, i da nitko tko se zaboravu želi usprotiviti istinski esencijalnim znakovljem sjećanja, ne može to učiniti samo pouzdavanjem u stvaralačku intuiciju. Trebalo je detaljno proučiti značaj znakova naših balkanskih nekropola, njihov poseban i njihov univerzalni govor. Učinivši to izuzetnom nadarenošću i osjetljivošću usamljenog i uvjerenog istraživača Bogdanović je, vodeći uvijek brigu O MJESTU I MOTIVU MEMORIJALA, o svim dobima, na osnovu proučenog, i na osnovu intuicije — realizirao dvanaest memorijala — zaboravu usprkos, naučivši, na užasnim istinama smrti i nasilja, biti zadivljen vrijednostima života, stvorio je spomenike ili sjećanja hrabrosti, ali i njenim velikim žrtvama, uvjerljivom skulptorskom metaforikom sagradio je spomenike POBJEDI DOBRA ZAUVIJEK.

Tako su u prirodi nastala NASELJA SJECANJA. Kroz njihove kapije vodi put ornamentnim zapisima, okamenjenom znakovlju. Tišina koja ih okružuje samo pomaže da bolje čujemo psalme nastavka, psalme razumijevanja, psalme zajedništva.

VLADO BUZANČIĆ

Death is an irrevocable permanency. Its purport is disappearance and oblivion. The transformation of everything into nothingness, to dust, to minute atoms which do not possess the ability to reconstruct their own organic beginnings. Only in a few places, by some miracle, after so many centuries which are mere seconds in the duration of matter, some grave still offers a «legible» picture, or chemical analysis ascertains the origin of organic substances as an objective truth far beyond all subjective history.

These memorials are a resistance to death, resistance to the death of man, every death, especially where youth, a life not lived out, courage and suffering, could be lost in inexplicable oblivion. These memorials do not acknowledge death, but as they can be neither a picture nor a celebration of inviolable life, they leave a message in stone, a considered, dignified nostalgic record of memory, a solemn stone ornament of the most enduring human customs, the signs of an event, sufficient for all time.

Yes, this is an opportunity «... to see life through death...» (Katarina Ambrozić), to gain an even stronger belief in life, but especially to gain, through the creation of life and the consciousness of its frailty and its value, the ability to rise above death; first, above the death of those we are contemplating, who struggle against nothingness, against anonymity, and then above our own.

At this point the story of the destiny or the durability and the value of such an artistic work must begin.

Yes, it is — owing to its content — a life in itself. A treasury of the memory left to the sky, time and man. It is the scene of resistance and an eternal dwelling. A nostalgic sign, deliberately timeless, necessarily eternal — durability is essential. In this way tradition ceases to be history, the past, vague memory. It becomes part of the present through its signs which are more persistent than superficial customary vicissitudes. These *essential signs of the spirit* are never the property of only one period. Naturally, after some experience, they had to have a beginning, so that, in search of their own essence, they could become the symbols of durability of man, known throughout history to be the most reliable spiritual document.

In thinking about death, Bogdanović, to affirm life, contemplates all known periods of time, the history of life and death — primarily through signs,

those succinct condensations of desires and possibilities, giving the continuity of the birth and death of men and their civilizations no artificial barriers, orientating himself in changes in *time formulations* by his interest in the strange spiritual and material signs of death. Thus, death and life, in the mass of Bogdanović's memorials, have gained eternity in their own time.

There are no exceptions in the consistent or homogeneous morphological and stylistic unity of Bogdanović's monuments. This is more than inspiration from the task: it is inspiration, but it is also the only attitude by which the artist clearly differs, through his style, from all other inspirations, from any one else's method of expression.

Bogdanović's stylistic canons are not only valuable as artistic results, as gems of a spiritual-artistic pattern, but are exceptional in their content, in their *interpretation of our death*, connected not only with the fearful moments of war, the events of the recent past, but also the light and dark side of death, whether at home or on the battlefield, throughout the centuries, our *customs* built up and defended on the ruins of several civilizations and religions, numerous peoples and their aspirations. Death, in its *final form*, is everywhere — among people — the same natural, dramatic or tragic event, but the living, to whom a good part of every death belongs, have different methods of defence and consolation. Thus, in creating our canons of life, we have created the canons of mourning, our own lyrical poems and dirges, our myths, and our own signs. The *significance of signs* came into existence as the union of authentic folk art and artistic creations which were borrowed from various periods and different spiritual worlds, and which were adapted by individuals and generations who interpreted their moods in their own way. Bogdanović has felt decisive importance of these signs and knows how to decipher them as his *initial presupposition of primary symbols*. He knows that no alive could be older than death, and that no one who wished to resist oblivion with the true essential signs of remembrance could do so by relying solely upon creative intuition. It was necessary to make a detailed study of the signs of our Balkan necropolises, of their particular and general language. With his exceptional gift for this work and the sensitivity of a lonely and convinced researcher, Bogdanović, always taking into account *the place and the motive of the memorial*, of all periods, has built, on the basis of what he has learnt and his own intuition, twelve memorials to defy oblivion. Having learnt, through the terrible truths of death and violence, to revere the value of life, he has created memorials or reminders of courage with persuasive sculptural metaphors to express the idea: *good triumphs eternally*.

Thus these *dwelling of remembrance* have sprung up amidst nature. They stand along the road of monumental records, stone signs. The silence which surrounds them helps us to hear better the psalms of continuity, understanding, and unity.

VLADO BUŽANČIĆ



PRIRODA I BOGINJA SEĆANJA (III)

*Objašnjenja uz grafički kodeks izložbe u Galeriji Forum
Zagreb, 17. II do 9. III 1975.*

Nekropole, kenotafi, memorijali uopšte obeležavaju za daleka buduća vremena sadašnja ljudska stanja i filozofska opredeljenja i moraju se danas, kao i nekada, prikloniti pravilima govora znakova i simbola. Grafički kodeks ima za cilj da nas jednostavno i pregledno uvede u neka načela tog »govora«, a možda da nagovesti i izvesna pravila.

Zamislimo, pre svega, jedan tekst (**crteži iz grupe »a«**) načinjen na osnovu više poznatih slučajeva primitivnog pisma. Znači su složeni po nekom redu; nered je samo prividan. Nije svesjedno, na primer, da li se neki znak nalazi s leve ili s desne strane jedne zamišljene osovine koja postoji u svakom saopštenom entitetu, ali koja ne mora biti stvarno vertikalna u originalnom položaju uklesanih saopštenja (recimo, na nekoj steni). Nije nevažno ni koliko je učestalost znakova, niti je zanemarljivo u kakvom se međusobnom rasporedu oni nalaze.

Crtež »b«. Imamo pred sobom sedam petroglifa koji svi označavaju za nas očevidnu i prostu stvar kao što je »kuća«, ali smo se, redajući ih, ogrešili o neke unutrašnje kanone teksta i umesto simulacije saopštenja upustili smo se samo u neku vrstu modernog nabiranja.

Međutim, ako nekoliko kuća poredamo na nov način (**crteži iz grupe »c«**), bliži pretpostavljenom autentičnom izražavanju davnašnjeg hroničara-klesara, onda to neće biti više samo prost broj već sintagma koja može da označava i »selo«, i »zajednicu«, i »društvo«, uz prateće još kompleksnije misaone dodatke. Petroglif, kao i svi veoma arhaični ispisi, ide za tim da stvari ne samo prikaže već i da ih objasni. Kad prikazuje selo, on označava i njegovu kosmološku (čitaj: meteorološku, topografsku, vremensku) poziciju, a isto tako pruža i potrebna tumačenja koja su gotovo istovetna sa nekom filozofijom prirode. Najzad, kad pojmovni entitet »selo«, uvođenjem jednog posebnog determinativa, dobije još i smisao »večnog staništa«, onda je njegova integralna pozicija do kraja objašnjena.

Crteži iz grupe »d«. Linearni crteži primitivnog pisma prikazani u modernim paleografskim atlasima izdvojeni su iz konteksta ambijenta u kojem su nastali. Oni se moraju relocirati da bi se stvarno razumeli. Taj posao je analitički — racionalno često neizvodljiv, pa je vraćanje znaka u njegove izgubljene prostore mnogo češće posao umetnosti no nauke. Znak, bez obzira šta sve može da kaže, čak i kad obeležava dan u mesecu, ima svoju jasno definisanu primarnu fizičku (= prirodnu + filozofsku) poziciju, nosi u sebi svoj unutrašnji pejzaž, pa je modernoj umetničkoj viziji ostavljena puna sloboda da se uz pomoć znaka upusti bilo u predele Alisine zemlje, bilo u predele herojske arheologije. Samo postojanje znaka, ta nesporna činjenica, garantuje da ove vizije nikada neće biti do kraja sasvim proizvoljne.

Ima znakova (**crteži iz grupe »e«**) koji su još uvek čvrsto, iako ne i sasvim objašnjivo »locirani«. Moderan čovek, kao i njegov daleki predak, poseduje i sada imaginativnu moć da u znaku lavirinta vidi odjednom mnogo štošta: — i »klopku«, i »splet zmija«, i neku naročitu građevinu, »tvrđavu«, pa čak, rečeno najmodernijim jezikom — i sistem. Lavirint je u isti mah i sve nabrojano, i nešto sasvim drugo, što se, u krajnjoj liniji, ne može objasniti, ali se može iskazati jezikom poezije, odnosno umetnosti.

Crteži iz grupe »f«. Lavirint je, po sebi, nešto složeno i tajanstveno. Ali ima i veoma jednostavnih znakova koji pod izvesnim uslovima pokrivaju značenja približno isto toliko složena kao što je i značenje »lavirint«. U našem zamišljenom tekstu javlja se dosta često dijagram broda. On se može shvatiti i kao evokacija neke stvarne, naivne sprave za plovidbu, ali se isto tako može shvatiti i kao nagoveštaj putovanja, pa čak i u prenosnom smislu, kao »putovanje preko velike kosmičke vode«. Čitav niz metafora, alegorija i mit-skih slika vezuje se, u umetnosti mnogih naroda, za pojam broda. »Pijani brod« je metafora, Hermesov brod alegorija, egipatska »sunčeva lađa« je simbol, i kao takav može da pokrije mnoge asocijativne sticaje vezane za čovekovo poimanje, odnosno za njegovo simpatetičko osećanje prirode. Drugim rečima, i svakodnevna oznaka transgresijom može da dostigne stepene složenog tumačenja prirodnih fenomena, događaja, stanja, ličnosti.

Danas se reč simbol toliko često upotrebljava da je gotovo izgubila svoj pravi smisao. Zloupotreba reči, međutim, ne može da obezbedi pojam: simboli, čitave ruže simbola realno postoje i žive oko nas: neke postepeno venu i nestaju, druge traju i razvijaju se.

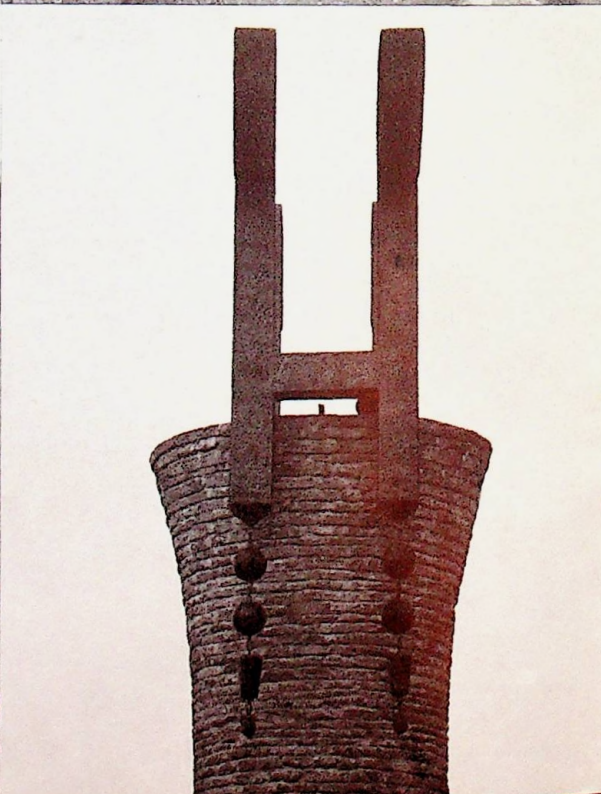
Simbol — to je istovremeno i nešto krajnje određeno i krajnje neuhvatljivo. Zamislimo jedan predmet (**crteži iz grupe »g«**), recimo baš jedan brod koji se samo nazire, a njegov odblesak u vodi je jasniji od njega samog. Ili, predstavimo sebi neki sasvim nevidljiv objekat koji baca vidljivu i jasnu senku. Tako je i sa simbolima: ono što vidimo, to je njihova materijalna transsubstucija iza koje stoji mnogo neizvesnija konceptualna suština. Simbol ima svoj »elan«, svoju uzburkanu unutrašnju energiju; ima, zatim, i svoju »figuru« koja se javlja kao elemenat disciplinovanja vizije.

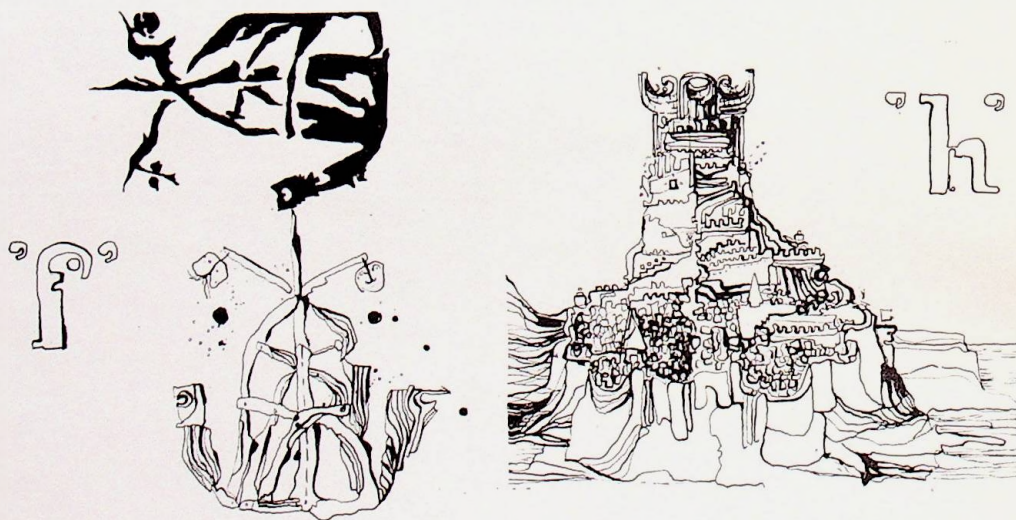
Da bi jedan simbol stvarno »progovorio« potrebno je da se njegova figura postavi u neki naročit položaj, da se specifično locira. Ideja je, naravno, krajnje zamršena i bila bi potrebna čitava rasprava da se dovoljno objasni. Da bismo je, u skladu sa celinom kodeksa, bar slikovito shvatili, načinćemo sledeći test (**crteži iz grupe »h«**). Odabraćemo jedan običan, profan dijagram lađe. U mašti ćemo taj dijagram prebaciti u materijalnost kamena i uneti ga u jedan realno zamisliv pejzaž. Tu su sad moguće brojne varijante. Pretpostavimo da je kamena lađa isklesana u minijaturi, slično nekom kapitelu koji stoji na obali bare ili na ivici šume. Moglo bi se shvatiti da je tu spaljen neki ratnik i da mu je namenjeno da preplovi velike prostore između nas i nepoznate zemlje u koju je otišao. Metafora je tu, ali možda suviše jednostavna i eksplicitna. Zamislimo sad da je pred nama slika fantastičnog grada na obroncima brda na kojem se umesto akropolja nalazi gigantska konstrukcija broda-palate, ili broda-mauzoleja. Takva konstrukcija, da je ikada stvarno postojala, bila bi bez sumnje nabijena mnogo kompleksnijom i jačom simboliškom sadržinom no u prethodnom slučaju. Na svoj nemi način obavestavala bi nas o složenim, možda i uznemirenim ljudskim stanjima pod kojima su živeli stanovnici neobičnoga grada, i koji svoj, za nas čudan i zamršen, odnos prema svetu nisu mogli drukčije da izraze do građenjem jedne ovakve mamske građevine. A pošto tragovi takve civilizacije nisu nigde otkriveni, niti ima verovatnoće da će biti naslućeni, pred našim očima je samo puka igrarija mašte koja, samim tim što je takva, ne može biti dovoljna da stvarno rodi jedan simbol, ali nam bar simulativno pokazuje zaobilazne puteve kojima je ljudska misao često lutala tražeći načina da se simbolično iskaže.

Crteži iz grupe »i«. Može naići, dakle, trenutak u kome se materijalizovani znak spaja sa prirodnim okolišjem u jedinstven informacioni bigram. Druga strana ovog događaja — kod onoga koji vidi i oseća, podstiče tada nagla, iz početka možda i nerazgovetna otkrića vezana za poimanje celine sveta, prirode, čoveka i društva. Verifikuje se smisao života i utvrđuju se krajnje tačke egzistencije, kao što su »ljubav, rađanje, sloboda, ropstvo, smrt, žrtva, zločin, pravedno i nepravedno, dobro i zlo«. (*Nature and the Goddess of Remembrance, 12 Necropolises and their Symbolical Classification*, Sao Paulo, 1973). Na svoj način, o dispoziciji ovih »krajnjih tačaka egzistencije«, onako kako su ih raspoređivale različite civilizacije, veoma nas rečito obavestavaju nekropole palih ratnika.

Crteži iz grupe »j«. Šesnaest memorijala, odnosno nekropola, od kojih je dvanaest realizovanih prikazano fotosima na ovoj izložbi, mogu se, lakšeg čitanja radi, svrstati u jedan klasifikatoran niz. Naporedo, čak tabelarno, pokazuje se kako je faktografska sadržina uvedena u pejzažni sklop (tema → sintema), kako je podvedena zatim pod jednu veću ili manju, ali koherentnu semiotičku jedinicu (sintema →), i kako se ona docnije transformiše u metaforu (→ mitologema →). Najzad, kako »mitološka eksplikacija« počinje da prelazi u racionalnu (mitologema → filosofema).







Početne semiotičke celine se dele na sasvim jednostavne »seme«. Njihov broj nije veliki, i naćićemo ih obićno u elementarnoj strukturi svakog autentićnog ornamentalnog ispisa — od arhaićkog vremena do nařih dana. Seme su, na primer: »cvet«, »drvo«, »voda«, »vatra«, »kuća«, »sablja«, a docnije, prema analogiji, i »puřka«, ćak i »top«; ali, to su i »devojka«, »amfora«, »ćena«, »vitica«, »voluta«, »kolo«, »ptica«, »srna«, »zec«, »zmija«, i, naravno, niz kosmoloćkih stilizacija. Semiotićka celina se odrećuje mećusobnim odnosom, ućestaloćću, izostajanjima, rasporedom, gradacijom (ukoliko se poćetna sema varira). Dodajmo joř nekoliko elementarnih geometrijskih figura i njihove simbolićke varijacije, nekoliko brojeva i njihove aritmoloćke valencije, bogatstvo kamena i rukopisa u kamenu i, najzad, pejzaćna bogatstva, pa ćemo priblićno imati predstavu o řirini konteksta i mogućnim dometima iskaza. Kad neko vidi pilepsku nekropolu i kaće da ona »predstavlja« *igru ćena oko mrtvog ćunaka*, ili za leskovaćku kaće da je — *grupa osveřtanih stubova koji okrućuju gospoćaricu ptica i ćivotinja*, ili u kruřevaćkoj vidi — *ptice koje izleću iz utrobe zemlje*, a na krilima nose znake ćivota, taj obićno ne samo da je sliku v i d e o, on ju je i r a z u m e o. Jer, »mitologeme«, ma kako raznovrsne bile, navode na jedno isto razumno uvićanje da je ćivot uvek ćiv meću nama, da je na mnogo naćina jaći od smrti, — omećen, ali i zařićen neuniřtivim ciklusom materije.

Ako ovu nařu civilizaciju, na ovom delu Balkana, jednoga dana bilo ko bude ćeleo da ponovo otkriva i da »relocira« njene znake i simbole, suoćiće se tada sa приметnom upornoćću jednoga sveta izloćenog nepojamnim stradanjima i strahotnim neizvesnostima, ali koji je uvek, u svakoj prilici, pa ćak i na grobovima ćrtava ili ćunaka, iskazivao svoju veru u ćivot, řto u krajnjoj liniji znaći veru u sopstveno dugotrajno postojanje.

BOGDAN BOGDANOVIC

NATURE AND THE GODDESS OF REMEMBRANCE (III)

*Explanation of the graphic codex of the exhibition in the Forum Gallery
Zagreb, February 17 — March 9, 1975*

Necropolises, cenotaphs, and memorials record for the times to come the present human condition and man's philosophical outlook. They must rely, today as in the past, on the rules of the language of signs and symbols. The graphic codex is designed to introduce us simply and clearly to the principles of this »language« and possibly to indicate some of its rules.

Imagine, to begin with, a text (**sketches from group »a«**) based on several well known cases of primitive scripts. The symbols are arranged in a kind of order; their lack of order is only ostensible. The meaning, for example, is not the same if the sign is set to the right or the left of the imaginary axis that exists in every given entity, but it need not necessarily be vertical in the original position of the carved inscriptions (for instance on a rock). The frequency of signs is not without significance, nor is their juxtaposition irrelevant.

Sketch »b«. We have before us seven petroglyphs representing something which is for us simple and obvious, such as a 'house', but in setting them out we have violated some internal canons of the text and instead of a simulation of information we have involved ourselves in a kind of modern enumeration. However, if we set out a few houses in a new order (**sketches from group »c«**), which follows more closely the assumed authentic expression of the chronicler-rockengravers of old, it will no longer be a simple collection of houses but a syntagm which may represent a 'village' or a 'community' or 'society', accompanied by more complex additional thoughts. The petroglyph, like all archaic scripts, strives not only to represent but to explain. When a village is shown, its cosmological position (meteorological, topographical, chronological) is also indicated together with the necessary interpretations which are almost identical to some philosophy of nature. Lastly, when the notional entity of 'the village' becomes, through the introduction of a particular determinative, 'the eternal dwelling', its integral position is completely explained.

Sketches from group »d«. The line drawings of embryo-writing shown in modern paleographical atlases are separated from the context of the setting in which they grew up. They must be relocated in order to be really understood. This is an analytical task, often impossible to carry out rationally, so that returning the sign to its lost space is much more often an artistic than a scholarly task. A sign, no matter what it indicates, even when it signifies a day in the month, has its own clearly defined primary physical (= natural + + philosophical) position, and contains its own interior landscape, so that the modern artistic vision is left a great deal of freedom to launch itself, with the help of signs, anywhere it likes, from Alice's wonderland to the regions of heroic archeology. The very existence of the sign, that incontestable fact, guarantees that these visions will never be completely arbitrary.

There are signs (**sketches from group »e«**) which are even today firmly although not quite explicitly »located«. Modern man, like his distant ancestors, still possesses the imaginative power to see in the sign of the labyrinth many things at once: a 'trap', a 'knot of snakes', an extraordinary building, a 'fortress', and even to express ourselves in modern language — a system. — The Labyrinth is all these things at the same time and yet it is something quite different, which, in the final analysis, cannot be explained, but can be expressed in the language of poetry or art.

Sketches from group »f«. The labyrinth is, in itself, a secret and complex thing. There are, however, very simple signs which, under certain given circumstances, can cover meanings of almost equal complexity as the significance of the 'labyrinth'. In our imaginary text, the diagram of a ship is often shown. It can be taken as the evocation of some simple floating object, but can also be taken as the indication of a voyage, even with a transferred meaning, as 'travelling across the great cosmic waters'. A whole series of metaphors, allegories and mythic images in the art of many nations make use of the idea of a ship. »The Drunken Ship« is a metaphor, the ship of Hermes an allegory, the Egyptian »Sun-ship« a symbol, and as such may cover many associative concatenations connected with the understanding of man or his sympathetic feeling for nature. In other words, even everyday signs can acquire through transgression a degree of complex interpretation of natural phenomena, events, conditions, personalities.

Today the word symbol is used so often that it has almost lost its true meaning. Misuse of the word, however, cannot lessen the value of the idea: symbols, whole roses of symbols actually exist and live around us: some gradually fade and disappear, others last and grow.

The symbol — this is something at the same time both highly determined and completely unfathomable. Imagine a thing (**sketches from group »g«**), say a ship which can only catch a glimpse of, while its reflection in the water is clearer than itself. Or let us think of some invisible object which throws a visible and immediately apparent shadow. That is the way with the symbol:

what we see is its material transubstantiation, while a vaguer conceptual essence lies hidden behind it. The symbol has its own »élan«, its own stormy interior energy; it has, then, its own »figure« which appears as an element in disciplining visions.

In order for a symbol to »speak« it is necessary to set its figure into a certain position, to locate it specifically. This idea, of course, is extremely complicated and it would take a whole treatise to explain it sufficiently. To understand it at least through pictures and in accordance with the codex, we shall carry out the following test (**sketches from group »h«**). We shall choose an ordinary secular diagram of a ship. In our imagination we shall transfer the diagram into stone and carry it into a real, conceivable setting. Many variants are now possible. Let us suppose that the stone ship is sculptured in miniature like a capital which stands on the edge of a pool or a forest. We could presume that a warrior was burnt here and that he is intended to sail across the great space between us and the unknown land to which he has departed. There is a metaphor here, but perhaps too simple and explicit. Now imagine that we have before us the picture of a fantastic city set on the slopes of a hill on top of which stands not an acropolis but a gigantic construction of a ship-palace or a ship-mausoleum. Such a construction, if it had ever existed, would, without doubt, have had a much more complex and far stronger symbolical content than in the former case. In its mute way it would inform us of the complex, possibly troubled conditions under which the citizens of this unusual city lived, people who were unable to express their, to us strange and complicated, relations with the world in any other way than by building this mammoth construction. As no trace of such a civilization has been discovered, nor is it at all likely that such a thing could ever have existed, this is a pure exercise of the imagination, which, as such, is insufficient for a symbol to be born, but at least it shows simulatively the roundabout ways in which the human mind often wandered, searching for new means to express ideas through symbols.

Sketches from group »i«. It is thus possible for a moment to appear in which the materialized sign unites with the natural surroundings into a unique informational bigram. The other side of this event inspires among those who can think and feel, a sudden, possibly at the beginning puzzling, discovery connected with the idea of the entirety of the world, nature, man and society. The meaning of life is verified and the extremes of existence, such as »love, birth, freedom, slavery, death, sacrifice, justice and injustice, good and evil« are confirmed. (*Nature and the Goddess of Remembrance. 12 Necropolises and their Symbolological Classification*, Sao Paulo, 1973). In their own way, necropolises to fallen warriors provide us with a great deal of information on the disposition of these »extremes of existence«, as they have been set out by various civilizations.

Sketches from group »j«. Sixteen memorials or necropolises, twelve of which have been constructed and have been photographed for the exhibition, can be put into a classifying order to facilitate reading. Parallely, and in tabular form, it is shown how the actual facts were introduced into the given landscape (theme → syntheme), then set into a larger or smaller but coherent semiotic unit (syntheme →) which is later transformed into a metaphor (→ mythologem →). Finally, it shows how »mythological explication« begins to become rational (mythologem → philosopheme).

The initial semiotic unit divides into very simple »sèmes«. They are not numerous and we shall usually find them in the elementary structure of every authentic ornamental script, from ancient times to the present day. The »sèmes« are, for instance, 'flower', 'tree', 'water', 'fire', 'house', 'sword', and later through analogies, 'rifle', even 'cannon'; but there are also 'girl', 'amphora', 'woman', 'pigtail', 'volute', 'ring', 'bird', 'roe-deer', 'rabbit', 'snake', and of course, many cosmological stylizations. The semiotic unit is determined by mutual relations, frequency, omission, arrangement, gradation (in so far as the initial »sème« varies). Add a few elementary geometrical figures and their symbolological valences, some numbers and their arithmological valences, wealth of the stone and the handwriting in stone and, lastly, the richness of the landscape, and we shall have an approximate idea of the width of the context and the possible range of the statement. When a person looking at the necropolis at Prilep says it »represents« *female figures dancing in hero-worship*, or the one at Leskovac is *a group of sacred pillars encircling the lady of the birds and animals* or sees at Kruševac *birds flying out of the bowels of the earth bearing the tokens of life on their wings*, he has not only seen the picture, he has understood the image. For mythologems, however varied they may be, lead to a reasonable insight into the fact that life is always alive amongst us, that it is in many ways stronger than death, restricted but also protected by the indestructible cycle of matter.

If, some day, someone wants to discover anew and »relocate« the signs and symbols of our civilization in this part of the Balkans, he will come face to face with the determination of people exposed to unimaginable suffering and fearful uncertainty, but who always, at all times, even on the graves of victims or heroes, expressed their belief in life, which means, in the final analysis, their belief in their own long lasting existence.

BOGDAN BOGDANOVIC

BOGDAN BOGDANOVIC rođen je u Beogradu 1922. Diplomirao je na Arhitektonskom fakultetu Beogradskog univerziteta na kojem je sada redovni profesor. Dopisni je član Srpske akademije nauka i umetnosti i **dobitnik nagrade Saveza arhitekata Jugoslavije 1964, Oktobarske nagrade Beograda 1960. i 1966, nagrade »4. jul« Saveza boraca Jugoslavije za umetnička ostvarenja, 1969, i nagrade »Politike« za veliko dostignuće u likovnoj umetnosti u 1974.** Počasni je građanin grada Mostara.

Kao što je poznato, Bogdanović se isključivo posvetio građenju likovno-prostornih obilježja žrtvama fašizma i palim borcima narodnooslobodilačkog rata i revolucije. Serija otpočinje spomenikom jevrejskim žrtvama fašizma u Beogradu (1952), za kojim slijede nekropole u Sremskoj Mitrovici (1960), Prilepu (1961), Kruševcu (1965), Mostaru (1965), Jasenovcu (1966), Leskovcu (1971), Beloj Crkvi (1971), Knjaževcu (1971), Kosovskoj Mitrovici (1973), Stipu (1974). Adonisov oltar u Labinu (1974) predstavlja, u izvjesnom smislu, izuzetak. To je spomenik mitskom heroju »životne sredine«, spomenik vegetaciji, — alegorija kojom je autor jezgrovitio sažeo bazičnu filosofemu svog djela: život je, kao i Adonis, neuništiv.

Ostvarena djela su različitih dimenzija: od minijaturnog Adonisovog oltara ili skromne grupe kenotafa u Beloj Crkvi do grandiozne mostarske akro-nekropole u koju je ugrađeno više od 12.000 profiliranih kvadera. Izgradnja pojedinih objekata trajala je više godina, tako da su ovdje navedene samo godine potpunog dovršenja.

Bogdanovićevo graditeljsko djelo prikazano je u Galeriji Kulturnog centra Beograda 1969. i na Bijenalu u Sao Paulu 1973. gdje je nagrađeno srebrnom plaketom (Menção Honrosa). Izložba je nosila naziv: *Priroda i boginja sećanja, Dvanaest nekropola i njihova simbolička klasifikacija*. Prema propozicijama posebno se zahtijevalo da autor razjasni komunikacionu strukturu i domet značenja djela. Kompletan materijal je zatim prikazan 1974. u Salonu Muzeja moderne umetnosti u Beogradu, s tim što mu je pridodat i teorijski grafički kodeks. Izložba u Galeriji Forum predstavlja redigiranu i proširenu verziju beogradske izložbe, i samim tim označava zasebnu i značajnu stepenicu ka jednoj definitivnoj klasifikatornoj postavci, odnosno daljnji doprinos u izgradnji autorovog jedinstvenog simboličkog sistema koji se, razumije se, razvija onako kako raste broj izvedenih djela i kako se produbljuje njegov teorijsko-istraživački rad u domenu funcarne i opće simbologije.

Bogdanović je autor velikog broja članaka, eseja i studija, kao npr. 'Magija i arhitektura', 'Individualitet grada i njegovi talismani', 'Grad kao simbol besmrtnosti i smrt grada', 'Urbs & Logos', 'Town and Town Mythology', 'Symbols in the City and the City as a Symbol', i tri knjige: Mali urbanizam, Zaludna misterija i Urbanističke mitologeme.

BOGDAN BOGDANOVIC was born in Belgrade in 1922. He graduated from the Faculty of Architecture, University of Belgrade. Today he is a professor at the same Faculty and a Corresponding Member of the Serbian Academy of Sciences and Arts. In 1960 and 1966 he won the Belgrade October Award, in 1964 the Award of the Association of Yugoslav Architects, in 1969 the »July 4« Prize of the League of Yugoslav War Veterans, and the »Politika« Award for the highest achievement in the plastic arts for 1974. He is an honorary citizen of the city of Mostar.

Bogdanović has dedicated himself exclusively to building memorials to the victims of fascism and those who fell in the Liberation War and revolution. His series of memorials begins with the monument to the Jewish victims of fascism in Belgrade (1952), which was followed by the necropolises at Sremska Mitrovica (1960), Prilep (1961), Kruševac (1965), Mostar (1965), Jasenovac (1966), Leskovac (1971), Bela Crkva (1971), Knjaževac (1971), Kosovska Mitrovica (1973), Stip (1974). The Adonis' Altar in Labin (1974) is, to a certain extent, an exception. This is a monument to a mythic hero of the environment, the monument to vegetation — an allegory within which the author succinctly condensed the basic philosopheme of his work: life is, like Adonis, indestructible.

The works are of different dimensions, ranging from the small Adonis' Altar or the group of nine beatylic warriors at Bela Crkva to the imposing acro-necropolis in Mostar, into which more than 12,000 carved stone blocks were built. The building of some of the memorials lasted for several years; only the year of their completion is cited here.

Bogdanović's work was presented at the Gallery of the Belgrade Cultural Centre in 1969 and at the Sao Paulo Biennial in 1973, where he was awarded Menção Honrosa. The title of the latter exhibition was: *Nature and the Goddess of Remembrance, 12 Necropolises and their Symbolological Classification*. According to the propositions of the Biennial, the author was required to explain the communicative structure and the message of his work. The complete material was then exhibited at the Gallery of the Museum of Modern Art in Belgrade in 1974, to which a theoretical graphic codex was added. This exhibition at the Forum Gallery is a revised and enlarged version of the Belgrade exhibition, and marks a significant step towards a more definite classification, that is to say, a further contribution to the author's coherent system which has naturally been developing together with the growth in the number of his completed works and as his research into the domain of funeral and general symbology has gone deeper.

Bogdanović is also the author of a number of articles, essays and studies, e. g. 'Magic and Architecture', 'The Individuality of the City and its Talismans', 'The City as a Symbol of Immortality and the Death of the City', 'Urbs & Logos', 'Town and Town Mythology', 'Symbols in the City and the City as a Symbol', and of three books: *Minor Urban Design, The Enchanted Trowel and Urbanistic Mythologems*.

POPIS SPOMENIKA

SPOMENIK JEVREJSKIM ŽRTVAMA FAŠIZMA, BEOGRAD, 1952.

SPOMEN GROBLJE, SREMSKA MITROVICA, 1960.

PARTIZANSKA NEKROPOLA, PRILEP, 1961.

KENOTAFI STRELJANIH TALACA, KRUSEVAC, 1965.

PARTIZANSKA AKRO-NEKROPOLA, MOSTAR, 1965.

SPOMEN KOMPLEKS JASENOVAC, 1966.

SIMBOLICNA NEKROPOLA U LESKOVCU, 1971.

KENOTAFI U BELOJ CRKVI, 1971.

SIMBOLICNA NEKROPOLA U KNJAŽEVCU, 1971.

KENOTAF U KOSOVSKOJ MITROVICI, 1973.

PARTIZANSKA NEKROPOLA U STIPU, 1974.

ADONISOV OLTAR, LABIN, 1974.

MONUMENTS

MONUMENT TO THE JEWISH VICTIMS OF FASCISM, BELGRADE, 1952

MEMORIAL CEMETERY AT SREMSKA MITROVICA, 1960

THE PARTISAN NECROPOLIS AT PRILEP, 1961

MEMORIAL CEMETERY OF THE EXECUTED HOSTAGES, KRUSEVAC, 1965

THE PARTISAN ACRO-NECROPOLIS AT MOSTAR, 1965

MEMORIAL AREA OF THE CONCENTRATION CAMP AT JASENOVAC, 1966

MEMORIAL CEMETERY IN LESKOVAC, 1971

THE CENOTAPHS AT BELA CRKVA, 1971

THE SYMBOLIC NECROPOLIS AT KNJAŽEVAC

THE PEAK CANCTUARY AT KOSOVSKA MITROVICA, 1973

THE PARTISAN NECROPOLIS AT STIP, 1974

ADONIS' ALTAR IN LABIN, 1974

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